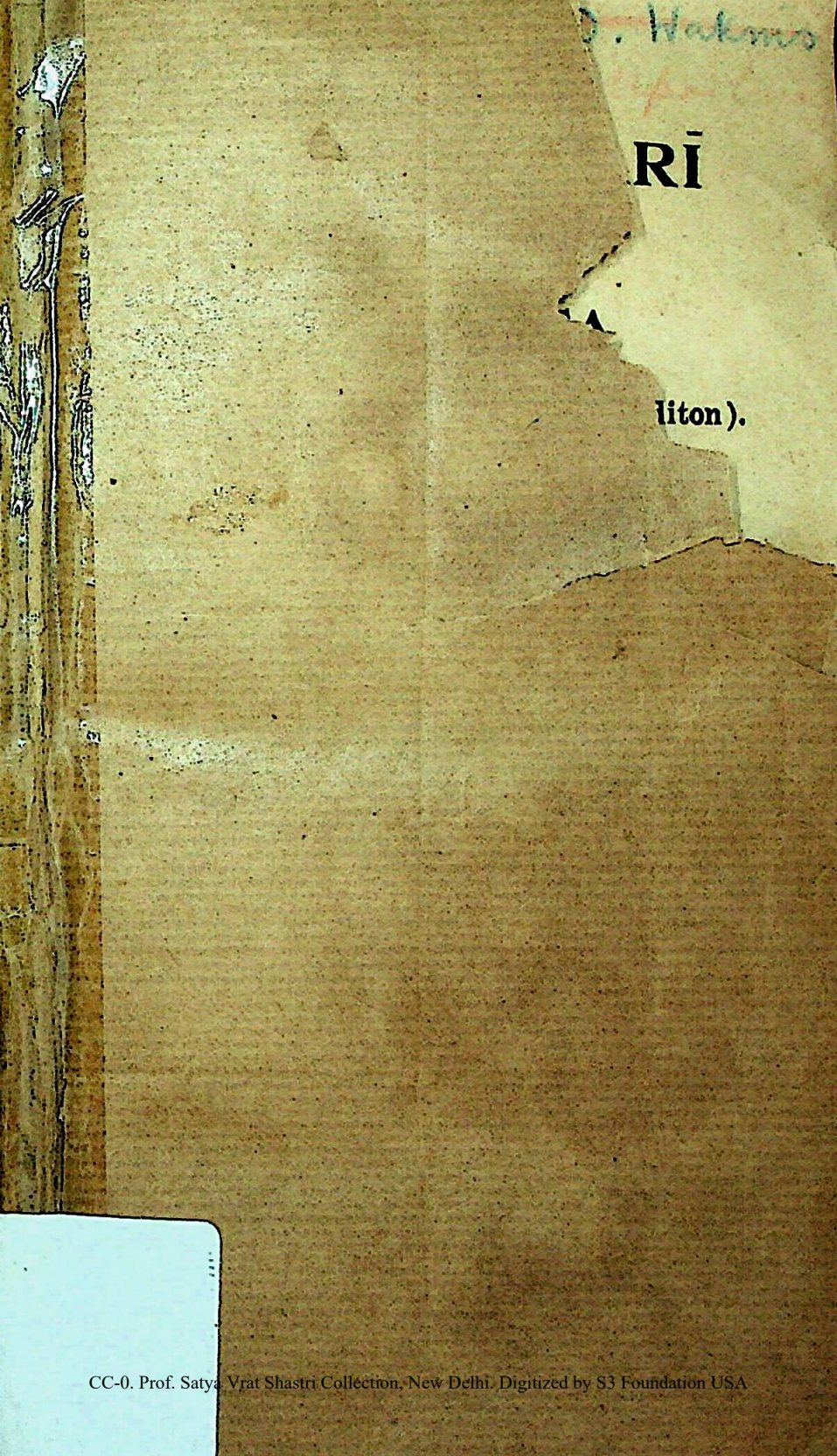

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THE KĀDAMBARĪ

OF

BĀṆABHAṬṬA

(Pūrvabhāga pp. 1–124 of Peterson's Editon).

EDITED

With an Introduction, Notes and Appendices,

BY

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PREFACE.

THE present work contains the first half of the Pûrva-bhâga of Kâdambarî. This edition is intended to meet all the requirements of the modern University student. No pains have been spared to make the book useful not only to the college student, but also to the general reader. How far I have succeeded, it is for the learned reader to judge.

I must discharge the pleasant duty of acknowledging the debt I owe to others. I am highly obliged to the editions of Dr. Peterson, Mr. Kale and the Nirṇaya-sâgara Press, although I have had frequent occasion to differ from them. Miss Ridding's elegant translation, although it omits the most lengthy and difficult passages of the Kâdambarî, has suggested to me happy renderings of some words and phrases. My sincerest thanks are therefore due to her. I am afraid that, in spite of all this help, there are a few knotty passages in the Kâdambarî that still require further elucidation. In a work bristling with quotations as the present one does, it is possible that there may be mistakes of both commission and omission. I shall most thankfully receive all suggestions and criticisms. I cannot conclude this brief preface without sincerely thanking the proprietor of the Nirṇayasâgara Press for promptly and carefully carrying the work through the press.

Angre's Wadi,
Girgaum, Bombay.

P. V. KANE.

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Table of Contents.

	PAGES.
INTRODUCTION	I—L
TEXT	1—83
NOTES	1—312
APPENDIX I.	1— 5
APPENDIX II.	7—21
APPENDIX III.	22—38

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LIST OF SOME IMPORTANT ABBREVIATIONS EMPLOYED IN THE NOTES.

अ०—अध्याय.
अमरः—The कोश of अमरसिंह.
क—Mr. Kale's edition of the Kādambarī.
का० सू०—काव्यालंकारसूत्र of वामन.
किरात—किरातार्जुनीय of भारवि.
कुमार०—कुमारसंभव of कालिदास.
न—The Nirṇayasāgara edition of the Kādambarī.
प—Dr. Peterson's edition of the Kādambarī.
पा०—The अष्टाध्यायी of पाणिनि.
भानु०—भानुचंद्र, the commentator of the पूर्वभाग of the कादम्बरी.
मनु०—मनुस्मृति (निर्णयसागर ed.).
पु०—पुराण.
याज्ञवल्क्य—याज्ञवल्क्यस्मृति.
रघु०—रघुवंश of कालिदास.
वाग्भटालं०—वाग्भटालंकार.
विष्णुपु०—विष्णुपुराण.
वेणीसं०—वेणीसंहार of भट्टनारायण.
शा०—अभिज्ञानशाकुन्तल of कालिदास.
सि. कौ—सिद्धान्तकौमुदी of भट्टोजिदीक्षित.
Anand. ed.—Ānandās'rama edition.
B. R. W. W.—Beal's Buddhist Records of the western world.
C. I. or C. I. I.—Corpus Inscriptionum Indicarum.
Com—commentary or Commentator.
E. I.—Epigraphia Indica.
I. A.—Indian Antiquary.
J. B. B. R. A. S.—Journal of the Bombay Branch of the Royal Asiatic Society.
J. R. A. S.—Journal of the Royal Asiatic Society.
K.—Mr. Kale's edition of the Kādambarī.
N.—The Nirṇayasāgara edition of the Kādambarī.
P.—Dr. Peterson's edition of the Kādambarī.

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INTRODUCTION.

I. Personal History of Bâṇa.

About the personal history of Sanskrit authors and especially poets our knowledge is generally very meagre. In the case of many Sanskrit poets we know next to nothing beyond their names. Around the names of some (*e. g.* Kâlidâsa) tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works.* Bâṇa perhaps stands at the head of such Sanskrit authors. To his Kâdambarî is prefixed a brief account of his family. But in his Harshacharita we find a much fuller account of his ancestors and of himself. The first two Uchchhvâsas of the Harshacharita are taken up with the history of Bâṇa's forefathers and of Bâṇa himself. The personal narrative is continued even in the third Uchchhvâsa. Space does not permit us to give in detail a full account of Bâṇa as gathered from the Harshacharita. We propose to dwell upon only a few salient points of the narrative of Bâṇa's personal history.

The genealogical tree of Bâṇa's family as constructed

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* In this connection we may mention Bilhaṇa and Mankha, who, in the Vikramânkadevacharita and the S'rîkaṇṭhacharita respectively, furnish a full account of their lives, their contemporaries &c.

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from the Harshacharita* is given in the footnote below. In the introductory verses to the Kâdambarî the genealogy is given as follows. Kubera was a Brâhmaṇa of the Vâtsyâyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhânu who was Bâṇa's father. The student will notice that in this narrative, Pâs'upata, who appears to have been the great-grand-father of Bâṇa, if we are to rely upon the Harshacharita, is omitted. It is strange that Bâṇa (or his son who is supposed by some to have written the introductory verses to the Kâdambarî) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pâs'upata were not to be found in the Mss. used for preparing the printed editions of the Kâdambarî.

The progenitor of Bâṇa's family, Vatsa, lived in a place called Prîtikûṭa on the banks of the Hiraṇyabâhu, otherwise called S'oṇa. Bâṇa's mother, Râjadevî, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bâṇa had the misfortune to lose his father when he was about fourteen years old. Bâṇa tells us that he thereafter led a wandering life. He mentions as the

* वत्स, cousin of सारस्वत who was the son of सरस्वती and दधीच.

कुबेर (a descendant of वत्स).

अच्युत ईशान हर पाशुपत

अर्थपति

भृगु हंस शुचि कवि महीदत्त धर्म जातवेदस् चित्रभानु व्यक्ष अहिदत्त विश्वरूप

बाण.

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companions of his wanderings a number of persons.* Although Bâṇa had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brâhmaṇâdhivâsa (or Prîtikûṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bâṇa sat in his house after the midday meal his cousin (born of a S'ûdra woman) Chandrasena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bâṇa to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was:— "Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bâṇa) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the emperor's court without delay."

After a good deal of misgiving as to how he would be received at the court of Harsha, Bâṇa performed some auspicious rites and set out from his native place Prîtikûṭa. On the third day he reached the camp of Harsha which was then on the Ajirâvatî near the town Maṇitâra.

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* "अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च। तथा च। भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ, भाषाकविरीशानः परं मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारवाणवासव्राणौ, वर्णकविर्वेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, वन्दिनावनङ्ग-वाणसूचीवाणौ, कात्यायनिका चक्रवाकिका, जाङ्गुलिको मयूरकः, ताम्बूलदायकश्चण्डकः, भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्चामीकरः, हैरिकः सिन्धुषेणः, लेखको गोविन्दकः, चित्रकृद्वीरवर्मा, पुस्तकृत्कुमारदत्तः, मार्दङ्गिको जीमूतः, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः, शैवो वक्रघोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्रचूडः।". It should be noted that four of these, मधुकर, पारावत, सूची-वाण and सुदृष्टि, are again mentioned in the हर्षचरित III (4th para).

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When Bâṇa was presented to Harsha who had with him the son of the king of Malva, the emperor received him at first with mock signs of anger, but afterwards showed him much favour. After basking in the sunshine of royal favour Bâṇa returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudṛishṭi entertained him with a recital of the Vâyupurâṇa. Then the bard Sûchîbâṇa recited two verses (Âryâs) which pointedly referred to the life of Harsha. All were charmed and Bâṇa's cousins (sons of his paternal uncles), Gaṇapati, Adhipati, Târâpati and S'yâmala, looked at one another and the youngest of them, S'yâmala, made bold to ask Bâṇa to tell them from the beginning the wondrous story of Harsha's life. Bâṇa expressed his inability to do justice to the mighty deeds of the emperor and, as the day was far advanced, began the narrative the next morning.

Here ends the autobiographical part of the Harsha-charita with which alone we are concerned at present.

As to the later stages of Bâṇa's life we have no account left. He died leaving his romance of Kâdambarî unfinished. Bâṇa's son tells us, in the introduction to the Uttarabhâga, that he finshed the Kâdambarî as a work of filial duty and not out of pride*. Dr. Buhler says that the name of Bâṇa's son was Bhûshaṇabâṇa†. In some MSS. of the Kâdambarî the son is called Pulinda‡ or Pulina. Dhanapâla, while praising Bâṇa in his introduction to the Tilaka-manjarî, seems to suggest that Pulinda was the name of his son.§

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* "याते दिवं पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्धः । दुःखं सतां तदसमाप्तिकृतं विलोक्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥"

† See Dr. Peterson's Introduction to Kâdambarî p. 40.

‡ *Vide* Prof. S. R. Bhandarkar's report on the search for MSS. 1904–5, 1905–6 p. 39; see also Dr. Stein's catalogue of Sanskrit MSS. at Jammu p. 299.

§ केवलोऽपि स्फुरन्बाणः करोति विमदान्कवीन् ।
किं पुनः कृतसन्धानपुलिन्ध्र (न्द्र ?) कृतसन्निधिः ॥ verse 26.

(It will be noticed that the verse has two meanings).

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It is said that the poet Mayûra was a contemporary and father-in-law of Bâṇa. Mayûra praised the sun in hundred verses, which make up the Sûryas'ataka and became free from leprosy. Bâṇa became jealous of him, maimed himself, composed the Chaṇḍis'ataka in honour of Durgâ, who made him all right. The story of Mayûra's freedom from disease is alluded to in the Kâvyaprakâs'a*. There are Subhâshitas in which Bâṇa and Mayûra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sûryas'ataka are quoted in the Dhvanyâloka (latter half of 9th century A. D.)‡. The Kavikaṇṭhâbharaṇa of Kshemendra mentions Mayûra by name and quotes a verse as his which is found in the Sûryas'ataka§. So it is not beyond the bounds of probability that Bâṇa and Mayûra were contemporaries. A Mayûraka is mentioned as one of the companions of Bâṇa in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake-doctor ('Jângulika'=Vishavaidya) and as of the same age as Bâṇa, it seems to us that he is possibly not the same as the poet Mayûra. If Mayûra, as the tradition makes out, was the father-in-law of Bâṇa, Mayûra could not have been of the same age as Bâṇa, while the 'Jângulika Mayûra' was as old as Bâṇa. Bâṇa, being in affluent circumstances, must most probably have been married when

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* 'आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्' काव्यप्रकाश I.

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः।
श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः॥'

This verse is ascribed to Râjas'ekhara and is quoted in the Subhâshitâvali and the S'ârngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोरवनीपतिः।
श्रीहर्ष इव सङ्घट्टं चक्रे बाणमयूरयोः॥'
नवसाहसाङ्कचरित II. 18.

This verse refers to a contest between बाण and मयूर at हर्ष's court.

‡ The verse 'दत्तानन्दाः' &c. (9th in the Nir. ed. of सूर्यशतक).

§ In the fourth सन्धि of the कविकण्ठाभरण the verse 'अस्तव्यस्तत्वशून्यो' &c. is quoted as Mayûra's (verse 18 of the सूर्यशतक).

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very young. If however Bâṇa married Mayûra's sister as one account asserts, then the poet Mayûra and the 'snake-doctor' Mayûra may be identical. A verse ascribed to Râjas'ekhara (about 900 A. D.) in the Sûktimuktâvali seems to suggest that Mayûra, the poet, was also 'a snake-doctor'.* The commentators of the Bhaktâmarastotra of the Jain Mânatungâchârya say that Mânatunga lived at the court of Bhoja in Ujjayinî and was a contemporary of Bâṇa and Mayûra. They further narrate various stories about Bâṇa and Mayûra. We believe that those stories have no historic basis and are pure inventions for the glorification of the Jain faith. We therefore refrain from reproducing them here. The curious reader may refer to the books mentioned in the footnote, which present several versions of the same story.†

II The date of Bâṇa.

As we are fortunate in possessing some account of Bâṇa from his own pen, so also we are lucky in being able to fix the date of Bâṇa beyond the possibility of cavil. As a matter of fact Bâṇa's date is one of the surest planks in the tottering structure of ancient Indian Chronology.

This is not the place to set out in detail how Bâṇa's date has been fixed. Suffice it to say that a famous Chinese

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* JBBRAS. vol. 17 part 1, at p. 59. The verse is 'दर्पं कविभुजङ्गानां गता श्रवणगोचरम् । विषविद्येव मायूरी मायूरी वाङ्निकृन्तति ॥'

A verse ascribed to राजशेखर in the सूक्तिमुक्तावलि joins बाण and दिवाकर together (JBBRAS vol 17 part 1 p. 60).

भासो रामिलसोमिलौ वररुचिः श्रीसाहसाङ्कः कवि-
र्मेण्ठो भारविकालिदासतरलाः स्कन्धः सुबन्धुश्च यः ।
दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः
सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥

† See Hall's Vâsavadattâ (Introduction pp. 7–8 and 49); Buhler 'on the Chaṇḍikâs'ataka of Bâṇabhaṭṭa (I. A. vol 1 pp. 113–115); Buhler 'on the authorship of the Ratnâvali (I. A. vol 2. pp. 127–128); Tawney's translation of the प्रबन्धचिन्तामणि pp. 64–66.

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traveller, Hiouen Thsang, was in India from 629 A. D. to 645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a king Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bâṇa and by the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bâṇa, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 648 A. D. Therefore Bâṇa must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bâṇa is mentioned by Ruyyaka in his Alamkârasarvasva a number of times.* We are told by him that he wrote a work called Harshacharitavârtika.† Ruyyaka wrote his Alamkârasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, men-

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* "'यस्तपोवनमिति मुनिभिः...' इत्यादिहर्षचरिते श्रीकण्ठाख्यजनपदवर्णने" p. 47 of अलंकारसर्वस्व; "तथा च हर्षचरिते 'अनुरूपो देव्या इत्यात्मसम्भावना' इत्यादौ, तथा 'यामीति न स्नेहसदृशम्' इत्यादावुक्तविषय आक्षेपः" p. 117 of अलं०; "यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु 'यदि बाल इति सुतरामपरित्याज्योऽसि ...' " p. 139; 'नमन्तु शिरांसि धनूंषि वा कर्णपूरीक्रियन्तामाशा मौर्व्यो वा' p. 158 of अलं० (this occurs in the 6th उच्छ्वास); "यथा वा हर्षचरितप्रारम्भे ब्रह्मसदसि वेदस्वरूपवर्णने। ...एवं तत्रैव मुनिक्रोधवर्णने, पुलिन्दवर्णनादौ ज्ञेयम्" p. 182. He quotes from the Kâdambarî also. 'चित्रकर्मसु वर्णसङ्करो यतिषु दण्डग्रहणानि' p. 154 of अलं० (see कादम्बरी p. 6 of P).

† 'एषा (उत्प्रेक्षा) च समस्तोपमाप्रतिपादकविषयेऽपि हर्षचरितवार्तिके साहित्यमीमांसायां च तेषु तेषु प्रदेशेषूदाहृता' p. 61 of अलंकारसर्वस्व.

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tions Bâṇa by name a number of times.* Kshemendra tells us that he wrote his Kavikâṇṭhabharaṇa and Suvṛittatilaka in the reign of king Anantarâja (1028-1063 A.D.) of Kashmir and quotes a verse of king Kalas'a (1080 A. D.—1088 A. D.). So he flourished in the latter half of the 11th century A. D. Kshemendra seems to have written a work called 'Padyakâdambarî' based on Bâṇa's romance.†

(3) Namisâdhu, the commentator of Rûdraṭa's Kâvyâlamkâra, mentions the Kâdambarî and the Harshacharita as specimens of the two types of prose compositions, *viz.* Kathâ aud Âkhyâyikâ.‡ From the last verse of his comment we learn that Namisâdhu wrote in 1069 A. D.

(4) Bhoja in his Sarasvatîkaṇṭhâbharaṇa has a few references to Bâṇa. In one place we are told that Bâṇa does not excel so much in poetry as in prose.¶ The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The Das'arûpa of Dhanamjaya mentions Bâṇa by name.§ Dhanamjaya was patronized by king Munja.$ If

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* In his औचित्यविचारचर्चा he quotes the verse 'स्तनयुगमश्रुस्नातं' &c. and says in the same work "न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार' &c.". In his कविकण्ठाभरण (सन्धि II) he says "यथा च भट्टबाणस्य 'कटु क्वणन्तो मलदायकाः'" (which occurs in the Introduction to the कादम्बरी).

† In his कविकण्ठाभरण, क्षेमेन्द्र cites no less than seven verses from his पद्यकादम्बरी. One of them is 'तत्कालोपनते वयस्यनिधने हा पुण्डरीकेति तन्मोहव्यञ्जनमश्रमभ्रमजनमलं जीवस्य सन्तर्जनम् । कुञ्जव्यापिकपिञ्जलेन करुणं निस्पन्दमाक्रन्दितं येनाद्यापि च तैः स्मृतेन हरिणैः शष्पं परित्यज्यते ॥' (this is cited as an instance of शब्दवैमल्य in the 4th सन्धि).

‡ See comment on काव्यालङ्कार of रुद्रट XVI. 22 and 26.

¶ 'यादृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः ।' p. 142 of the 1st vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bâṇa 'हर इव जितमन्मथः गुह इवाप्रतिहतशक्तिः'.

§ 'यथा हि महाश्वेतावर्णनावसरे भट्टबाणस्य' under II. 35 (निर्णय° ed.); 'यथा कादम्बर्यां वैशम्पायनस्य' under IV. 66.

$ 'आविष्कृतं मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत्' last verse of the दशरूप.

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Munja is the uncle of the great Bhoja, which seems to be the case, Dhanamjaya flourished about 1000 A. D.

(6) Abhinanda wrote the Kâdambarîkathâsâra, in which he faithfully versifies the story of Bâṇa's Kâdambarî. Abhinanda tells us that his great-great-grandfather, S'aktisvâmin, was a minister of Muktâpîḍa, a king of the Karkoṭa family.* Abhinanda is praised for the excellence of his Anuṣṭubh verses by Kshemendra in his Suvṛitta-tilaka.†

(7) The author of the Dhvanyâloka, Ânandavardhana, flourished in the reign of king Avantivarman (855-883 A. D.)‡ of Kashmir. In the Dhvanyaloka Bâṇa and his two prose compositions are mentioned by name¶. From this it follows that in the latter half of the 9th century Bâṇa's works had attained a pre-eminent position in the world of letters.

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* स शक्तिस्वामिनं पुत्रमवाप श्रुतशालिनम्। राज्ञः कर्कोटवंशस्य मुक्तापीडस्य मन्त्रिणम्॥ verse 7 of कादम्बरीकथासार.

† अनुष्टुप्सततासक्ता साभिनन्दस्य नन्दिनी। विद्याधरस्य वदने गुलिकेव प्रभावभूः॥

We wish here to call the attention of the reader to a curious fact. Abhinava-gupta says in his Dhvanyâlokalochana that Bhaṭṭajayantaka wrote Kâdambarîkathá-sâra; p. 142 "कथातात्पर्ये सर्गबन्धो यथा भट्टजयन्तकस्य कादम्बरीकथासारम्." The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribe's. We know that Abhinanda was the son of Bhaṭṭajayanta, called Vṛittikâra.

‡ 'मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः। प्रथां रत्नाकरश्चागात्साम्राज्येऽवन्तिवर्मणः॥' राजतरङ्गिणी V. 34.

¶ यथा स्थाण्वीश्वराख्यजनपदवर्णने भट्टबाणस्य 'यत्र च मत्तमातङ्गगामिन्यः' ध्वन्यालोक p. 100; यथा हर्षचरिते 'समवाय इव विरोधिनां पदार्थानाम्' p. 101; यथा हर्षचरिते सिंहनादवाक्येषु—'वृत्तेऽस्मिन्महाप्रलये' p. 127; 'यथा कादम्बर्यां कादम्बरीदर्शनावसरे' p. 87. On p. 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्वास II) without naming it.

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(8) Vâmana, in his Kâvyâlaṃkârasûtravṛitti seems to quote a few words from the Kâdambarî.* Vâmana flourished in the latter half of the 8th century. We shall briefly indicate the data that enable us to arrive at this date for Vâmana. (a) Vâmana quotes from the Uttararâmacharita of Bhavabhûti a verse†. Bhavabhûti flourished about 700 A. D‡. So Vâmana is later than 700 A. D. (b) He is often quoted by Pratîhârendurâja, the commentator of Udbhaṭa's Kavyâlaṃkâra¶. Pratîhârendurâja, who was a pupil of Mukula, son of Kallaṭa, flourished in the first half of the 10th century. Therefore Vâmana is earlier than 900 A. D. (c) Abhinavagupta says§. that Ânandavardhana, bearing in mind the conflicting views of Vâmana and Bhâmaha as regards Samâsokti and Âkshepa, gave the verse 'Anurâgavatî sandhyâ' (p. 37 Dhvanyâloka) as an example. So according to Abhinavagupta, Vâmana flourished before Ânandavardhana *i. e.* before the latter half of 9th century A. D. (d) A Vâmana is mentiond as the minister$ of king Jayâpîḍa (745–776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kâvyâlaṃkârasûtra. These four lines of inquiry make it highly probable, if not certain, that Vâmana flourished in the latter half of the 8th century. Bâṇa's Kâdambarî was well-known, as shown above, in the latter half of the 8th century.

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* " 'अनुकरोति भगवतो नारायणस्य' इत्यत्रापि, मन्ये, सशब्दः कविना प्रयुक्तो लेखकैस्तु प्रमादान्न लिखित इति" on 'आहेति भूतेऽन्यणलन्तश्रमाद् द्रुवो लटि' काव्यालंकारसूत्र V. 2. 44. For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी para 2 of our text.

† 'इयं गेहे लक्ष्मीरियमृतवर्तिर्नयनयोः &c. on काव्यालंकारसूत्र IV. 3. 2. (रूपक).

‡ See Dr. Bhandarkar's preface to the Mâlatîmâdhava.

¶ See Folios 12, 55, 56, &c. of the Deccan College Ms. of Pratîhârendurâja's commentary.

§ 'वामनाभिप्रायेणायमाक्षेपः भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्ग्रन्थकृत्' लोचन p. 37.

$ 'मनोरथः शङ्खदत्तश्चटकः सन्धिमांस्तथा । वभूवुः कवयस्तस्य वामनाद्याश्च मन्त्रिणः ॥' राजतरंगिणी IV. 497.

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Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bâṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampû and the Kîrtikaumudî that refer to Bâṇa. We refrain from quoting them for want of space.

The date of Bâṇa is of paramount importance for the chronology of Sanskrit writers. Bâṇa in the introduction to his Harshacharita mentions a number of Sanskrit works and poets.* The first half of the 7th century is the *terminus ad quem* of these poets. In this connection we strongly recommend that the student should read Dr. Peterson's valuable and instructive Introduction to his edition of the Kâdambarî. Although we have the misfortune to differ from the learned author of the Introduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty†.

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* The works and poets mentioned by name are.–Vyâsa, Vâsavadattâ, Bhaṭṭâra–Harichandra, Sâtavâhana, the Setu of Pravarasena, Bhâsa, Kâlidâsa, Bṛihatkathâ and Âḍhyarâja.

† The following are the most important among the points on which we differ from Dr. Peterson, though with the greatest diffidence:—(1) 'it is clear that by *Akhyâyikâ* in the present passage, Bâṇa refers *to metrical stories*, such as furnished him with the material of his own romance' (p. 70); (2) Bhâsa being the contemporary or immediate predecessor of Bâṇa (p. 71); (3) the Vâsavadattâ mentioned in the Harshacharita is not the one that was written by Subandhu; (4) the Nâṭakas, with a sûtradhâra in their beginnig, were novelties in Bâṇa's day (p. 80); (5) Kâlidâsa was a contemporary of Bâṇa (p. 81); (6) Âḍhyarâja, mentioned in the Harshacharita, is not a proper noun (96); (7) that Indian Astronomy, as taught by Âryabhaṭa and Varâhamihira and as known to Kâlidâsa and Bâṇa, is of Greek origin. About Âkhyâyikâ we shall speak later on. It should be noted that in the Mâlavikâgnimitra Kâlidâsa calls himself 'vartamânakavi' and styles Bhâsa as of world-wide fame. So Bhâsa, who must have preceded Kâlidâsa by some generations, could not have been a contemporary or immediate predecessor of Bâṇa. We shall try to show that Subandhu preceded Bâṇa. That

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As one point (*viz.* the relative position of Subandhu and Bâṇa) on which we differ from Dr. Peterson is of great importance in connection with the date of Bâṇa, we shall discuss it here.

Dr. Peterson was inclined to place Subandhu, the author of the extant Vâsavadattâ, after Bâṇa. His reasons are given on pp. 71-73 of his Introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present Vâsavadattâ had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bâṇa and Bhavabhûti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bâṇa who seems to have himself thought very highly of such puzzles as Prahelikâs? It is curious to note that Dr. Peterson, in his preface to the Sûbhâshitâvali of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bâṇa in his introduction to the Kâdambarî.

We think that the Vâsavadattâ praised in the Harshacharita so* eloquently is the present work of that name written by Subandhu. Our reasons are :—

Âḍhyarâja was a name we know from a verse that occurs in the Sarasvatîkaṇṭhâbharaṇa (vol. I, p. 136 Benares edition). 'केऽभूवन्नाढ्यराजस्य काले प्राकृतभाषिणः। काले श्रीसाहसाङ्कस्य के न संस्कृतभाषिणः॥'. The commentary explains that आढ्यराज stands for शालिवाहन and साहसाङ्क for विक्रम. It is not possible to dismiss the other points briefly.

* कवीनामगलद्दर्पो नूनं वासवदत्तया। शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम्॥. The महाभाष्य commenting on the वार्तिक 'अधिकृत्य कृते ग्रन्थे लुबाख्यायिकाभ्यो बहुलम्' mentions three works of the आख्यायिका class, *viz.* वासवदत्ता, सुमनोत्तरा and भैमरथी (Kielhorn. vol. II p. 313). In another place he speaks of a person who studies the आख्यायिका वासवदत्ता (vol. II p. 284). It is not probable that Bâṇa refers to this work. It is to be noted that the extant वासवदत्ता would have to be called a कथा and not an आख्यायिका as defined below.

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(1) In Vâmana's Kâvyâlamkârasûtravṛitti, a passage is quoted which is found in the Harshacharita and the extant Vâsavadattâ of Subandhu with very slight variations*. We have seen above that Vâmana probably flourished in the latter half of the 8th century and that he quotes the Kâdambarî also. It is difficult to say from what author Vâmana takes his quotation. But from the locative 'Kesariṇi' it seems probable that the Harshacharita is drawn upon.

(2) Kavirâja, the author of the Râghavapâṇḍavîya, mentions Subandhu, Bâṇa and himself as the masters of Vakrokti.† We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vâkpatirâja, the author of Gauḍavaho, a Prakrit poem, refers to the composition of Subandhu.‡ No other poet bearing the name of Subandhu, except the author of the Vâsavadattâ, is known to us. Therefore we are justified in holding that Vâkpatirâja refers to the author of the extant

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* 'कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गकुम्भस्थलगलन्मदच्छटाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I. 3. 25. See Vâsavadattâ (p. 331 of the S'rîrangam edition and p. 266 of Hall's). See हर्षचरित (उच्छ्वास VI) p. 40 of our text. In the वासवदत्ता the words are 'ंचपेटपाटितमत्तमातङ्गकुम्भस्थलरुधिरच्छटाच्छुरितचारुकेसरभारभासुरकेसरिकदम्बेन.' This correspondence between the वासवदत्ता and the हर्षचरित opens up the question whether Bâṇa actually borrowed the words of the वासवदत्ता. There are many passages where Bâṇa's words and ideas coincide with those of the Vâsavadattâ. For want of space we refrain from quoting all of them. But we cannot help referring to a passage in the हर्षचरित (III para. 6) containing a list of kings which is similar to a passage of the वासवदत्ता (Hall pp. 273–276). Vide our notes on the हर्षचरित. That one of them has borrowed from the other hardly admits of doubt.

† 'सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः। वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥' राघवपाण्डवीय I. 41.

‡ 'भासम्मि जलणमित्ते कन्तीदेवे अ जस्स रहुआरे। सोबन्धवे अ बन्धम्मि हारियन्दे अ आणन्दो ॥' Pandit's Gauḍavaho, verse 800.

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Vâsavadattâ. Vâkpatirâja was a protégé of Yas'ovarman of Kânyakubja and an admirer (and perhaps friend and pupil) of Bhavabhûti. Pandit comes to the conclusion (Introduction to Gauḍavaho, p. 100) that Vâkpatirâja wrote his poem between 700-725 A. D. It is curious to note that while Vâkpatirâja mentions the work of Subandhu in the same breath with Bhâsa and Kâlidâsa, he is silent as regards Bâṇa who wrote a prose work similar to Subandhu's. What then is the probable conclusion? It is that when Vâkpatirâja wrote Subandhu was a famous author while Bâṇa was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vâsavadattâ, preceded Bâṇa.

In Mankha's S'rikaṇṭhacharita we find a verse where both Bâṇa and Subandhu are praised together.*

III Bâna's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathâ and Akhyâyikâ in particular would not be out of place here.

The oldest writer who specifically mentions Akhyâyikâs is Kâtyâyana†. Kâtyâyana seems to intimate that the Akhyâyikâs he refers to were not the episodes contained in such books as the Mahâbhârata, but that they were independent and distinct works. Patanjali in his Mahâbhâshya, while commenting upon the above-mentioned Vârtika, gives the names of three Akhyâyikâs, *viz.* Vâsavadattâ, Sumanottarâ and Bhaimarathî‡. In another place Patanjali speaks of one who knows or studies the Akhyâ-

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* मेण्ठे खदिरदाधिरोहिणि वशं याते सुबन्धौ विधेः शान्ते हन्त च भारवौ विघटिते बाणे विषादस्पृशः।' श्रीकण्ठचरित II. 53.

† 'लुबाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV. 3. 87; 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV. 2. 60.

‡ "'अधिकृत्य कृते ग्रन्थे' बहुलं लुग्वक्तव्यः। वासवदत्ता सुमनोत्तरा। न च भवति। भैमरथी।"

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yikâ Vâsavadattâ or Sumanottarâ*. Subandhu, who, we saw above, preceded Bâna, alludes to some canons of the art of poetry. In one place† he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhvâsas (chapters) and should contain fine puns and verses in the Vaktra metre‡. This seems to refer to what are called Akhyâyikâs, as we shall see later on. Dandin,§ who is generally assigned to the 6th century A. D., refers to the distinction drawn between Kathâ and Âkhyâyikâ by certain writers, disapproves of it and finally says that both are different names for the same class of composition¶. Daṇḍin further says that an Akhyâyikâ should exhibit a profusion of compounds‖. The lexicon of Amarasiṃha

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* Mahâbhâshya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'. Vide p. XII above.

† 'सत्कविकाव्यबन्ध इवावद्धतुहिनः' वासवदत्ता p. 134 (Hall).

‡ 'दीर्घोच्छ्वासरचनाकुलं सुश्लेषवक्त्रघटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

§ A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these :—(1) he is mentioned as an ancient writer along with Bhâmaha and Udbhaṭa (latter half of 8th century) by Jayaratha (p. 3. अलङ्कारसर्वस्व); (2) Namisâdhu speaks of Daṇḍin as follows—'ननु दण्डि-मेधाविरुद्र-भामहादिकृतानि सन्त्येवालङ्कारशास्त्राणि' (p. 2 of रुद्रटकाव्यालंकार). We believe the authors are arranged chronologically, as मेधाविरुद्र is mentioned in Bhâmaha's work; (3) Daṇḍin's treatment appears crude and unscientific as compared with Bhâmaha's; (4) Bhâmaha in a few places refers to the opinions of some (अपरे, अन्ये &c.) and these are found in Daṇḍin's work. (5) Tamil and Canarese writers belonging to the 8th century refer to him.

¶ See Kâvyâdars'a I. 23–30.

‖ 'तद्गुरूणां लघूनां च वाहुल्याल्पत्वमिश्रणैः । उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I. 81.

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defines* Kathâ and Akhyâyikâ, pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history. Bâṇa himself often alludes to the two classes of prose composition†. Bâṇa offers a glowing tribute of praise to the writers of Âkhyâyikâs that preceded him‡ He refers to some peculiarities that distinguished the Âkhyâyikâ from other classes of compositions, *viz*, division into Uchchhvâsas and the occurrence of the Vaktra metre. Bâṇa himself clearly intimates that his Harshacharita is an Akhyâyikâ.§ The introductory verses to the Pûrvabhâga clearly indicate that the Kâdambarî was intended to be a Kathâ¶ (technically so called). This makes it clear that Bâṇa *did not* strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Âkhyâyikâ and that criticism had been busy in laying down canons for regulating the two classes of prose composition.

It is believed by some Sanskrit scholars that Bâṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that, long before Bâṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradâman (150 A. D.)

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* 'आख्यायिकोपलब्धार्था' अमर० I. 6. 5; 'प्रबन्धकल्पना कथा'.

† 'काव्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैः' p. 3 of कादम्बरी; 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p. 75 (Peterson).

‡ 'उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती । कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥' हर्षचरित.

§ 'तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः । करोम्याख्यायिकाम्भोधौ जिह्मप्लवनचापलम् ॥' हर्षचरित.

¶ 'द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया । अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्धेयमतिद्वयी कथा ॥'

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exhibits a prose containing very long compounds, alliteration (Anuprâsa) and other figures*. In the same inscription reference is made to prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bâṇa himself‡. The Mandasor inscription dated in the Mâlava era 529 (*i. e.* 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kâlidâsa, Bhavabhûti and other masters of classical Sanskrit.§ Daṇḍin, who, as we said above, is not placed later than the 6th century A. D., gives a tolerably full treatment of Rhetoric. He says that he only improves upon what other Âchâryas that preceded him had laid down.¶ Daṇḍin asserts that a profusion of compounds is the very life of prose$. This dictum has been followed by later prose writers only too well. Bhaṭṭi devotes four *sargas* of his Bhaṭṭikâvya to the illustra-

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* See Archæological Survey, Western India. Vol. II. (about Kathiawad) p. 128.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'कृपणदीनानाथातुरजनोद्धरणसमन्त्रदीक्षाद्युपगतमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वभुजबलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्वीडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III. p. 76ff. We shall quote only two verses. 'चतुःसमुद्रान्तविलोलमेखलां सुमेरुकैलासबृहत्पयोधराम् । वनान्तवान्तस्फुटपुष्पहासिनीं कुमारगुप्ते पृथिवीं प्रशासति ॥ सरवशगतरुणजनबलभाङ्गनाविपुलकान्तपीनोरुस्तनजघनघनालिङ्गननिर्भर्त्सिततुहिनहिमपाते ॥' It will be noticed that the second verse (an Âryâ) forms a single compound.

¶ 'किं तु बीजं विकल्पानां पूर्वाचार्यैः प्रकल्पितम् । तदेव परिसंस्कर्तुमयमस्मत्परिश्रमः ॥' काव्यादर्श II. 2.

$ 'ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।' काव्यादर्श I. 80.

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tion of subjects that properly fall to be treated under Rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A. D. and 651 A. D. So Bhaṭṭi was a predecessor or at least a contemporary of Bâṇa. In Subandhu's Vâsavadattâ we meet with a number of allusions to Rhetoric. Subandhu boasts of his skill in composing a work full of paronomasia on each syllable*. He refers to S'ṛinkhalâbandha (a peculiar arrangement of words) and mentions the figures of speech Utprekshâ and Âkshepa†. Bâṇa refers to such puzzles and conudrums as Prahelikâ and mentions in the introduction to the Harshacharita a few figures of speech such as Jâti (Svabhâvokti), Utprekshâ and S'lesha‡. In the Introduction to the Kâdambarî are mentioned the figures Dîpaka, Upamâ, S'lesha and Jâti.

In this brief *resume* we have shown that, before Bâṇa flourished, Rhetoric had made great progress, though it had not reached perfection.

The Harshacharita$ and the Kâdambarî are well-known

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* सरस्वतीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः । प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥

† 'शङ्कलाबन्धो वर्णग्रथनासु उत्प्रेक्षाक्षेपौ काव्यालङ्कारेषु' वासवदत्ता p. 126 (Hall).

‡ 'अक्षरच्युतकमात्राच्युतकविन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिः' p. 3 of कादम्बरी (Peterson); 'विन्दुमतीं चिन्तयता प्रहेलिकां भावयता' p. 88 of कादम्बरी.

$ The learned translators of the Harshacharita intimate that the Harshacharita was forgotten by Indian writers, though rare copies existed unknown in libraries. They mention only the साहित्यदर्पण and the काव्यप्रकाश as referring to the हर्षचरित. We have quoted above passages from आनन्दवर्धन, नमिसाधु and रुय्यक that mention the हर्षचरित by name. It is clear that, at all events in Kashmir, the Harshacharita was carefully preserved and studied. For Kalhaṇa's indebtedness to the Harshacharita, see Dr. Stein's Kalhaṇa vol. I. p. 133.

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as the works of Bâṇa. A third work, the Chaṇḍîs'ataka, is ascribed to him. There is nothing improbable in Bâṇa's authorship of a century of verses in honour of Chaṇḍî. We know that he gives in the Kâdambarî a powerful and picturesque description of the temple of Chaṇḍikâ. Still many hesitate to assert that Bâṇa *was* the author of the Chaṇḍîs'ataka.* A drama styled Pârvatîpariṇaya is also ascribed to Bâṇa. In the prelude to the Pârvatîpariṇaya we are told that the drama was composed by Bâṇa of the Vatsa Gotra†. The author of the Kâdambarî also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasambhava of Kâlidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pârvatîpariṇaya is only the work of a plagiarist and not of an eminent author like Bâṇa. We think, however, that this argument does not possess much force. We know that the fine verses of Kâlidâsa were the delight of Bâṇa and had kindled his admiration‡. When the subject was the same, it was quite natural that Bâṇa should unconciously imitate in thought and expression his favourite author. Even in Kâlidâsa we recognise the words of the Mahâbhârata and the Bhagavatgîtâ. It is further argued that the Pârvatîpariṇaya is, as compared with the Harshacharita and the Kâdambarî, quite common-place. We think that this, even if entirely true, would not militate

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* We may draw the attention of the reader to the fact that verses from the Chaṇḍîs'ataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरुशतक. अर्जुनवर्मदेव (p. 3) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्भङ्गिभिर्भगवता भर्गेण सह प्रीतिप्रतिपादनाय बहुधा नर्म यथा 'दृष्टावासक्तदृष्टिः' &c." (verse 37 of चण्डी०).

† 'अस्ति कविसार्वभौमो वत्सान्वयजलधिसम्भवो बाणः । नृत्यति यद्रसनायां वेधोमुखलासिका वाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥' Introduction to हर्षचरित.

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against Bâṇa's authorship of the work. The work might have been written before Bâṇa had attained the mastery of his mature years. In tho Pârvatîpariṇaya we find that Bâṇa is feeling his way. His prose in the drama reminds us of the Kâdambarî and the Harshacharita. Many ideas and turns of expression are common to the drama and the two prose works of Bâṇa. We cite below only one of them for want of space*. Besides we must not forget that Bâṇa was handicapped in verse. We have quoted above a critic's opinion that Bâṇa does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bâṇa. They rather refer to some compositions in verse written by Bâṇa. We suggest that the Pârvatîpariṇaya may be one of them. Chaṇḍapâla and Guṇavinayagaṇi, the commentators of the Nalachampû of Trivikramabhaṭṭa, inform us that Bâna wrote a drama entitled Mukuṭatâḍitaka†. We know nothing about this drama from other sources. Kshemendra quotes a verse as Bâṇa's‡, in which the sad plight of Kâdambarî due to separation from her lover is described. It seems therefore that Bâṇa wrote, according to Kshemendra, the story of Kâdambarî in verse also.

In the Kâvyaprakâs'a we read that Bâṇa obtained money from king Harsha§. A few scholars relying upon Kashmir

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* Act I 'हिमवान्—देवि कन्यापितृत्वं खलु गृहमेधिनामधिकतरं दुःखमावहति।...कुचयुगलं परिणद्धं यथा यथा वृद्धिमेति तन्वङ्ग्याः। वरचिन्ताहतमनसस्तथा तथा कार्श्यमेति मे गात्रम्॥'. Compare this with the passage in the हर्षचरित (उच्छ्वास IV) 'हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्याः।...सेयं सर्वाभिभाविनी शोकाग्नेर्दाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः'.

† "यदाह मुकुटताडितकनाटके बाणः 'आशाः प्रोषितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव द्रोण्यः कृत्तमहाद्रुमा इव भुवः प्रोत्खातशैला इव। विभ्राणाः क्षयकालरिक्तसकलत्रैलोक्यकटां दशां जाताः क्षीणमहारथाः कुरुपतेर्देवस्य शून्याः सभाः॥' "

‡ "यथा वा भट्टबाणस्य—'हारो जलार्द्रवसनं नलिनीदलानि प्रालेयशीकरमुचस्तुहिनांशुभासः। यस्येन्धनानि सरसानि च चन्दनानि निर्वाणमेष्यति कथं स मनोभवाग्निः॥' अत्र विप्रलम्भभरभग्नधैर्याया: कादम्बर्या विरहव्यथावर्णना &c." औचित्यविचारचर्चा.

§ 'श्रीहर्षदेवाणादीनामिव धनम्.' Many MSS. read धावकादीनाम्.

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tradition are of opinion that the drama Ratnâvali was really the work of Bâṇa, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the Ratnâvali, the Priyadars'ikâ and the Nâgânanda, the authorship of which is claimed by Harsha. The Prastâvanâs to all the three dramas are identical almost word for word. In the Prastâvanâ of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikâ and the Nâgânanda to Bâṇa. Hence the Ratnâvali also is not the work of Bâṇa. The Ratnâvali is quoted by Damodaragupta in his Kuṭṭanîmata (8th century A. D.). The Ratnâvali and the Nâgânanda are quoted by name in the Dhvanyâloka (p. 150, p. 176 respectively). The Ratnâvali is quoted at least a score of times in the Das'arûpa. The Nâgânanda and the Priyadars'ikâ are also quoted in the Das'arûpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnâvali was Bâṇa and not Harsha. It is remarkable that Kshemendra, himself a very erudite Kashmirian scholar, quotes some verses from the Ratnâvali and attributes them to S'rîharsha*.

The introductory verses attached to the Kâdambarî are supposed by some scholars to be the composition not of Bâṇa, but of his son or some one else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bâṇa's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhâga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pûrvabhâga) speaks of Bâṇa

* In the कविकण्ठाभरण (सन्धि V) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'एष ब्रह्मा सरोजे" &c. (रत्नावलि IV. 11). In the औचित्यविचारचर्चा he quotes the following verses as श्रीहर्षस्:—'परिम्लानं &c.' (रत्ना० II 12); 'विश्रान्तविग्रहकथः &c.' (रत्ना० I. 8); 'उद्दामोत्कलिकां &c.' (रत्ना० II 4); भयानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावशेषं &c.', अपि च 'नष्टं वर्षवरैः' (रत्ना० II. 2–3).

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as 'Dvijena tena &c.' (b) Kshemendra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bâṇa's (in Auchityavichâracharchâ* and the Kavikaṇṭhâbharaṇa). (c) It is next to impossible that Bâṇa, an orthodox writer, should have commenced his work without any kind of salutation at the beginning.

IV Kathâ and Âkhyâyikâ.

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians.

The earliest known writer, who puts down the points of difference between Kathâ and Âkhyâyikâ as defined by some rhetoricians (although he himself disapproves of them), is Daṇḍin. (1) In an Âkhyâyikâ, it is the hero himself who tells the whole story; while in Kathâ, the story is told either by the hero or by some one else. (2) An Âkhyâyikâ is divided into sections named Uchchvâsas and contains verses in the Vaktra and Aparavaktra metres, while in a Kathâ it is not so. (3) In a Kathâ such topics as the kidnapping of a girl, battles, separation, the rise of the sun and the moon are described; in an Âkhyâyikâ it is not so. (4) A Kathâ is distinguished by possessing certain catchwords which the author intentionally puts in. Daṇḍin remarks that no hard and fast line of demarcation can be drawn between the two classes of works and that the points mentioned above have not been invariably followed by writers and that hence Kathâ and Âkhâyikâ are but two names for the same species of prose composition. Bhâmaha's definitions of Kathâ and Âkhyâyikâ are given below.† In

* न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.; the कविकण्ठाभरण quotes the verse 'कटु क्वणन्तो' &c. as Bâṇa's.

† प्रकृतानाकुलश्रव्यशब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ कवेरभिप्रायकृतैरङ्कनैः (v. l. कथानैः) कैश्चिदङ्किता । कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृतं संस्कृता चेष्टा कथाऽपभ्रंशभाक् तथा ॥ अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते । स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ भामह I. 25–29. *Vide* काव्यादर्श I. 23–30.

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Rudraṭa's Kâvyâlaṃkâra, Kathâ and Âkhyâyikâ are defined*. The author seems to have had in mind the Kâdambarî and the Harshacharita in defining the two species of prose composition. We have seen above that a profusion of compounds was said by Daṇḍin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathâ and Âkhyâyikâ. But certain restrictions were laid down by the author of the Dhvanyâloka. He says† that even in an Âkhyâyikâ very long compounds should not occur in depicting pathos and the love of separated lovers.

‡ Abhinavagupta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpaṇa says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c.§ It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions

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* See Rudraṭa's Kâvyâlamkâra XVI. 20–30.

† आख्यायिकायां तु भूम्ना मध्यमसमासादीर्घसमासे एव सङ्घटने। गद्यस्य विकटनिबन्धाश्रयेण च्छायावत्त्वात्। तत्र च तस्य प्रकृष्यमाणत्वात्। कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम्। ...गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलम्भशृङ्गारकरुणयोराख्यायिकायामपि शोभते'। ध्वन्यालोक p. 143.

‡ 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता। कथा तद्विरहिता' p. 143 of लोचन.

§ कथायां सरसं वस्तु गद्यैरेव विनिर्मितम्॥
क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके॥
आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम्॥
साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read पद्यैरेव विनिर्मितम् and taanslated 'A Kathâ is a narration in prose of matter already existing in metrical form' p. 69 of Introduction to the Kâdambarî.

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are styled Âs'vâsas and that it contains verses at the beginning of each Âs'vâsa that suggest future events.*

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambarî? It seems that Bâṇa derived the dry bones of his story from the Bṛihatkathâ of Guṇâḍhya. That work, said to have been written in the Pais'âchî language, is now lost.† But there exist two Sanskrit renderings of that Bṛihatkathâ,‡ the one by Kshemendra called Bṛihatkathâmanjarî and the other by Somadeva called Kathâsaritsâgara. The story of Sumanas (Sumânasa in Bṛihatkathâmanjarî) bears a remarkable resemblance to the Kâdambarî in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to the works of Kshemendra and Somadeva.¶ Bâṇa of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry-as-dust narrative of the Bṛihatkathâ.

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* 'आख्यायिका कथावत्स्यात्कवेर्वंशानुकीर्तनम्। अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित्॥ कथांशानां व्यवच्छेद आश्वास इति वध्यते। आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित्। अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम्।'

† That the Bṛihatkathâ of Guṇâḍhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few. कथा हि सर्वभाषाभिः संस्कृतेन च वध्यते। भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम्॥ काव्यादर्श I. 38.; समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना। हरलीलेव नो कस्य विस्मयाय बृहत्कथा॥ Introduction to हर्षचरित; 'बृहत्कथारम्भैरिव शालभञ्जिकोपेतैः' 'केचिद् बृहत्कथानुबन्धिनो गुणाढ्याः' (both from वासवदत्ता); 'बृहत्कथाकुशलेन' (कादम्बरी Peterson p. 51. l. 15); 'इत्याद्यशेषमिह वस्तुविभेदजातं रामायणादि च विभाव्य बृहत्कथां च। आसूत्रयेत्तदनु नेतृरसानुगुण्याच्चित्रां कथामुचितचारुवचःप्रपञ्चैः॥' दशरूप of धनञ्जय; नमिसाधु commenting upon Rudraṭa II. 10 says 'तथा प्राकृतमेव किंचिद्विशेषात् पैशाचिकम्।...इत्यादयोऽन्येपि प्राकृतविहिता व्यञ्जनादेशा न क्रियन्ते ते च बृहत्कथादिलक्ष्यदर्शनाज्ज्ञेयाः'. The Nalachampû and Govardhana's Saptas'atî praise Guṇâḍhya.

‡ M. Lacôte has brought out a third redaction of the बृहत्कथा.

¶ See बृहत्कथामञ्जरी (निर्णयसागर ed.) XVI. 183–251 and कथासरित्सागर X. 3. (शक्तियशोलम्बक 3rd तरङ्ग).

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V Literary Estimate.

Bâṇa is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bâṇa an unstinted meed of praise. By Sanskrit critics his works were regarded as the finest specimens of the Pânchâlî style of composition.* He is easily the first among the writers of classical Sanskrit prose.† We give below a few verses containing appreciations of Bâṇa by various Sanskrit writers.‡

We shall briefly point out some of the merits and defects of Bâṇa's writings. The student will do well to read Dr.

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* शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरिष्यते ।
शीलाभट्टारिकावाचि वाणोक्तिषु च सा यदि ॥

i. e. In the Pânchâlî style word and sense should be equally balanced.

† It was said by rhetoricians that prose was the touchstone of poets. 'गद्यं कवीनां निकषं वदन्ति' quoted by वामन in his काव्यालङ्कार-सूत्रवृत्ति on का. सू. I. 3. 21.

‡ सहर्षचरितारब्धाद्भुतकादम्बरी कथा ।
वाणस्य वाण्यनार्येव स्वच्छन्दा भ्रमति क्षितौ ॥
राजशेखरस्य (see JBBRAS vol 17 part 1 p. 59)

शश्वद्बाणद्वितीयेन नमदाकारधारिणा ।
धनुषेव गुणाढ्येन निःशेषो रञ्जितो जनः ॥—नलचम्पू.

युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः ।
वाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥—कीर्तिकौमुदी I. 15.

जाता शिखण्डिनी प्राग्यथा शिखण्डी तथावगच्छामि ।
प्रागल्भ्यमधिकमासां वाणी वाणो बभूवेति ॥—आर्यासप्तशती of गोवर्धन.

केवलोपि स्फुरन्बाणः &c. quoted above from धनपाल's तिलकमञ्जरी.

सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः ।
वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41.

श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरे
लंकारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।
आ सर्वत्र गभीरधीरकविताविन्ध्याटवीचातुरी—
सञ्चारी कविकुम्भिकुम्भभिदुरो बाणस्तु पञ्चाननः ॥—श्रीचन्द्रदेव.

हृदि लग्नेन बाणेन यन्मन्दोऽपि पदक्रमः ।
भवेत्कविकुरङ्गाणां चापलं तत्र कारणम् ॥
ascribed to त्रिलोचन in शार्ङ्गधरपद्धति (No. 186)

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Peterson's eloquent appreciation of Bâṇa in his Introduction to the Kâdambarî (pp. 36–43).

1. He shows great skill and discrimination in characterization. All the characters in the Kâdambarî are life-like and consistent. The gentle and youthful Hârîta; the generous and loving king Târâpîḍa; the trusted S'ukanâsa whose first thought was always for the king; the tender queen Vilâsavatî; the devoted Patralekhâ, who followed the prince Chandrâpîḍa like his shadow; the affectionate yet stern Kapinjala; Mahâs'vetâ, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader. Bâṇa, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bâṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kâdambarî in particular, Bâṇa, has spent all his wealth of observation, fullness of imagery, and keenness of sympathy.' 'From the moment when for the first time her eye falls and rests on Chandrâpîḍa, this image of a maiden heart, torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new-born longing, of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost, takes full possession of the reader.'

2. Though the Kâdambarî contains glowing descriptions of love, they are chaste and free from grossness of any kind. In this respect the Das'akumâracharita contrasts most unfavourably with the Kâdambarî. In the former, the reader is disgusted with the filthy intrigues of the ruffian heroes of the book.

3. Although Bâṇa was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so. In this connection we may refer to the stern advice

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of Kapinjala to Puṇḍarîka. Bâṇa's prose is generally ornate and full of poetic fancies. He revels in the jingling assonance of sounds. Upamâ, Rûpaka and Utprekshâ are met with at every step. Among the other figures of speech may be mentioned Dîpaka, Sahokti, Virodha, Nidars'anâ and Vishama.

4. He seems to have been a close observer not only of courts and kings, but even of the less bright aspects of human life. His description of the old Draviḍa ascetic, though somewhat long-drawn and tedious, shows that he had an eye for the ridiculous and the bizarre. His descriptions of court and life in cities present a vivid picture of the time in which he lived. The advice of S'ukanâsa to Chandrâpîḍa is a masterpiece. It sets out very clearly all the evils that beset not only the path of Chandrâpîḍa, but of all princes in all climes. The Harshacharita of Bâṇa possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far-off days.

5. Bâṇa seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and fauna of India. His references to plants and flowers, though sometimes overdrawn and fanciful, are generally charming.

6. Although most of the characters of the Kâdambarî are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death, that goes straight from the heart of one who had himself felt the pang and nursed the hope to us who are of like frame with him.' In the Harshacharita the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bâṇa acquits himself most creditably. It will be seen later on that he has nowhere stretched any point in

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favour of his hero and that his version is generally corroborated by independent evidence.

His defects.

One of the greatest flaws of Bâṇa's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alaṁkâra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kâdambarî we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bâṇa seems to have had very little sense of proportion. In his descriptions of Mahâs'vetâ and the temple of Chaṇḍikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading of single words with epithets and of the epithets to these epithets. It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

It is necessary to say a few words about Bâṇa's son. It may be at once admitted that the highest praise is due to the dutiful son of Bâṇa for having creditably performed his self-imposed task. He possesses not a few of the excellences of his father. He has almost the same command over the Sanskrit language as his father. His style is as ornate and as full of figures of speech as his father's. But we must not forget that in the son's work the defects of his father

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are exaggerated and others peculiar to the son alone are added. We miss in the Uttarabhâga the bold and striking fancies of Bâṇa with which we become familiar in the Pûrvabhâga. The description of the love torment of Kâdambarî is insipid and drawn out to a tedious length. The references to mythological and other lore are few and far between in the Uttarabhâga. The different lines of the story are made to converge far more rapidly than Bâṇa would have done. The picturesque descriptions of flora and fauna in which Bâṇa is profuse are lacking in the Uttarabhâga. Such masterpieces of realism as the advice of S'ukanâsa to Chandrâpîḍa are conspicuous by their absence in the Uttarabhâga. The perusal of the Uttarabhâga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow. The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Harshacharita

A comparison of the Harshacharita with the Kâdambarî is instructive and interesting. Both works are composed in the same ornate and elaborate style. Both exhibit, more or less, the same merits and defects. But the Harshacharita is very much inferior to the Kâdambarî as a literary work. In the Harshacharita the author cares more for the jingling repetition of the same letters than in the Kâdambarî. The puns are generally more laboured in the Harshacharita. The Kâdambarî is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kâdambarî. The characters of the Kâdambarî are all of them painted with a finer brush than thosei n the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression, and in the happy description of impulses, emotions and sentiments that sway human

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conduct, the Kâdambarî vastly excels the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches, in elegance and grace of language, in the keen observation of human nature and the springs of human action, in apt and happy sentiments, the advice of S'ukanâsa to Chandrâpîḍa or the friendly exhortation of Kapinjala to Puṇḍarîka. But the Harshacharita enjoys certain advantages over the Kâdambarî. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kâdambarî and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bâṇa left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bâṇa was swayed by the consideration that the glorious career of his patron after he recovered his sister Râjyas'rî was very fresh in the memory of the people when he wrote and needed no words of praise from him. Bâṇa wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight. Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete.

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* It should be noted that Bâṇa expressed his inability (though in a strain of courtly humility) to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it. 'कः खलु पुरुषायुषशतेनापि शक्नुयादविकलमस्य चरितं वर्णयितुम्। एकदेशे तु यदि कुतूहलं वः, सज्जा वयम्' 3rd उच्छ्वास.

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Besides the Harshacharita, the writings of Chinese authors, particularly of Hiouen Thsang, supply reliable information about Harsha and his times. Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with. All this information, when put together, gives us a fairly accurate and life-like picture of the times of Harsha. But several considerations, particularly of space and utility, prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject, we would recommend the standard work of Mr. V. A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita, to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above.

VII The predecessors of Harsha.

The Harshacharita tells us that the remote ancestor of Harsha was Pushpabhûti. Between him and Prabhâkaravardhana, father of Harsha, intervened several unnamed kings. The Madhuban and Banskhera copper-plates* of Harsha furnish the following genealogy :—

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* The following is the text of the Madhuban copper-plate inscription of Harsha (See E. I. vol. VII. p. 155 and also E. I. vol. I p. 67.) ओम् । स्वस्ति महानौहस्त्यश्वजयस्कन्धावारात् कपित्थिकायाः महाराजश्रीनरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीवज्रिणीदेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीराज्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीअप्सरोदेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीमदादित्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीमहासेनगुप्तादेव्यामुत्पन्नश्चतुःसमुद्रातिक्रान्तकीर्तिः प्रतापानुरागोपनतान्यराजो वर्णाश्रमव्यवस्थापनप्रवृत्तचक्र एकचक्ररथ इव प्रजानामार्तिहरः परमादित्यभक्तः परमभट्टारकमहाराजाधिराजश्रीप्रभाकरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः सितयशःप्रतानविच्छुरितसकलभुवनमण्डलः परिगृहीतधनदवरुणेन्द्रप्रभृतिलोकपालतेजाः सत्पथोपार्जितानेकद्रविणभूमिप्रदानसंप्रीणितार्थिहृदयोऽतिशयितपूर्वराजचरितो देव्याममलयशोमत्यां श्रीयशोमत्यामुत्पन्नः परमसौगतः सुगत इव परहितैकरतः परमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनः

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राजानो युधि दुष्टवाजिन इव श्रीदेवगुप्तादयः
कृत्वा येन कशाप्रहारविमुखाः सर्वे समं संयताः ।
उत्खाय द्विषतो विजित्य वसुधां कृत्वा प्रजानां प्रियं
प्राणानुज्झितवानरातिभवने सत्यानुरोधेन यः ॥

तस्यानुजस्तत्पादानुध्यातः परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुकम्पी परमभट्टारकमहाराजाधिराजश्रीहर्षः श्रावस्तीभुक्तौ कुण्डधानीवैषयिकसोमकुण्डकाग्रामे समुपगतान् महासामन्त—महाराज—दौःसाधसाधनिक—प्रमातार—राजस्थानीय—कुमारामात्योपरिक—विषयपति—भटचाटसेवकादीन् प्रतिवासिजनपदांश्च समाज्ञापयति । अस्तु वः संविदितम् । अयं सोमकुण्डकाग्रामो ब्राह्मणवामरथ्येन कूटशासनेन मुक्तक इति विचार्य यतस्तच्छासनं भङ्क्त्वा तस्मादाक्षिप्य च स्वसीमापर्यन्तः सोद्रङ्गः सर्वराजकुलाभाव्यप्रत्यायसमेतः सर्वपरिहृतपरिहारो विषयादुद्धृतपिण्डः पुत्रपौत्रानुगश्चन्द्रार्कक्षितिसमकालीनो भूमिच्छिद्रन्यायेन मया पितुः परमभट्टारकमहाराजाधिराजश्रीप्रभाकरवर्धनदेवस्य मातुः परमभट्टारिकामहादेवीराज्ञीश्रीयशोमतीदेव्याः ज्येष्ठभ्रातृपरमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनदेवपादानां च पुण्ययशोभिवृद्धये सावर्णिसगोत्रच्छन्दोगसब्रह्मचारिभट्टवातस्वामि—विष्णुवृद्धसगोत्रबह्वृचसब्रह्मचारि—भट्टशिवदेवस्वामिभ्यां प्रतिग्रहधर्मणाग्रहारत्वेन प्रतिपादितः । विदित्वा भवद्भिः समनुमन्तव्यः प्रतिवासिजनपदैरप्याज्ञाश्रवणविधेयैर्भूत्वा यथासमुचिततुल्यमेयभागभोगकरहिरण्यादिप्रत्याया अनयोरेवोपनेयाः सेवोपस्थानं च करणीयमिति । अपि च

असत्कुलक्रममुदारमुदाहरद्भिरन्यैश्च दानमिदमभ्यनुमोदनीयम् ।
लक्ष्म्यास्तडित्सलिलबुद्बुदचञ्चलाया दानं फलं परयशःपरिपालनं च ॥
कर्मणा मनसा वाचा कर्तव्यं प्राणिने हितम् ।
हर्षेणैतत्समाख्यातं धर्मार्जनमनुत्तमम् ॥

दूतकोऽत्र महाप्रमातार—महासामन्त—श्रीस्कन्दगुप्तः महाक्षपटलाधिकरणाधिकृतसामन्तमहाराजेश्वरगुप्तसमादेशाच्चोत्कीर्णं गर्जरेण (गुर्जरेण?) । संवत् २० ५ मार्गशीर्ष वदि ६. The Banskhera plate of Harsha (see E. I. vol. IV. p. 208 ff) contains the same details as above, except the following:—The charter is issued from Vardhamânakoṭi; the donees are Bâlachandra, a Rigvedin of the Bharadvâjagotra and Bhadrasvâmin, a Sâmavedin; the village granted is Markaṭasâgara, which was in the *Bhukti* of Ahichchhatrâ and in the western *Pathaka* of the Angadîya *Vishaya*; the keeper of the records is one Bhâna or Bhânu and the concluding words are 'उत्कीर्णमीश्वरेणेदमिति संवत् २० २ कार्ति वदि १ स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य ।'.

स्व ह स्तो म म म हा रा जा धि रा ज श्री ह र्ष स्य
Autograph of Harsha from the Banskhera plate.

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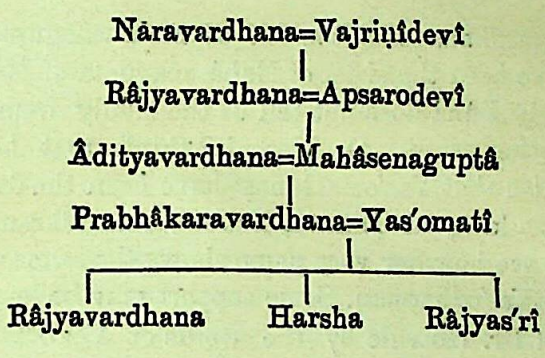

Hiouen Thsang begins with Prabhâkaravardhana and informs us that Râjyavardhana was the elder brother of Harsha.* Bâṇa tells us that Harsha's ancestors ruled at Sthâṇvîs'vara (modern Thanesar), while Hiouen Thsang makes Kânyakubja the capital of Harsha.† The explanation probably lies in this fact that when Hiouen Thsang visited Harsha (which was about 642 A. D.), Kânyakubja was one of the capitals of Harsha's vast empire. When Râjyas'rî's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Hiouen Thsang tells us that the family of Harsha belonged to the Vais'ya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Bais clan of Rajputs (who were Kshatriyas).‡ Bâṇa nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below).

The Sonpat copper seal inscription of Harshavardhana (C. I. I. vol. III. p. 231 ff), though much defaced, confirms the statements made in the two copperplates.

* See B. R. W. W. vol. I p. 210.

† B. R. W. W. vol. I p. 209.

‡ B. R. W. W. vol. I p. 209 n. 12.

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Prabhâkaravardhana was the son of Mahâsenaguptâ, who seems to have been the sister of Mahâsenagupta of Magadha. Unfortunately Bâṇa does not tell us the family from which Harsha's mother came. Dr. Hoernle* thinks that her very name indicates that Yas'omatî must have been the daughter of the famous king of Mâlava, Yas'odharma Vikramâditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr. Hoernle by the words of Yas'omatî that she was born in a family 'rendered glorious by Dharma'.† It further appears from certain words in the Harshacharita (5th Uchchhvâsa) that Yas'omatî's father was a mighty warrior and that her parents were living at the time of her death.‡

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretexts. The inscriptions of Harsha style his ancestors (except Prabhâkaravardhana) 'mahârâja'. It is only Prabhâkaravardhana who is styled 'Mahârâjâdhirâja' which was one of the *birudas* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhâkaravardhana fought successfully against the Hûṇas, the kings of Sindhu, Gurjara, Gândhâra, Lâṭa (Broach) and Mâlava. The conquest of the Hûṇas, if effected by Prabhâkaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Râjyavardhana against them.

When Râjyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in

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* See J. R. A. S. for 1903 p. 556.

† 'धर्मधवले कुले जाता' (5th उच्छ्वास).

‡ 'वीरजा वीरजाया &c.' 'अम्ब तात न पश्यतं पापां परलोकप्रस्थितां माम् &c.'

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the Harshacharita that the elder of the two Gupta princes named Kumâragupta, who was a companion of Râjyavardhana and Harsha, was about 18 years old. So Râjyavardhana was also of the same age at the time. Further we see that when Râjyavardhana returned after vanquishing the Hûṇas, there was a slight growth of hair on his chin. Harsha was the junior of Râjyavardhana by about four years and Râjyas'rî was younger by about six years than her eldest brother. So Harsha and Râjyas'rî were respectively about sixteen and fourteen years old when their father died. This is confirmed by the fact that Harsha is in several places* spoken of as 'Bâla' and Râjyas'rî as 'Bâlâ.'† It seems that Prabhâkaravardhana died in 605 A. D. and therefore it follows that Harsha was born about 590 A. D. and ascended the throne in 606 A. D.‡ From the astronomical data furnished by Bâṇa about the birth of Harsha, Mr. C.V.Vaidya shows that Harsha was born on 4th June 590 A. D. § Grahavarmâ, the husband of Râjyas'rî, was killed by a king of Mâlava. Who this Mâlava king was is not quite clear. We are told in the Harshacharita that Râjyavardhana marched against this king with a small but picked force of cavalry under Bhaṇḍin and utterly routed him. In the inscriptions of Harsha we read that Râjyavardhana vanquished a certain king named Devagupta. As Râjyavardhana died very young he could not have waged many wars. Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Râjyavardhana. This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kânyakubja.$ Dr. Hoernle does not approve of the conjec-

* See 6th उच्छ्वास 'यदि बाल इति नितरां तर्हि न परित्याज्योऽसि'; 7th उच्छ्वास 'बाल एवाखण्डलभूमिमारूढः'; 8th उच्छ्वास 'इयं नः स्वसा बाला च बहुदुःखखेदिता च.'

† See V. A. Smith's Early History of India p. 312 (2nd edition).

‡ See above p. IV.

§ See J. B. B. R. A. S. vol. 24 pp. 252–254.

$ See our text (7th उच्छ्वास) p. 67 'गुप्तनाम्ना गृहीते कुशस्थले'.

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ture of Buhler.* There are no doubt difficulties in the way of Buhler's guess. The two companions of Harsha and his elder brother are Mâlava princes. Harsha is represented in the Harshacharita as very intimate with the younger of the two Mâlava princes *viz.* Mâdhavagupta.† In another place we find Harsha talking to 'the son of the Mâlava king that sat behind (Harsha).'‡ So then it could not have been possible that these two princes were any way related to the Mâlava king that killed Grahavarmâ. If they had been, they would naturally have been objects of suspicion rather than of trust. It is to be noted that Râjyaśrî is let off from imprisonment by a *certain noble* called Gupta.¶ It is remarkable that he is not designated 'Râjaputra' or 'Râja' but only 'Kulaputra.' So obviously he is not the king of Mâlava that killed Grahavarmâ nor can he be one of the two Gupta princes, the companions of Harsha, that were 'Râjaputras.' If it was Devagupta that killed Grahavarmâ, he could not have been the same as the Mahârâjâdhirâja Devagupta of Magadha, whose approximate dates according to Dr. Fleet are 680–700 A. D. (see Deo Baranark Inscription pp. 213, 215) and who was the maternal grand-father of the Vâkâṭaka king Pravarasena II (*vide* Chammak and Sivani copperplate inscriptions in C. I. vol. III pp. 240 and 247.).

Râjyavardhana, young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauḍa king. One MS. of the Harshacharita calls him Narendragupta.‖ The commentator of the Harshacharita tells us

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* J. R. A. S. 1903 p. 561.

† See text (8th उच्छ्वास) p. 72 'अवलम्ब्य दक्षिणेन हस्तेन च माधवगुप्तमंसे'.

‡ 'पृष्ठतो निषण्णस्य मालवराजसूनोरकथयत्' 2nd उच्छ्वास.

¶ 'कान्यकुब्जाद्गौडसंभ्रमे गुप्तितो गुप्तनाम्ना कुलपुत्रेण निष्कासनम्' 8th उच्छ्वास.

‖ See E. I. vol. I. p. 70.

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that his name was S'as'ânka. He is corroborated by the statement of Hiouen Thsang that She-shang-kia (S'as'ânka) king of Karṇasuvarṇa (Bengal) murdered Râjyavardhana.* Bâṇa perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother†. But there are passages containing veiled allusions to the name S'as'ânka which we have pointed out in the notes (see *e. g.* 6th Uchchhvâsa para 4).

VIII The accession of Harsha and his relations with his contemporaries.

Bâṇa tells us that Harsha quietly ascended the throne after the murder of his elder brother. But Hiouen Thsang has shrouded the accession of Harsha in an atmosphere of mystery and suspicion. We are told that the minister Bhaṇḍî asked the ministers to choose Harsha as king and that they accepted his advice; but Harsha had his own scruples and wanted to consult a statue of Avalokites'vara Bodhisattva on the Ganges before accepting the crown offered to him.‡ It is this account that leads Mr. V. A. Smith to remark that 'some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims.'§ We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokites'vara. We know from the Harshacharita that Bhaṇḍî, instead of being merely a great minister as Hiouen Thsang says, was a first cousin, being the mother's brother's son of Harsha and a very intimate friend. Bhaṇḍî was about eight years of age when Râjyas'rî was born and

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* B. R. W. W. vol. I. p. 210.

† Note the verse 'आत्मनाम गुरोर्नाम नामातिकृपणस्य च । श्रेयस्कामो न गृह्णीयाज्ज्येष्ठापत्यकलत्रयोः ॥.'

‡ See B. R. W. W. vol. I pp. 211-213.

§ See Early History of India p. 312 (2nd edition).

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was thus slightly senior to Râjyavardhana. After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himâlayas to the Narmadâ and from the bay of Bengal to Sindh. He had a long reign of about forty-two years and may fitly be styled the last Hindu Emperor of Northern India.

The Harshacharita contains a few references to these conquests. We are told in the third Uchchhvâsa that he vanquished the king of Sindhu and that he levied tribute from the Himâlayan territory which is difficult of access.* On his relations with the Guptas we have already made a few remarks above. It seems that Harsha crowned Kumâragupta,† the elder of the two Mâlava princes, the companions of his boyhood. What became of this Kumâragupta we do not know. We saw above that the younger of the two Mâlava princes, Mâdhavagupta, was in high favour with Harsha. The Aphsad stone Inscription speaks of Mâdhavagupta of Magadha who was anxious to meet the glorious Harsha.‡ The former was most probably the same as the favourite companion of Harsha's early years. Further particulars of the Guptas of Magadha may be learnt from Dr. Fleet's Gupta Inscriptions (pp. 200–218).§ Another royal family with whom Harsha came in close contact was the Maukhari. His sister Râjyas'rî was married to Grahavarmâ, son of Avantivarman. His capital was Kânyakubja. Bâṇa intimates that the Maukhari family was very ancient and highly honoured and that the Maukharis were great devotees

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* 'अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीरात्मीकृता ।...अत्र परमेश्वरेण तुषारशैलमुनो दुर्गाया गृहीतः करः'.

† 'अत्र देवेनाभिषिक्तः कुमारः' 3rd उच्छ्वास and com. thereon.

‡ See C. I. vol. III p. 200, 204 'श्रीहर्षदेवनिजसङ्गमवाञ्छया च.'

§ Bâṇa says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्कजः कुबेरनामांश इव स्वयम्भुवः' Introductory verse to the Kâdambarî.

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of S'iva.* Particulars of the Maukhari kings and their genealogy will be found in Dr. Fleet's Gupta Inscriptions pp. 219–230. The Maukharis and the Guptas of Magadha went often to war.† The Harshacharita tells us that Kumâra alias Bhâskaravarman, king of Prâgjyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest. Hiouen Thsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumâra-râja kept pace with him on the northern.‡

Harsha's glorious career of conquest suffered one memorable check. Pulakes'in II, the greatest of the Châlukyas of Badami, became the overlord of the Deccan south of the Narmadâ, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed.¶ The Châlukya emperor claims to have inflicted a crushing defeat on the emperor Harsha.$

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* The correct form seems to be मौखरि. Mark 'नमामि भवोश्वरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम् ।' Introductory verse to काद०. The Asirgad copper seal of S'arvavarman uses the words 'शर्ववर्मा मौखरिः' (C. I. vol. III. p. 220). But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणां भूभुजाम्' (C. I. vol. III p. 229).

† See *e. g.* Aphsad Stone Inscripion (C. I. vol. III p. 200, 203).

‡ B. R. W. W. vol. I pp. 217–218; see also vol. II pp. 196–198, where Hiouen Thsang relates how he went to the court of Kāmarūpa. See Journal of the Bihar and Orissa Research Society vol V p. 305 for a seal of भास्करवर्मन् found at Nâlandâ.

¶ See B. R. W. W. vol. II. pp. 256–257 and Mr. V. A. Smith's Early History of India p. 313.

$ Note the verse 'अपरिमितविभूतिस्फीतसामन्तसेनामुकुटमणिमयूखाक्रान्तपादारविन्दः । युधि पतितगजेन्द्रानीकवीभत्सभूतो भयविगलितहर्षो येन चाकारि हर्षः ॥' E. I. vol. 6 p. 6 and I. A. vol. VIII. p. 242; I. A. VI p. 76 'समरसंसक्तसकलोत्तरापथेश्वरश्रीहर्षवर्धनपराजयोपलब्धपरमेश्वरापरनामधेयस्य सत्याश्रयश्रीपृथिवीवल्लभमहाराजाधिराजपरमेश्वरस्य प्रियतनयः.' At p. 86 the words 'समर...नामधेयः' recur. In I. A. vol. VIII p. 13 सत्याश्रय is spoken of as 'जेतुर्दिशां विजितहर्षसहानुपस्य.'

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§ Bâṇa says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्कजः कुवेरनामांश इव स्वयम्भुवः' Introductory verse to the Kâdambarî.

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of S'iva.* Particulars of the Maukhari kings and their genealogy will be found in Dr. Fleet's Gupta Inscriptions pp. 219–230. The Maukharis and the Guptas of Magadha went often to war.† The Harshacharita tells us that Kumâra alias Bhâskaravarman, king of Prâgjyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest. Hiouen Thsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumâra-râja kept pace with him on the northern.‡

Harsha's glorious career of conquest suffered one memorable check. Pulakes'in II, the greatest of the Châlukyas of Badami, became the overlord of the Deccan south of the Narmadâ, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed.¶ The Châlukya emperor claims to have inflicted a crushing defeat on the emperor Harsha.$

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* The correct form seems to be मौखरि. Mark 'नमामि भर्वोश्चरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम् ।' Introductory verse to काद०. The Asirgad copper seal of S'arvavarman uses the words 'शर्ववर्मा मौखरिः' (C. I. vol. III. p. 220). But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणां भूभुजाम्' (C. I. vol. III p. 229).

† See *e. g.* Aphsad Stone Inscripion (C. I. vol. III p. 200, 203).

‡ B. R. W. W. vol. I pp. 217–218; see also vol. II pp. 196–198, where Hiouen Thsang relates how he went to the court of Kāmarūpa. See Journal of the Bihar and Orissa Research Society vol V p. 305 for a seal of भास्करवर्मन् found at Nâlandâ.

¶ See B. R. W. W. vol. II. pp. 256–257 and Mr. V. A. Smith's Early History of India p. 313.

$ Note the verse 'अपरिमितविभूतिस्फीतसामन्तसेनामुकुटमणिमयूखाक्रान्तपादारविन्दः । युधि पतितगजेन्द्रानीकवीभत्सभूतो भयविगलितहर्षो येन चाकारि हर्षः ॥' E. I. vol. 6 p. 6 and I. A. vol. VIII. p. 242; I. A. VI p. 76 'समरसंसक्तसकलोत्तरापथेश्वरश्रीहर्षवर्धनपराजयोपलब्धपरमेश्वरापरनामधेयस्य सत्याश्रयश्रीपृथिवीवल्लभमहाराजाधिराजपरमेश्वरस्य प्रियतनयः.' At p. 86 the words 'समर...नामधेयः' recur. In I. A. vol. VIII p. 13 सत्याश्रय is spoken of as जेतुर्दिशां विजितहर्षमहानृपस्य.

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Harsha established an era of his own which commenced in 606 A. D. Several inscriptions dated in this era have been recovered.* This is not the place to go into that question. We may mention that Alberuni's acccount of this era is most confusing. He says that the era of Harsha is used in Mathurâ and the country of Kanoj, that between S'rîharsha and Vikramâditya there is an interval of four hundred years; but that according to the Kashmirian calendar the era of S'rîharsha was 664 years later than Vikramâditya.†

IX Harsha as a poet and a patron of litera tu e.

Not only was Harsha great as a conqueror and ruler, but he is an author of considerable distinction. We have discussed above the question of the authorship of the Ratnâvali and come to the conclusion that it is the work of Harsha. This is not the place to enter upon a critical examination of the three plays of Harsha. It may be said that they do not show the highest flights of imagination and fancy and are much inferior to the masterpieces of Kâlidâsa and Bhavabhûti. They have however a peculiar simplicity, correctness and charm which have endeared them to the writers of works on dramaturgy. In the Nâgânanda, the author takes up the story of Jîmûtavâhana famous in Buddhist legend.

Besides these three plays Harsha is credited by some with the authorship of the Suprabhâtastotra (for which see our edition of the Harshacharita) and the Ashṭamahâs'rîchaityastotra. But in the Tibetan Tanjur and in Minayeff's MSS. the former is ascribed to king Harshadeva of Kashmir.‡ In the Madhuban inscription a verse composed by Harsha is quoted and it is not unlikely that the verse about Râjyavardhana is Harsha's own composition. Kshîrasvâmin in

* See I. A. vol. 26 p. 32 and E. I. vol. V Appendix p. 73 ff.

† Vide Alberuni (ed. by Sachau) vol. II p. 5 (Trubner) and Cunningham's Indian Eras pp. 64–65.

‡ *Vide* J. R. A. S. for 1903 p. 704.

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his commentary on the Amarakos'a* quotes a lexicographer S'rîharsha. The Subhâshitâvali cites a verse of S'rîharshadeva which is not found in his extant works.† In the Prasannarâghava of Jayadeva (I. 22) Harsha is styled the 'joy of poesy'. Harsha, as has been usual with almost all great Indian kings, was a patron of literature. His munificence was enjoyed by poets like Bâṇa, Mayûra and Mâtangadivâkara. The Subhâshitâvali quotes a verse of Mayûra in which a certain unnamed king is praised.‡ It is not unlikely that the king referred to is Harsha. The commentary on the Kâvyaprakâs'a called Sârasamuchchaya praises the liberality of Harsha towards Bâṇa.§ The Udayasundarî, a Champû composed by Soṭṭala in emulation of Bâṇa's Harshacharita about 994 A. D., similarly praises Harsha for his gifts to Bâṇa.$

X. The State of religious beliefs under Harsha.

There are several points of interest on which a close study of the Harshacharita yields valuable information; but for want of space we pass them over. It would however be improper not to say a few words on the state of religion under Harsha.

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* 'सङ्घातमृत्युर्मरकं मारिर्मारी च देवतेति श्रीहर्षः' on 'आतुरोऽभ्यमितोऽभ्यान्तः'.

† No. 233 'अशठमलोलमजिह्मं त्यागिनमनुरागिणं विशेषज्ञम्। यदि नाश्रयति नरं श्रीः श्रीरेव हि वञ्चिता तत्र ॥'. The same verse is No. 470 in the शार्ङ्गधरपद्धति, but the author is not specified.

‡ No. 2515 'भूपालाः शशिभास्करान्वयभुवः के नाम नासादिता भर्तारं पुनरेकमेव हि भुवस्त्वां देव मन्यामहे। येनाङ्कं परिमृज्य कुन्तलमथाकृष्य व्युदस्यायतं चोलं प्राप्य च मध्यदेशमधुना काञ्च्यां करः पातितः ॥' It will be noticed that the words अङ्क, कुन्तल, चोल, मध्यदेश and काञ्ची are paronomastic.

§ 'हेम्नो भारशतानि वा मदमुचां वृन्दानि वा दन्तिनां श्रीहर्षेण समर्पितानि कवये वाणाय कुत्राद्य तत्। या बाणेन तु तस्य सूक्तिनिकरैरुट्टङ्किताः कीर्तयस्ताः कल्पप्रलयेऽपि यान्ति न मनाङ्म्लान्ये परिम्लानताम् ॥.'

$ Vide Introduction to काव्यमीमांसा (Gaikwad's Oriental Series No 1) XII 'श्रीहर्ष इत्यवनिवर्तिषु पार्थिवेषु नाम्नैव केवलमजायत वस्तुतस्तु। गीर्हर्ष एष निजसंसदि येन राज्ञा संपूजितः कनककोटिशतेन बाणः ॥'. On pp. XIII–XIV there are several verses highy eulogistic of Bâṇa, one of which is 'वागीश्वरं हन्त भजेभिनन्दमर्थेश्वरं वाक्पतिराजमीहे। रसेश्वरं स्तौमि च कालिदासं बाणं तु सर्वेश्वरमानतोस्मि ॥'

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Our authorities show that there were three competing religions in the times of Harsha, viz. Brahmanism, Buddhism and Jainism. Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India. The sight of a naked Jain ascetic is cited as a very bad omen.* The two other religions were in a flourishing state. It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred. On the contrary Bâṇa everywhere speaks of things Buddhist with fairness and tolerance.† People passed from one persuasion to the other without much fear of persecution. So Divâkaramitra is represented as originally being a student of the Maitrâyaṇîya recension of the Yajurveda and as passing over to Buddhism while still young. In spite of his Buddhistic predilections, he is waited upon by persons of various shades of opinions and beliefs, such as S'aivas, Bhâgavatas, Jainas, Paurâṇikas, Mîmâṁsakas, all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines. Bâṇa, though himself an orthodox Brâhmaṇa writer, does not gloss over the fact that Râjyavardhana had strong leanings in favour of Buddhism. The companions of Râjyas'rî are represented as invoking the Buddha in their distress‡ Bâṇa makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow.§ Harsha describes in his inscription his brother Râjyavardhana as a very devout Buddhist (Paramasaugatah) and speaks of him more reverently than even his own father. The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harsha are described as great devotees of the sun (Paramâdityabhaktah). Bâṇa tells us that Pushpabhûti, the

* *Vide* 5th उच्छ्वास 'अभिमुखमाजगाम शिखिपिच्छलाञ्छनो नग्नाटकः.'

† See *e. g.* 8th उच्छ्वास 'करुणाकुलगृहं च भगवतः शाक्यमुनेः शासनम्.'

‡ 'भगवन् भक्तजने सञ्चरिणि सुगत सुप्तोऽसि' 8th उच्छ्वास.

§ 'इयं तु ग्रहीष्यति मयैव समं समाप्तकृत्येन कापायाणि' 8th उच्छ्वास.

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remote ancestor of Harsha, was a devout worshipper of S'iva.* But Bâṇa himself describes how Prabhâkaravardhana every day devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of S'iva (Paramamâhes'varaḥ). The Sonpat seal of Harsha has the emblem of a Nandî. Bâṇa informs us that Harsha set out on his expedition after worshipping S'iva† and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brâhmaṇa and Buddhist and between the devotee of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root-ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail, we find that Prabhâkaravardhana celebrated many and elaborate sacrifices. In describing the houses of his cousins, Bâṇa gives us an instructive picture of their surroundings in the 7th century A. D.‡ When Harsha made fun of Bâṇa by dwelling upon the wild years of his youth, Bâṇa in self-defence mentioned several things which entitled him to be better treated by the king.$ On his return from the court of Harsha, Bâṇa questions his kinsmen on matters that were vital to the Brâhmaṇas of his day, viz. the performance of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mîmâmsâ and poetry. Bâṇa tells us that Paurâṇikas were as popular in those days as in these. His friend Sudṛishṭi treated him to a recital of the Vâyupurâṇa. We are told

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* 'तस्य...सहजैव...अन्यदेवताविमुखी...भगवति...भवे भूयसी भक्तिरभूत्' 3rd उच्छ्वास.

† 'विरचय्य परमया भक्त्या भगवतो नीललोहितस्यार्चाम्' first para. 7th उच्छ्वास.

‡ Note the first paragraph of the 2nd उच्छ्वास.

$ 'ब्राह्मणोऽसि जातः सोमपायिनां वंशे वात्स्यायनानाम्। यथाकालमुपनयनादयः कृताः संस्काराः। सम्यक्पठितः साङ्गो वेदः। श्रुतानि यथाशक्ति शास्त्राणि। दारपरिग्रहादभ्यागारिकोऽसि।...लोकद्वयाविरोधिभिस्तु चापलैः शैशवमशून्यमासीत्। अत्रानपलापोऽसि।' 2nd उच्छ्वास.

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that Paurâṇikas clever in comforting those stricken with grief surrounded Harsha after the death of his father. From the Kâdambarî we learn that then as now the Mahâbhârata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great epic.* The description of the rites performed when Prabhâkaravardhana was on his deathbed, though somewhat weird, shows us what popular Hindu religious practices and observances were in the 7th century A. D.† When Bâṇa started on his visit to Harsha, he gives us a graphic and entertaining description of the way in which an orthodox Brâhmaṇa should make preparations to leave his home on an important undertaking. The long and rather curious list of the companions of Bâṇa in his youth (p. III above) shows us with what a strange medley of people an orthodox Brâhmaṇa could associate without running any serious risk of losing caste or position. It is to be noted that two of his most intimate associates were his cousins born of a S'ûdra mother. We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Râjyas'rî.§

Hiouen Thsang dwells at great length on the condition of religion in the times of Harsha. He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity.$ We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha.

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* 'महाभारतभावितात्मानः' 3rd उच्छ्वास; 'कस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम्' 3rd उच्छ्वास; 'विविधवीररसवृत्तान्तरामणीयकेन महाभारतमपि लघयन्निव' 6th उच्छ्वास.

† *Vide* 5th उच्छ्वास 9th para.

‡ 4th उच्छ्वास paragraphs 14–19.

§ 4th उच्छ्वास.

$ B. R. W. W. Vol. I. pp. 214–215.

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XI The text.

The text in this edition is principally based upon the three Bombay editions, *viz.* that of Dr. Peterson, that of Mr. Kale and the one issued by the Nirṇayasâgara press. All important readings have been discussed in the notes. In some cases the readings of the Calcutta editions and of the commentators were found to be superior to those of the Bombay editions and have been consequently preferred. The paragraphs have been numbered and follow the arrangement of the text in Peterson's edition.

XII Commentaries.

The only complete commentary generally available is that of Bhânuchandra on the Pûrvabhâga of the Kâdambarî and of Siddhachandra on the Uttarabhâga. The commentary has been published by the Nirṇayasâgara press. A few words about these two commentators would not be out of place here. Bhânuchandra, as we learn from the introductory verses and the colophon at the end of the Pûrvabhâga, was a Jain Pandit, a pupil of Sûrachandra and was honoured by Emperor Akbar with the title of Upâdhyâya. He wrote his comment on the Pûrvabhâga to please his pupil Siddhachandra. Siddhachandra, who also was patronized by Akbar, wrote the comment on the Uttarabhâga. The commentary of Bhânuchandra and Siddhachandra repeats almost every word of the text and is very useful in its own way in understanding the text of the Kâdambarî. But it fails to satisfy all the requirements of the modern University student. The commentary very rarely discusses various readings, seldom cites parallel passages, and hardly gives accurate references to such works as the Râmâyaṇa, the Mahâbhârata and the Purâṇas. Moreover, the explanations proposed by the commentary are often far-fetched and unsatisfactory and in a few cases positively wrong. Our notes, besides containing all the help that the commentary affords in respect of dissolution of compounds and quotations from kos'as, try to meet the requirements of University students. It is for this reason that the commentary has been dispensed with by us in this edition.

From the notes of Dr. Peterson it appears that

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S'ivarâma Tripaṭhi wrote a commentary on the Kâdambari (Pûrvabhâga) called 'chashaka'. Dr. Peterson also quotes the remarks of two other commentators, Bâlakṛishṇa and Sukhâkara on the Pûrvabhâga. From the Catalogue of the MSS. in the collection of the learned Govindas'âstri Nirantara of Nâsik, we learn that Vaidyanâtha wrote a commentary on the Pûrvabhâga called 'Vishamapadavivṛiti'. Aufrecht in his Catalogue mentions two more commentators of the Kâdambarî, *viz.*, Mahâdeva and Sûrachandra. None of these commentaries was available to us.

Mr. T. Gaṇapatis'âstri of Trivandrum kindly furnished us with Devanâgarî transcripts of two commentaries on the Kâdambarî written in old Malayalam characters on palm-leaves.

The first of these commentaries is curiously enough in verse. It is called Âmoda. It* was composed by a Brâhmaṇa named Ashṭamûrti, whose father was Nârâyaṇa. He was an inhabitant of Kerala (Malabar) and belonged to the Bhṛigugotra. He says that he composed his commentary in verse, as a thing is not easily retained in the memory unless it be put in a metrical form. The commentary is a learned one and the author appears to have been saturated with the doctrines of Sanskrit rhetoricians. The commentary however is not exhaustive. It is rather meagre. For example, on the first page of our text (of the latter part

* The opening verses are:—उपास्महे जगज्जन्मस्थितिसंहारकारणम्। अविद्याध्वान्तविध्वंसि जानकीरमणं महः॥ १ पूर्वेण गुणतामासीत् केरलेषु भृगोः कुले। विप्रो नारायणस्तस्मादष्टमूर्तिरजायत॥ २ कादम्बरीकथामृततरङ्गिणीरसजिगाहिषा येषाम्। तेषां तु कृते निवन्धनतीर्थं तेनेदमारब्धम्॥ ३ न विना वृत्तबन्धेन वस्तु प्रायेण सुग्रहम्। इति प्रवचसामेतदनुसृत्य सुभाषितम्॥ ४ जातिसमन्वयसंभृतपरभागैः साधयाम्यहं विदुषाम्। वृत्तैः साधु निवद्धैश्चम्पकदामभिरिवामोदम्॥ ५ रसभावालङ्कारध्वनिगुणवैचित्र्यवर्णनासु वयम्। प्रायो दुरधिगमत्वादुदासहे गौरवादनन्तत्वात्॥ ६ प्रायेणात्र प्रसाध्यन्ते पदार्था एव यत्नतः। प्रसिद्धेषु पदार्थेषु वादार्थः स्फुरति स्वयम्॥ ७

The concluding verses are:—परिनिष्ठितं निवन्धनमिति भट्टश्रीमदष्टमूर्तिकृतम्। भूयात्कादम्वर्यामामोदः सुमनसामुना॥ १॥ इति पद्यसूक्तिमौक्तिकमालाभिरलङ्कृतैवमसामिः। कादम्वरी तदेषा सरसा हृदये निवेश्यतां रसिकाः॥ २॥ निर्व्याजं पदयोर्निपत्य वचसा दीनेन सोपग्रहं दोषज्ञानयमष्टमूर्तिरिदमावद्धाञ्जलिर्याचते। दोषो यद्यपि मे वचस्सु सुलभः किन्त्वस्तमात्सर्यया बुद्धया तत्त्वविचारचारुतरया दृष्ट्वैव विख्याप्यताम्॥ ३॥

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of Pûrvabhâga) the only words explained are 'âhlâdanîya, sîmântalekhâ, vyasana, sâmpratam, rathâṅga, dohada, parikalita, anekapâtâla.' The commentary is fuller in the beginning. Only one-eighth of the commentary is devoted to the explanation of the Uttarabhâga, which occupies nearly one third of the whole of the Kâdambarî. The commentary very often notices various readings. It refers to other commentaries in the words 'kenachit, 'aparaḥ' &c. In one place it seems to mention the name of a commentator of the Kâdambarî, *viz.* Matsyaketu.* Among the authors and works referred to are the following:—अजय, अनर्घराघव, अमर, कामन्दकीयनीति, कालिदास, कुमारिलभट्ट (as author of शवंस्तोत्र), केशवस्वामिन् (a lexicographer), कौटिल्य (alias विष्णुगुप्त), क्षेमेन्द्र, दण्डिन् (very often quoted), धनंजय, पुराण, बह्वृचब्राह्मण, बादरायण (author of the Brahmasûtras), बालवाल्मीकि (*i. e.* मुरारि), भर्तृहरि (author of the शतक), भारत, भोज, माघ, यादवप्रकाश (spoken of as भगवान्), राजशेखर, रामायण, वासवदत्ता, वैजयन्ती (often quoted), शाकटायन, शारदातनय (often quoted, who seems to have been a writer on poetics and dramaturgy), हलायुध. Among the works that are often quoted without being named, the most important are the Kâvyaprakâs'a, the Kâvyâdars'a, Manusmṛiti. It is hard to say when the author of this commentary lived. The only data indicating his age are the works mentioned above. As the Kâvyaprakâs'a and Kshemendra are mentioned, the commentator cannot be earlier than about 1200 A. D. but how much later he must be placed we have no means of determining.

The second commentary on the Kâdambarî, called Kâdambarî-padârtha-darpaṇa, is by an anonymous writer. It comments both on the Pûrvabhâga and the Uttarabhâga. The openings verse contains a salutation to Kṛishṇa.† The author seems to have been a native of the country of Kerala or some part of southern India. In his commentary he

* 'अथ मत्स्यकेतुपाठः कुत्रचिदुपचारमात्रमधुरमिति', which refers to p. 92 l. 25 (text) of our edition of the latter part of पूर्वभाग.

† 'प्रणम्य वरदं देवं वल्लवीजनवल्लभम्। कादम्बरीपदार्थानां क्रियते दर्पणं मया॥' The concluding words are 'इति कादम्बरीव्याख्यानं समाप्तम्, भट्टबाणाय नमोऽस्तु वाग्देवीप्रतिमात्मने.'

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often gives south Indian equivalents for Sanskrit words. He pointedly refers in one place to Kerala.* The commentary seldom notices various readings. It quotes the Vaijayantî and Halâyudha much more frequently than the lexicon of Amara. It is a very meagre commentary. It seldom does more than paraphrase a few words of the text.† Among the authors and works quoted are the following:— अमर, कुमारसंभव, कृष्ण (author of a प्रश्नग्रन्थ), केशव, कौटिल्य (alias चाणक्य, author of a नीतिशास्त्र), किरातार्जुनीय, छन्दोविचिति, दण्डि, भाव-विवेक, महिमापारस्तव, वैजयन्ती, हलायुध. Of the age of the author we can say nothing beyond what follows.

If the extracts from the two commentaries given at the end of the notes be carefully read, it will be noticed that the two commentaries coincide remarkably in their explanations of certain words and phrases. The question arises whether the Kâdambarî-padârtha-darpaṇa was known to the author of the Âmoda or *vice versa*. We have come to the conclusion that the Darpaṇa is earlier than the Âmoda and that the latter drew upon the former. The first thing to be noticed is that both commentators belong to the country of Kerala. In the second place the Âmoda appears to refer in many places to the explanations of the Darpaṇa without actually naming it‡. In the next place, there

* While commenting on p. 61 ll. 23–24 (of the latter part of पूर्वभाग) the commentary says 'पत्रशवरीं शवरस्त्रियः तनुपत्राणि वल्कीकुर्वन्तीत्यनेन पत्रशवरीत्युक्तं तथा च केरलविषये दृश्यते.'

† *e. g.* on p. 21 of the text (of the latter part of पूर्वभाग) the only words explained are संदानित, नवग्रहा, करिणीव, स्यूत, क्षुण्ण; on p. 23 (of the same) the commentary only explains निधानं, अग्राम्यता, रक्षाक्षरावली, कण्टकित.

‡ The दर्पण explains कालरात्रि (p. 29 l. 9 of P) as संहाररात्रिः while the आमोद says 'नूनमिह कालरात्रिः कवेर्भता बहुलपक्षनिशा। संहाररात्रिरित्येवं व्याख्यातमिह केनचित्.' The दर्पण (on p. 91 ll. 5–6 of the text of our edition of the latter part of पूर्वभाग) says 'अश्रुबिन्दुपातैस्तव मुक्ताभरणता विमुक्तालंकारत्वं न वर्तते अलंकृतैवासीत्यर्थः'; while आमोद explains differently and then says 'केचित्र वर्तत इति पठन्त्यत्र नञा सह.' On p. 96 l. 24 (of the same) दर्पण says 'सूचिस्यूतिर्जनानां विस्मयार्थं क्रियमाणा &c.' while आमोद says 'सूचिस्यूतिर्विस्मयार्था जनानामिति केचन.' Beyond this it does not add a word of its own in explanation.

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are passages where the Âmoda seems to have improved upon the explanations of the Darpaṇa. The examples of अक्षरच्युतक, मात्राच्युतक, विन्दुमती, गूढचतुर्थपाद and प्रहेलिका given by the दर्पण and the आमोद are the same, but the Âmoda adds definitions of these which are wanting in the Darpaṇa.

On the Uttarabhâga of the Kâdambarî, we were able to secure a transcript of a commentary through the kindness of Mr. P. Varadachari, Librarian of the Govt. Oriental Mss. Library at Madras. The commentator's name is Arjunapaṇḍita, son of Chakradâsa.* He seems to have been the chief of the Brâhmaṇas at Kûrmapura. The original MS. from which the transcript supplied to us was made is in the possession of Paṇḍit M. G. Anandalwar of Bangalore. The commentary of Arjuna is a learned and critical one. He often discusses various readings. He takes great pains to point out in numerous cases the suggested meanings of the author. He is often very acute in bringing out esoteric suggestions from plain words (vide extracts on p. 125 and p. 228 of our edition of the Uttarabhâga). He appears to have made a profound study of the Alaṃkâra-s'âstra. He frequently quotes Amarasiṃha, Manusmṛiti, Bhagavadgîtâ, Raghuvaṃs'a. Among the other authors and works quoted or referred to are Harshacharita, Kâlidâsa, Kâmandakîyanîtis'âstra, Kâvyâdars'a of Daṇḍin, Mâgha, Mahâbhârata, Murâri, Uttara-râma-charitâ, Vishṇupurâṇa, Yâmunamuni. He refers to other commentaries of the Kâdambarî in the word 'kechit;' but does not mention any one by name. There are a few quotations which we have not been able to identify. It may be mentioned that the text on which Arjuna comments generally agrees with the Calcutta editions and not with Peterson's. Arjuna does not repeat every word of the text. He often passes over whole paragraphs without a word of comment. Unfortuna-

* The concluding verses are:—'श्रीभट्टबाणतनयग्रथितनिगूढार्थगद्यबन्धस्य। अर्जुनपण्डितरचिता टीका भूयादियं चिरं जयिनी॥ श्रीमत्कूर्मपुरावनीसुरसभामुक्तावलीनायकः श्रीगोपीजनवल्लभाङ्घ्रिकमलद्वन्द्वप्रसादोज्ज्वलः। श्रीमानर्जुनपण्डितः शुभगुणः श्रीचक्रदासात्मजः साहित्यार्णवकर्णधारपदवीमालम्बते सांप्रतम्॥'

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tely we were not able to secure a copy of Arjuna's commentary on the Pûrvabhâga, nor do we know whether he actually wrote one on the Pûrvabhâga.

XIII The plan of the Notes.

The method adopted in the notes is as follows:—First of all a long passage is taken and is split up into clauses. Each clause is then translated. In order to indicate clearly the meanings of words, Sanskrit words are enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved, quotations from kos'as such as that of Amarasiṃha are cited, references to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's works or from the works of other authors are given to further elucidate the meaning. If a very long passage is taken, then special attention is called to the change of page by putting in the notes the figure for the page in bold type. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

XIV The Appendices.

The first appendix contains extracts from the commentaries which were not in our hands when a portion of the notes was written. The second appendix contains a brief summary of the entire story of the Kâdambarî. For a fuller summary the student is referred to Dr. Peterson's Introduction to the Kâdambarî and to our own book entitled Sanskṛitagadyâvali (which gives it in Sanskrit). The third appendix is a general index dealing with proper names, mythological references, information of general interest and other kindred matters.

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कादम्बरी ।

रजोजुषे जन्मनि सत्त्ववृत्तये स्थितौ प्रजानां प्रलये तमःस्पृशे ।
अजाय सर्गस्थितिनाशहेतवे त्रयीमयाय त्रिगुणात्मने नमः ॥ १ ॥
जयन्ति वाणासुरमौलिलालिता दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो भवच्छिदस्त्र्यम्बकपादपांशवः ॥ २ ॥
जयत्युपेन्द्रः स चकार दूरतो विभित्सया यः क्षणलब्धलक्ष्यया ।
इशैव कोपारुणया रिपोरुरः स्वयं भयान्निर्गमिवास्रपाटलम् ॥ ३ ॥
नमामि भर्वोश्चरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम् ।
समस्तसामन्तकिरीटवेदिकाविटङ्कपीठोलुठितारुणाङ्गुलि ॥ ४ ॥
अकारणाविष्कृतवैरदारुणादसज्जनात्कस्य भयं न जायते ।
विषं महाहेरिव यस्य दुर्वचः सुदुःसहं संनिहितं सदा मुखे ॥ ५ ॥
कटु क्वणन्तो मलदायकाः खलास्तुदन्त्यलं बन्धनशृङ्खला इव ।
मनस्तु साधुध्वनिभिः पदे पदे हरन्ति सन्तो मणिनूपुरा इव ॥ ६ ॥
सुभाषितं हारि विशत्यधो गलान्न दुर्जनस्यार्करिपोरिवामृतम् ।
तदेव धत्ते हृदयेन सज्जनो हरिर्महारत्नमिवातिनिर्मलम् ॥ ७ ॥
स्फुरत्कलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम् ।
रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ॥ ८ ॥
हरन्ति कं नोज्ज्वलदीपकोपमैर्नवैः पदार्थैरुपपादिताः कथाः ।
निरन्तरश्लेषघनाः सुजातयो महास्रजश्चम्पककुड्मलैरिव ॥ ९ ॥
बभूव वात्स्यायनवंशसंभवो द्विजो जगद्गीतगुणोऽग्रणीः सताम् ।
अनेकगुप्तार्चितपादपङ्कजः कुबेरनामांश इव स्वयंभुवः ॥ १० ॥
उवास यस्य श्रुतिशान्तकल्मषे सदा पुरोडाशपवित्रिताधरे ।
सरस्वती सोमकषायितोदरे समस्तशास्त्रस्मृतिबन्धुरे मुखे ॥ ११ ॥
जगुर्गृहेभ्यस्तसमस्तवाङ्मयैः ससारिकैः पञ्जरवर्तिभिः शुकैः ।
निगृह्यमाणा बटवः पदे पदे यजूंषि सामानि च यस्य शङ्किताः ॥ १२ ॥
हिरण्यगर्भो भुवनाण्डकादिव क्षपाकरः क्षीरमहार्णवादिव ।
अभूत्सुपर्णो विनतोदरादिव द्विजन्मनामर्थपतिः पतिस्ततः ॥ १३ ॥

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१. 'भत्सो:' ल.

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विवृण्वतो यस्य विसारि वाङ्मयं दिने दिने शिष्यगणा नवा नवाः ।
उपस्सु लग्नाः श्रवणेधिकां श्रियं प्रचक्रिरे चन्दनपल्लवा इव ॥ १४ ॥
विधानसंपादितदानशोभितैः स्फुरन्महावीरसनाथमूर्तिभिः । प्रयत्नाग्र
मखैरसंख्यैरजयत्सुरालयं सुखेन यो यूपकरैर्गजैरिव ॥ १५ ॥

स चित्रभानुं तनयं महात्मनां सुतोत्तमानां श्रुतिशास्त्रशालिनाम् ।
अवाप मध्ये स्फटिकोपलोपमं क्रमेण कैलासमिव क्षमाभृताम् ॥ १६ ॥
महात्मनो यस्य सुदूरनिर्गताः कलङ्कमुक्तेन्दुकलामलत्विषः ।
द्विपन्मनः प्राविविशुः कृतान्तरा गुणा नृसिंहस्य नखाङ्कुरा इव ॥ १७ ॥
दिशामलीकालकभङ्गतां गतस्त्रयीवधूकर्णतमालपल्लवः ।
चकार यस्याध्वरधूमसंचयो मलीमसः शुक्लतरं निजं यशः ॥ १८ ॥
सरस्वतीपाणिसरोजसंपुटप्रमृष्टहोमश्रमसीकराम्भसः ।
यशोंशुशुक्लीकृतसप्तविष्टपात्ततः सुतो बाण इति व्यजायत ॥ १९ ॥
द्विजेन तेनाक्षतकण्ठकौण्ड्यया महामनोमोहमलीमसान्धया ।
अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्धेयमतिद्वयी कथा ॥ २० ॥

आसीदशेषनरपतिशिरःसमभ्यर्चितशासनः पाकशासन इवापरः, चतुरुदधिमालामेखलाया भुवो भर्ता, प्रतापानुरागावनतसमस्तसामन्तचक्रः, चक्रवर्तिलक्षणोपेतः, चक्रधर इव करकमलोपलक्ष्यमाणशङ्खचक्रलाञ्छनः, हर इव जितमन्मथः, गुह इवाप्रतिहतशक्तिः, कमलयोनिरिव विमानीकृतराजहंसमण्डलः, जलधिरिव लक्ष्मीप्रसूतिः, गङ्गाप्रवाह इव भगीरथपथप्रवृत्तः, रविरिव प्रतिदिवसोपजायमानोदयः, मेरुरिव सकलभुवनोपजीव्यमानपादच्छायः, दिग्गज इवानवरतप्रवृत्तदानार्द्रीकृतकरः, कर्ता महाश्वर्याणाम्, आहर्ता क्रतूनाम्, आदर्शः सर्वशास्त्राणाम्, उत्पत्तिः कलानाम्, कुलभवनं गुणानाम्, आगमः काव्यामृतरसानाम्, उदयशैलो मित्रमण्डलस्य, उत्पातकेतुरहितजनस्य, प्रवर्तयिता गोष्ठीबन्धानाम्, आश्रयो रसिकानाम्, प्रत्यादेशो धनुष्मताम्, धौरेयः साहसिकानाम्, अग्रणीर्विदग्धानाम्, वैनतेय इव विनतानन्दजननः, वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलो राजा शूद्रको नाम ।

२ नाम्नैव यो निर्भिन्नारातिहृदयो विरचितनारसिंहरूपाडम्बरमेकविक्रमाक्रान्तसकलभुवनतलो विक्रमत्रयायासितं च जहासेव वासुदेवम् । अतिचिरकाललग्नमतिक्रान्तकृतपतिसहस्रसंपर्ककलङ्कमिव क्षालयन्ती यस्य

१ 'स्फटिकोपलामलम्' क. २ 'सकलोपजीव्यमान–' न. ३ '–यासितभुवनत्रयम्' क; '–यासितं भुवनत्रयं च हसति स्मेव' न. ४ 'यस्य कृपाण–' न.

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विमले कृपाणधाराजले चिरमुवास राजलक्ष्मीः । यश्च मनसि धर्मेण कोपे यमेन प्रसादे धनदेन प्रतापे वह्निना, भुजे भुवा, दृशि श्रिया, वाचि सरस्वत्या, मुखे शशिना, बले मरुता, प्रज्ञायां सुरगुरुणा, रूपे मनसिजेन, तेजसि सवित्रा, च वसता सर्वदेवमयस्य, प्रकटितविश्वरूपाकृतेरनुकरोति भगवतो नारायणस्य । यस्य च मदकलकरिकुम्भपीठपाटनमाचरतो लग्नस्थूलमुक्ताफलेन दृढमुष्टिनिपीडनान्निष्ठ्यूतधाराजलविन्दुदन्तुरेणेव कृपाणेनाकृष्यमाणा सुभटोरःकपाटविघटितकवचसहस्रान्धकारमध्यवर्तिनी करिकरटतटगलितमदजलासारदुर्दिनास्वभिसारिकेव समरनिशासु समीपमसकृदाजगाम राजलक्ष्मीः । यस्य च हृदयस्थितानपि पतीन्दिधक्षुरिव प्रतापानलो वियोगिनीनामपि रिपुसुन्दरीणामन्तर्जनितदाहो दिवानिशं जज्वाल । यस्मिंश्च राजनि जितजगति परिपालयति महीं चित्रकर्मसु वर्णसंकरा, रतेषु केशग्रहाः, काव्येषु दृढबन्धाः, शास्त्रेषु चिन्ता, स्वप्नेषु विप्रलम्भाः, छद्मेषु कनकदण्डा, ध्वजेषु प्रकम्पा, गीतेषु रागविलसितानि, करिषु मदविकाराश्चापेषु गुणच्छेदा, गवाक्षेषु जालमार्गाः, शशिकृपाणकवचेषु कलङ्का, रतिकलहेषु दूतसंप्रेषणानि, शार्यक्षेषु शून्यगृहाः, प्रजानामासन् । यस्य च परलोकाद्भय-मन्तःपुरिकालकेषु भङ्गो, नूपुरेषु मुखरता, विवाहेषु करग्रहणमनवरतमखाग्निधूमेनाश्रुपातस्तुरंगेषु कशाभिघातो, मकरध्वजे चापध्वनिरभूत् ।

३ तस्य च राज्ञः कलिकालभयपुञ्जीभूतकृतयुगानुकारिणी त्रिभुवनप्रसवभूमिरिव विस्तीर्णा मज्जन्मालवविलासिनीकुचतटास्फालनजर्जरितोर्मिमालया जलावगाहनायातजयकुञ्जरकुम्भसिन्दूरसंध्यायमानसलिलयोन्मदकलहंसकुलकोलाहलमुखरितकूलया वेत्रवत्या सरिता परिगता विदिशाभिधाना नगरी राजधान्यासीत् ।

४ स तस्यामवजिताशेषभुवनमण्डलतया विगतराज्यचिन्ताभारनिर्वृतो द्वीपान्तरागतानेकभूमिपालमौलिमालालालितचरणयुगलो वलयमिव लीलया भुजेन भुवनभारमुद्वहन्, अमरगुरुमपि प्रज्ञयोपहसन्निरनेककुलक्रमागतैरसकृदालोचितनीतिशास्त्रनिर्मलमनोभिरलुब्धैः स्निग्धैः प्रबुद्धैश्चामात्यैः परिवृतः, समानवयोविद्यालंकारैरनेकमूर्धाभिषिक्तपार्थिवकुलोद्भतैरखिलकलाकलापालोचनकठोरमतिभिरतिप्रगल्भैः कालविद्भिः प्रभावानुरक्तहृदयैरग्राम्यैपरिहासकुशलैरिङ्गिताकारवेदिभिः काव्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैरतिकठिनपीवरस्कन्धोरुबाहुभिरसकृदवदलितसमदरि-

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१ 'विदधतः' न. २ 'समीपं सकृदगात्' न. ३ 'दूतप्रेषणानि' न. ४ '–गृहा न प्रजानाम्' न. ५ '–पुरिकाकुन्तलेषु' न. ६ 'मुखरीकृत' न. ७ 'अग्राम्योपहास–' न.

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पुंगजघटापीठबन्धैः केशरिकिशोरकैरिव विक्रमैकरसैरपि विनयव्यवहारिभिरात्मनः प्रतिविम्बैरिव राजपुत्रैः सह रममाणः प्रथमे वयसि सुखमतिचिरमुवास । तस्य चातिविजिगीषुतया महासत्त्वतया च तृणमिव लघुवृत्ति क्षीणमाकलयतः प्रथमे वयसि वर्तमानस्यापि रूपवतोपि संतानार्थिभिरमात्यैरपेक्षितस्यापि सुरतसुखस्योपरि द्वेष इवासीत् । सत्यपि रूपविलासोपहासितरतिविभ्रमे लावण्यवति विनयवत्यन्वयवति हृदयहारिणि चावरोधजने स कदाचिदनवरतदोलायमानरत्नवलयो घर्घरिकास्फालनप्रकम्पझणझणायमानमणिकर्णपूरः स्वयमारब्धमृदङ्गवाद्यः संगीतकप्रसङ्गेन, कदाचिद्विरलविमुक्तशरासारशून्यीकृतकाननो मृगयाव्यापारेण, कदाचिदाबद्धविद्ग्धमण्डलः काव्यप्रबन्धरचनेन, कदाचिच्छास्त्रालापेन, कदाचिदाख्यानकाख्यायिकेतिहासपुराणाकर्णनेन, कदाचिदालेख्यविनोदेन, कदाचिद्वीणया, कदाचिद्दर्शनागतमुनिजनचरणशुश्रूषया, कदाचिदक्षरच्युतकमात्राच्युतकविन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिर्वर्तितासंभोगसुखपराङ्मुखः सुहृत्परिवृतो दिवसमनयत् । यथैव च दिवसमेवमारब्धविविधक्रीडापरिहासचतुरैः सुहृद्भिरुपेतो निशामनैषीत् ।

५ एकदा तु नातिदूरोदिते नवनलिनदलसंपुटभिदि किंचिदुन्मुक्तपाटलिम्नि भगवति सहस्रमरीचिमालिनि राजानमास्थानमण्डपगतमङ्गनाजनविरुद्धेन वामपार्श्वावलम्बिना कौक्षेयकेण संनिहितविषधरेव चन्दनलता भीषणरमणीयाकृतिः, अविरलचन्दनानुलेपनधवलितस्तनतटोन्मज्जदैरावतकुम्भमण्डलेव मन्दाकिनी, चूडामणिप्रतिविम्बच्छलेन राजाज्ञेव मूर्तिमती राजभिः शिरोभिरुह्यमाना, शरदिव कलहंसधवलाम्बरा, जामदग्न्यपरशुधारेव वशीकृतसकलराजमण्डला, विन्ध्यवनभूमिरिव वेत्रलतावती, राज्याधिदेवतेव विग्रहिणी प्रतीहारी समुपसृत्य क्षितितलनिहितजानुकरकमला सविनयमव्रवीत् । "देव द्वारस्थिता सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमखहुंकारनिपातिता राजलक्ष्मीर्दक्षिणापथादागता चाण्डालकन्यका पञ्जरस्थं शुकमादाय देवं विज्ञापयति । सकलभुवनतलसर्वरत्नानामुदधिरिवैकभाजनं देवो विहंगमश्चायमाश्चर्यभूतो निखिलभुवनतलरत्नमिति कृत्वा देवपादमूलमादायागताहमिच्छामि देवदर्शनसुखमनुभवितुमिति । एतदाकर्ण्य देवः प्रमाणम्" । इत्युक्त्वा विरराम । उपजातकुतूहलस्तु राजा समीपवर्तिनां राज्ञामालोक्य मुखानि को दोषः प्रवेश्यतामित्यादिदेश ।

६ अथ प्रतीहारी नरपतिवचनानन्तरमुत्थाय तां मातङ्गकुमारीं प्रावेश-

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१ 'किञ्चिन्मुक्त–' न. २ '–तलरत्नानाम्' न. ३ 'कथना–' न.

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यत् । प्रविश्य च सा नरपतिसहस्रमध्यवर्तिनमशनिभयपुञ्जितकुलशैल-
मध्यगतमिव कनकशिखरिणम्, अनेकरत्नाभरणकिरणजालकान्तरितावयव-
मिन्द्रायुधसहस्रसंछादिताष्टदिग्भागमिव जलधरसमयदिवसम्, अवलम्बि-
तस्थूलमुक्ताकलापस्य कनकशृङ्खलानियमितमणिदण्डकाचतुष्टयस्य गगनसि-
न्धुफेनपटलपाण्डुरस्य नातिमहतो दुकूलवितानस्याधस्तादिन्दुकान्तमणिपर्य-
ङ्किकानिषण्णम्, उद्धूयमानकनकदण्डचामरकलापम्, उन्मयूखमुखकान्तिवि-
जयपराभवप्रणते शशिनीव स्फटिकपादपीठे विन्यस्तवामपादम्, इन्द्रनी-
लमणिकुट्टिमप्रभासंपर्कश्यामायमानैः प्रणतरिपुनिश्वासमलिनीकृतैरिव चरण-
नखमयूखजालैरुपशोभमानम्, आसनोल्लसितपद्मरागकिरणपाटलीकृतेनाचि-
रमृदितमधुकैटभरुधिरारुणेन हरिमिवोरुयुगलेन विराजमानम्, अमृतफेन-
धवले गोरोचनालिखितहंसमिथुनसनाथपर्यन्ते चारुचामरपवनप्रनर्तितदशे
दुकूले वसानम्, अतिसुरभिचन्दनानुलेपनधवलितोरःस्थलमुपरिविन्यस्तकु-
ङ्कुमस्थासकमन्तरान्तरानिपतितबालातपच्छेदमिव कैलासशिखरिणम्, अपर-
शशिशङ्कया नक्षत्रमालयेव हारलतया कृतमुखपरिवेषम्, अतिचपलराज-
लक्ष्मीबन्धनिगडकटकशङ्कामुपजनयतेन्द्रनीलकेयूरयुगलेन मलयजरसगन्ध-
लुब्धेन भुजंगद्वयेनेव वेष्टितबाहुशिखरम्, ईषदालम्बिकर्णोत्पलम्, उन्नत-
घोणम्, उत्फुल्लपुण्डरीकलोचनम्, अमलकलधौतपट्टायतमष्टमीचन्द्रशक-
लाकारमशेषभुवनराज्याभिषेकसलिलपूतमूर्णासनाथं ललाटदेशमुद्वहन्तम्,
आमोदिमालतीकुसुमशेखरमुपसि शिखरपर्यस्ततारकापुञ्जमिव पश्चिमाचलम्,
आभरणप्रभापिशङ्गिताङ्गतया लग्नहरहुताशमिव मकरध्वजम्, आसन्नवर्ति-
नीभिः सर्वतः सेवार्थमागताभिरिव दिग्वधूभिर्वारविलासिनीभिः परिवृतम्,
अमलमणिकुट्टिमसंक्रान्तसकलदेहप्रतिबिम्बतया पतिप्रेम्णा वसुंधरया हृद-
येनेवोह्यमानम्, अशेषजनभोग्यतामुपनीतयाप्यसाधारणया राजलक्ष्म्या
समालिङ्गितदेहम्, अपरिमितपरिवारजनमप्यद्वितीयम्, अनन्तराजतुरगसा-
धनमपि खड्गमात्रसहायम्, एकदेशस्थितमपि व्यासभुवनमण्डलम्, आसन-
गतमपि धनुषि निषण्णम्, उत्सादिताशेषद्विषदिन्धनमपि ज्वलत्प्रतापान-
लम्, आयतलोचनमपि सूक्ष्मदर्शनम्, महादोषमपि सकलगुणाधिष्ठानम्,
कुपतिमपि कलत्रवल्लभम्, अविरतप्रवृत्तदानमप्यमदम्, अतिशुद्धस्वभाव-
मपि कृष्णचरितमकरमपि हस्तस्थितसकलभुवनतलं राजानमद्राक्षीत् ।

७ आलोक्य च सा दूरस्थितैव प्रचलितरत्नवलयेन रक्तकुवलयदलकोम-
लेन पाणिना जर्जरितमुखभागां वेणुलतामादाय नरपतिप्रबोधनार्थमसकृ-

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१ 'जलधरदिवसम्' न. २ '—वायुप्रनर्तितान्तर्देशे' न. ३ 'राज्यलक्ष्मी—' न.
४ '—युगलम्' न. ५ 'आसने स्थितमपि' न. ६ 'प्रतिबोधनार्थम्' न.

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त्सभाकुट्टिममाजघान । येन सकलमेव तद्राजकमेकपदे वनकरियूथमिव तालशब्देन तेन वेणुलताध्वनिना युगपदावलितवदनमवनिपालमुखादाकृष्य चक्षुस्तदभिमुखमासीत् ।

८ अवनिपतिस्तु दूरादालोकयेत्यभिधाय प्रतीहार्या निर्दिश्यमानां तां वयःपरिणामपाण्डुरशिरसा रक्तराजीवेक्षणापाङ्गेनानवरतकृतव्यायामतया यौवनापगमेप्यशिथिलशरीरसंधिना सत्यपि मातङ्गत्वे नातिनृशंसाकृतिनानुगृहीतार्यवेषेण धवलवाससा पुरुषेणाधिष्ठितपुरोभागाम्, आकुलाकुलकाकपक्षधारिणा कनकशलाकानिर्मितमप्यन्तर्गतशुकप्रभाश्यामायमानं मरकतमयमिव पञ्जरमुद्वहता चाण्डालदारकेणानुगम्यमानाम्, असुरगृहीतामृताप्हरणकृतकपटपटुविलासिनीवेषस्य श्यामतया भगवतो हरेरिवानुकुर्वतीम्, संचारिणीमिवेन्द्रनीलमणिपुत्रिकाम्, आगुल्फावलम्बिना[1] नीलकञ्चुकेनावच्छन्नशरीरामुपरि रक्तांशुकरचितावगुण्ठनां नीलोत्पलस्थलीमिव निपतितसंध्यातपाम्, एककर्णावसक्तदन्तपत्रप्रभाधवलितकपोलमण्डलामुद्यदिन्दुकिरणच्छुरितमुखीमिव विभावरीम्, आकपिलगोरोचनारचिततिलकतृतीयलोचनामीशानरचितानुरचितकिरातवेषामिव भवानीम्, उरःस्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामलितामिव श्रियम्, कुपितहरहुताशनदह्यमानमदनधूममलिनीकृतामिव रतिम्, उन्मदहलिहलापकर्षणभयप्रपलायितामिव यमुनाम्[2], अतिवहलपिण्डालक्तकरसरागपल्लवितपादपङ्कजामचिरमृदितमहिषासुररुधिररक्तचरणामिव कात्यायनीम्, आलोहिताङ्गुलिप्रभापाटलितनखमयूखामतिकठिनमणिकुट्टिमस्पर्शमसहमानां क्षितितले पल्लवभङ्गानिव निधाय संचरन्तीम्, आपिञ्जरेणोत्सर्पिणा नूपुरमणीनां प्रभाजालेन रञ्जितशरीरतया पावकेनेव भगवता रूप एव पक्षपातिना प्रजापतिमप्रमाणीकुर्वता जातिसंशोधनार्थमालिङ्गितदेहाम्, अनङ्गवारणशिरोनक्षत्रमालायमानेन रोमराजिलतालवालकेन मेखलादाम्ना परिगतजघनस्थलाम्, अतिस्थूलमुक्ताफलघटितेन शुचिना हारेण गङ्गास्रोतसेव कालिन्दीशङ्कया कृतकण्ठग्रहाम्, शरदमिव विकसितपुण्डरीकलोचनाम्, प्रावृषमिव घनकेशजालाम्, मलयमेखलामिव चन्दनपल्लवावतंसाम्, नक्षत्रमालामिव चित्रश्रवणाभरणभूषिताम्, श्रियमिव हस्तस्थितकमलशोभाम्, मूर्छामिव मनोहारिणीम्, अरण्यभूमिमिवाक्षतरूपसंपन्नाम्[3], दिव्ययोषितमिवाकुलीनाम्[4], निद्रामिव लोचनग्राहिणीम्, अरण्यकमलिनीमिव मातङ्गकुलदूषिताम्, अमूर्तामिव स्पर्शवर्जिताम्, आलेख्यगतामिव दर्शनमात्रफलाम्, मधुमासकुसुमसमृद्धिमिवँ वि-

१ 'गुल्फावलम्बिनीलकञ्चकेन' न. २ '–हलाकर्षण–' न. ३ '–भूमिमिव रूप–' न. ४ '–समृद्धिमिवाजातिम्' न.

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जातिम्, अनङ्गकुसुमचापलेखामिव मुष्टिग्राह्यमध्याम्, यक्षाधिपलक्ष्मीमिवालकोद्भासिनीम्, अचिरोपरूढयौवनाम्, अतिशयरूपाकृतिमनिमेष[1]लोचनो ददर्श ।

९ समुपजातविस्मयस्य चाभून्मनसि महीपतेः । अहो विधातुरस्थाने रूप[2]निष्पादनप्रयत्नः । तथाहि । यदि नामेयमात्मरूपोपहसिताशेषरूपसंपदुत्पादिता किमर्थमपगतस्पर्शसंभोगसुखे कृतं कुले जन्म । मन्ये च मातङ्गजातिस्पर्शदोषभयादस्पृश[3]तेयमुत्पादिता प्रजापतिना । अन्यथा कथमियमक्लिष्टता लावण्यस्य । न हि करतलस्पर्शक्लेशितानामवयवानामीदृशी भवति कान्तिः । सर्वथा धिग्वि[4]धातारमसदृशसंयोगकारिणमतिमनोहराकृतिरपि क्रूरजातितया येनेयमसुरश्रीरिव सततनिन्दितसुरता रमणीयाप्युद्वेजयति । इत्येवमादि चिन्तयन्तमेव राजानमीषदवगलितकर्णपल्लवावतंसा प्रगल्भवनितेव कन्यका प्रणनाम । कृतप्रणामायां च तस्यां मणिकुट्टिमोप[5]विष्टायां स पुरुषस्तं विहंगमादाय पञ्जरगतमेव किंचिदुपसृत्य राज्ञे न्यवेदयदब्रवीच्च । देव विदितसकलशास्त्रार्थो राजनीतिप्रयोगकुशलः पुराणेतिहासिकथालापनिपुणो वेदिता गीतश्रुतीनां काव्यनाटकाख्यायिकाख्यानकप्रभृतीनामपरिमितानां सुभाषितानामध्येता स्वयं च कर्ता परिहासालापपेशलो वीणावेणुमुर[6]जप्रभृतीनां वाद्यविशेषाणामसमः श्रोता नृत्तप्रयोगदर्शननिपुणश्चित्रकर्मणि प्रवीणो द्यूतव्यापारे प्रगल्भः प्रणयकलहकुपितकामिनीप्रसादनोपायचतुरो गजतुरगपुरुषस्त्रीलक्षणाभिज्ञः सकलभूतलरत्नभूतोयं वैशम्पायनो नाम शुकः सर्वरत्नानां चोदधिरिव देवो भाजनमिति कृत्वैनमादायास्मत्स्वामिदुहिता देवपादमूलमायाता । तदयमात्मीयः क्रियताम् । इत्युक्त्वा नरपतेः पुरो निधाय पञ्जरमसावपससार ।

१० अपसृते च तस्मिन्स विहंगराजो राजाभिमुखो भूत्वा समुन्नमय्य दक्षिणं चरणमतिस्पष्टवर्णस्वरसंस्कारया गिरा कृतजयशब्दो राजानमुद्दिश्यार्यामिमां पपाठ ।

स्तनयुगमश्रुस्नातं समीपतरवर्ति हृदयशोकाग्नेः ।
चरति विमुक्ताहारं व्रतमिव भवतो रिपुस्त्रीणाम् ॥

११ राजा तु तां[7] श्रुत्वा संजातविस्मयः सहर्षमासन्नवर्तिनमतिमहार्हहेमासनोपविष्टममरगुरुमिवाशेषनीतिशास्त्रपारगमतिवयसमग्रजन्मानमखिल-

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१ 'अनिमिष–' न. २ 'सौन्दर्य–' न. ३ 'अस्पृश्यतेय–' न. ४ 'सर्वथा धिग्धिग्विधा०' न. ५ '–दिष्टायाम्' प. ६ '–मुरजादीनामसमः' न. ७ 'तामार्याम्' न.

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मन्त्रिमण्डले प्रधानममात्यं कुमारपालितनामानमब्रवीत् । श्रुता भवद्भिरस्य विहंगमस्य स्पष्टता वर्णोच्चारणे स्वरे च मधुरता । प्रथमं तावदिदमेव महदाश्चर्यमसंकीर्णवर्णप्रविभागाममिव्यक्तमात्रानुस्वारसंस्कारयोगां विशेषसंयुक्तां यदयमतिपरिस्फुटाक्षरां गिरमुदीरयति । तत्र पुनरपरमस्मिमतविषये तिरश्चोपि मनुजस्येव संस्कारवतो बुद्धिपूर्वा प्रवृत्तिः । तथा हि । अनेन समुत्क्षिप्तदक्षिणचरणेनोच्चार्यं जयशब्दमियमार्या मामुद्दिश्यातिस्फुटाक्षरं गीता । प्रायेण हि पक्षिणः पशवश्च भयाहारमैथुननिद्रासंज्ञामात्रवेदिनो भवन्ति । इदं तु महच्चित्रम् । इत्युक्तवति भूभुजि कुमारपालितः किंचित्स्मितवदनो नृपमवादीत् । देव किमत्र चित्रम् । एते हि शुकसारिकाप्रभृतयो विहंगमविशेषा यथाश्रुतां वाचमुच्चारयन्तीत्यधिगतमेव देवेन । तत्राप्यन्यजन्मोपात्तसंस्कारानुबन्धेन वा पुरुषप्रयत्नेन वा संस्कारातिशय उपजायत इति नातिचित्रम् । अन्यदेतेषामपि पुरा पुरुषाणामिवातिपरिस्फुटाभिधाना वागासीत् । अग्निशापात्त्वपरिस्फुटालापता शुकानामुपजाता करिणां च जिह्वापरिवृत्तिः । इत्येवमुच्चारयत्येव तस्मिन्नशिशिरकिरणमम्बरतलस्य मध्यमारूढमावेदयन्नाडिकाच्छेदप्रहतपटुपटहनादानुसारी मध्याह्नशङ्खध्वनिरुदतिष्ठत् । तमाकर्ण्य च समासन्नस्नानसमयो विसर्जितराजलोकः क्षितिपतिरास्थानमण्डपादुत्तस्थौ ।

१२ अथ चलति महीपतावन्योन्यमतिरभससंचलनचालिताङ्गदपत्रभङ्गमकरकोटिपाटितांशुकपटानामाक्षेपदोलायमानकण्ठदाम्नामंसस्थलोल्लसितकुङ्कुमपटवासधूलिपिञ्जरितदिशामालोलमालतीकुसुमशेखरोत्पतदलिकदम्बकानामर्धावलम्बिभिः कर्णोत्पलैश्चुम्ब्यमानगण्डस्थलानां गमनप्रणामलालसानामहमहमिकया वक्षःस्थलप्रेङ्खोलितहारलतानामुत्तिष्ठतामासीदतिमहान्संभ्रमो महीपतीनाम् । इतश्चेतश्च निष्पतन्तीनां स्कन्धदेशावसक्तचामराणां चामरग्राहिणीनां कमलमधुपानमत्तजरत्कलहंसनादजर्जरेण पदे पदे रणितमणीनां मणिनूपुराणां निनादेन, वारविलासिनीजनस्य संचरतो जघनस्थलोस्फालनसितरत्नमालिकानां मेखलानां मनोहारिणा झंकारेण, नूपुरवाकृष्टानां धवलितास्थानमण्डपसोपानफलकानां भवनदीर्घिकाकलहंसकानां कोलाहलेन, रसनारसितोत्सुकितानां च तारतरविराविणामुल्लिख्यमानकांस्यक्रेंकारदीर्घेण गृहसारसानां कूजितेन, सरभसप्रचलितसामन्तशतचरणतलाभिहतस्य चास्थानमण्डपस्य निर्घातनिर्घोषगम्भीरेण कम्पयतेव वसुमतीं ध्वनिना, प्रतीहारिणाम् न.

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१ 'यदयमसंकीर्ण०' न. २ 'जघनस्थलस्थलास्फालन–' न. ३ 'मणिमेखलानाम्' न. ४ '–मण्डपस्य निर्घोषगम्भीरेण' न. ५ 'कम्पयते वसुमतीं प्रतीहारिणाम्' न.

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हारिणां च पुरः ससंभ्रमं समुत्सारितजनानां दण्डिनां समारब्धहेलमुच्चैरुच्चार[1]-
यतामालोकयतालोकयतेति तारतरदीर्घेण भवनप्रासादकुञ्जेषूच्चरितप्रतिशब्दे[2]-
तया दीर्घतरतामुपगतेनालोकशब्देन, राज्ञां च ससंभ्रमावर्जितमौलिलोल-
चूडामणीनां प्रणमतामसलमणिशलाकादन्तुराभिः किरीटकोटिभिरुल्लिख्यमा-
नस्य मणिकुट्टिमस्य स्वनेन, प्रणामपर्यस्तानामतिकठिनमणिकुट्टिमनिपतितरण- 5
रणायितानां च मणिकर्णपूराणां निनादेन, मङ्गलपाठकानां च पुरोयायिनां
जय जीवेति मधुरवचनानुयातेन पठतां दिगन्तव्यापिना कलकलेन, प्रच-
लितजनचरणशतसंक्षोभ[3]भयादपहाय कुसुमप्रकरमुत्पततां च मधुलिहां हुंकृ-
तेन, संक्षोभादतित्वरितपदप्रवृत्तैरवनिपतिभिः केयूरकोटिताडितानां क्वणि-
तमुखररत्नदाम्नां च मणिस्तम्भानां रणितेन सर्वतः क्षुभितमिव तदास्थान- 10
भवनमभवत् ।

१३ अथ विसर्जितराजलोको विश्रम्यतामिति स्वयमेवाभिधाय तां चा-
ण्डालकन्यकां वैशम्पायनः प्रवेश्यतामभ्यन्तरमिति ताम्बूलकरङ्कवाहिनीमा-
दिश्य कतिपयाप्तराजपुत्रपरिवृतो नरपतिरभ्यन्तरं प्राविशत् । अपनीताशेष-
भूषणश्च दिवसकर इव विगलितकिरणजालश्चन्द्रतारकासमूहशून्य इव ग- 15
गनाभोगः समुपाहृतसमुचितव्यायामोपकरणां व्यायामभूमिमयासीत् । स
तस्यां च समानवयोभिः सह राजपुत्रैः कृतमधुरव्यायामः श्रमवशादुन्मि-
ष्नन्तीभिः कपोलयोरीषदवदलितसिन्धुवारकुसुममञ्जरीविभ्रमाभिरुरसि नि-
र्दयश्रमच्छिन्नहारविगलितमुक्ताफलप्रकरानुकारिणीभिर्ललाटपट्टकेष्टमीचन्द्रश-
कलतलोल्लसदमृतबिन्दुविडम्बिनीभिः स्वेदजलकणिकासंततिभिरलंक्रियमाण- 20
मूर्तिरितस्ततः स्नानोपकरणसंपादनसत्वरेण पुरः प्रधावता परिजनेन तत्कालं
विरलजनेपि राजकुले समुत्सारणाधिकारमुचितमाचरद्भिर्दण्डिभिरुपदिश्यमा-
नमार्गो विततसितवितानामनेकचारणगणावबध्यमानमण्डलां गन्धोदकपूर्ण-
कनकमयजलद्रोणीसनाथमध्यामुपस्थापितस्फाटिकस्नानपीठामेकान्तनिहितैर-
तिसुरभिगन्धसलिलपूर्णैः परिमलावकृष्टमधुकरकुलान्धकारितमुखैरातपभया- 25
न्नीलकर्पटावगुण्ठितमुखैरिव स्नानकलशैरुपशोभितां स्नानभूमिमगच्छत् ।
अवतीर्णस्य जलद्रोणीं वारविलासिनीकरमृदितसुगन्धामलकोपलिप्तशिरसो
राज्ञः समन्तात्समुपतस्थुरंशुकनिबिडनिबद्धस्तनपरिकरा दूरसमुत्सारितवलय-
बाहुलताः समुत्क्षिप्तकर्णाभरणाः कर्णोत्सङ्गोत्सारितालका गृहीतजलकलशाः
स्नानार्थमभिषेकदेवता इव वारयोषितः । ताभिश्च समुन्नतकुचकुम्भमण्डला- 30

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१ 'उच्चरतामालोकयन्विति तार–' न. २ 'प्रतिच्छन्दतया' न. ३ 'दीर्घतामुप-
गतेन' प–न. ४ 'संक्षोभाद्विहाय' न. ५ 'अपनीताभरणश्च' न. ६ '–गणनि-
बध्यमान–' न. ७ 'परितः' न.

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भिर्वारिमध्यप्रविष्टः करिणीभिरिव वनकरी परिवृतस्तत्क्षणं राजा रराज। जलद्रोणीसलिलादुत्थाय च स्नानपीठममलस्फटिकधवलं वरुण इव राजहंसमारुरोह। ततस्ताः काश्चिन्मरकतकलशप्रभाश्यामायमाना नलिन्य इव मूर्तिमत्यः पत्रपुटैः, काश्चिद्रजतकलशहस्ता रजन्य इव पूर्णचन्द्रमण्डलविनिर्गतेन ज्योत्स्नाप्रवाहेण काश्चित्कलशोत्क्षेपश्रमस्वेदार्द्रशरीरा जलदेवता इव स्फाटिकैः कलशैस्तीर्थजलेन काश्चिन्मलयसरित इव चन्दनरसमिश्रेण सलिलेन काश्चिदुत्क्षिप्तकलशपार्श्वविन्यस्तहस्तपल्लवाः प्रकीर्यमाणनखमयूखजालकाः प्रत्यङ्गुलिविवरविनिर्गतजलधाराः सलिलयन्त्रदेवता इव काश्चिज्जाड्यमपनेतुमाक्षिप्तबालातपेनेव दिवसश्रिय इव कनककलशहस्ताः कुङ्कुमजलेन वाराङ्गनाः क्रमेण राजानमभिषिषिचुः। अनन्तरमुदपादि च स्फोटयन्निव श्रुतिपथमनेकप्रहतपटुपटहझल्लरीमृदङ्गवेणुवीणागीतनिनादानुगम्यमानो बन्दिवृन्दकोलाहलाकुलो भुवनविवरव्यापी स्नानशङ्खानामापूर्यमाणानामतिमुखरो ध्वनिः।

१४ एवं च क्रमेण निर्वर्तिताभिषेको विपधरनिर्मोकपरिलघुनी धवले परिधाय धौतवाससी शरदम्बरैकदेश इव जलक्षालनविमलतनुरतिधवलजलधरच्छेदशुचिना दुकूलपटपल्लवेन तुहिनगिरिरिव गगनसरित्स्रोतसा कृतशिरोवेष्टनः संपादितपितृजलक्रियो मन्त्रपूतेन तोयाञ्जलिना दिवसकरमभिप्रणम्य देवगृहमगमत्। उपरचितपशुपतिपूजनश्च निष्क्रम्य देवगृहान्निर्वर्तिताग्निकार्यो विलेपनभूमौ झंकारिभिरलिकदम्बकैरनुवध्यमानपरिमलेन मृगमदकर्पूरकुङ्कुमवाससुरभिणा चन्दनेनानुलिप्तसर्वाङ्गो विरचितामोदिमालती कुसुमशेखरः कृताम्बरपरिवर्तो रत्नकर्णपूरमात्राभरणः समुचितभोजनैः सह भूपतिभिराहारमभिमतरसास्वादजातप्रीतिरवनिपो निर्वर्तयामास।

१५ परिपीतधूपधूमवर्तिरुपस्पृश्य च गृहीतताम्बूलस्तस्मात्प्रसृष्टमणिकुट्टिमात्प्रदेशादुत्थाय नातिदूरवर्तिन्या ससंभ्रममप्रधावितया प्रतीहार्या प्रसारितभवलम्ब्यानवरतवेत्रलताग्रहणप्रसङ्गातिजरठकिसलयानुकारिकरतलं करेणाभ्यन्तरसंचारसमुचितेन परिजनेनानुगम्यमानो धवलांशुकजवनिकापरिगतपर्यन्ततया स्फटिकमणिमयभित्तिबद्धमिवोपलक्ष्यमाणमतिसुरभिणा मृगनाभिपरिगतेनामोदिना चन्दनवारिणा सिक्तशिशिरमणिभूमिमविरलविप्रकीर्णैर्व विमलमणिकुट्टिमगगनतलतारागणेनेव कुसुमोपहारेण निरन्तरनिचितमुक्तशालभञ्जिकानिवहेन संनिहितगृहदेवतेनेव गन्धसलिलक्षालितेन कलधौ

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१ '–विवरावनिर्गत–' न. २ 'यथायथम्' न. ३ 'धूपवर्तिः' क; 'धूमवर्तिः' न. ४ 'प्रसारितबाहुभव–' प-न-क. ५ 'करतलकरेण' प-न-क.

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तमयेन स्तम्भसंचयेन विराजमानमतिबहलागुरुधूपपरिमलमखिलविगलित-जलनिवहधवलजलधरशकलानुकारिणा कुसुमामोदवासितप्रच्छदपटेन पट्टोपधानाध्यासितशिरोधान्ना मणिमयप्रतिपादुकाप्रतिष्ठितपादेन पार्श्वस्थरत्नपादपीठेन तुहिनगिरिशिलातलसदृशशयनेन सनाथीकृतवेदिकं भुक्त्वास्थानमण्डपमयासीत् । तत्र च शयनतलनिषण्णः क्षितितलोपविष्टया शनैः शनैरुत्सङ्गनिहितासिलतया खड्गवाहिन्या नवनलिनदलकोमलेन करसंपुटेन संवाह्यमानचरणस्तत्कालोचितदर्शनैरवनिपतिभिरमात्यैर्मित्रैश्च सह तास्ताः कथाः कुर्वन्मुहूर्तमिवासांचक्रे । ततो नातिदूरवर्तिनीमन्तःपुराद्वैशम्पायनमादायागच्छेति ससुपजाततद्वृत्तान्तप्रश्नकुतूहलो राजा प्रतीहारीमादिदेश । सा क्षितितलनिहितजानुकरतला यथाज्ञापयति देव इति शिरसि कृत्वाज्ञां यथादिष्टमकरोत् ।

१६ अथ मुहूर्तादिव वैशम्पायनः प्रतीहार्या गृहीतपञ्जरः कनकयष्टिनलतावलम्बिना किंचिदवनतपूर्वकायेन सितकञ्चुकावच्छन्नवपुषा जराधवलितमौलिना गद्गदस्वरेण मन्दमन्दसंचारिणा विहंगजातिप्रीत्या जरत्कलहंसेनेव कञ्चुकिनानुगम्यमानो राजान्तिकमाजगाम । क्षितितलनिहितकरतलस्तु कञ्चुकी राजानं व्यज्ञापयत् । देव देव्यो विज्ञापयन्ति । देवादेशादेष वैशम्पायनः स्नातः कृताहारश्च देवपादमूलं प्रतीहार्यानीतः । इत्यभिधाय गते च तस्मिन्राजा वैशम्पायनमपृच्छत् । कच्चिदभिमतमास्वादितमभ्यन्तरे भवता किंचिदशनजातमिति । स प्रत्युवाच । देव किं वा नास्वादितम् । आमत्तकोकिललोचनच्छविर्नीलपाटलः कषायमधुरः प्रकाममापीतो जम्बूफलरसः । हरिनखरभिन्नमत्तमातङ्गकुम्भमुक्तरक्तार्द्रमुक्ताफलत्विषि खण्डितानि दाडिमबीजानि । नलिनीदलहरिन्ति द्राक्षाफलस्वादूनि च दलितानि स्वेच्छया प्राचीनामलकीफलानि । किं वा प्रलपितेन बहुना । सर्वमेव देवीभिः स्वयं करतलोपनीयमानममृतायते । इत्येवंवादिनो वचनमाक्षिप्य नरपतिरब्रवीत् । आस्तां तावत्सर्वमेवेदम् । अपनयतु नः कुतूहलम् । आवेदयतु भवानादितः प्रभृति कात्स्न्र्येनात्मनो जन्म कस्मिन्देशे । भवान्कथं जातः । केन वा नाम कृतम् । का माता कस्ते पिता । कथं वेदानामागमः । कथं शास्त्राणां परिचयः । कुतः कलाः समासादिताः । किं जन्मान्तरानुस्मरणमुत वरप्रदानम् । अथवा विहंगवेषधारी कश्चिच्छन्नं निवससि । क्व वा पूर्वमुषितम् । कियद्वा वयः । कथं पञ्जरबन्धः । कथं चाण्डालहस्तागमनम् । इह वा कथमागमनमिति । वैशम्पायनस्तु स्वयमुपजातकुतूहलेन

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१ 'तुहिनशिला–' न. २ 'चूर्णितानि' न. ३ 'तावत्सर्वम् । अप–' न. ४ 'किंहेतुकम्' न.

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सबहुमानमवनिपतिना पृष्टो मुहूर्तमिव ध्यात्वा सादरमब्रवीत् । देव, महतीयं कथा । यदि कौतुकमाकर्ण्यताम् ।

१७ अस्ति पूर्वापरजलनिधिवेलावनलग्ना, मध्यदेशालंकारभूता मेखलेव भुवः, वनकरिकुलमदजलसेकसंवर्धितैरतिविकचधवलकुसुमनिकरमत्युच्चतया तारागणमिव शिखरदेशलग्नमुद्वहद्भिः पादपैरुपशोभिता, मदकलकुररकुलदृश्यमानमरिचपल्लवा, करिकलभकरमृदिततमालकिसलयामोदिनी, मधुमदोपरक्तकेरलीकपोलकोमलच्छविना संचरद्भनदेवताचरणालक्तकरसरञ्जितेनेव पल्लवप्रचयेन संछादिता, शुककुलदलितदाडिमीफलद्रवार्द्रीकृततलैरतिचपलकपिकम्पितककोलच्युतपल्लवफलशबलैरनवरतनिपतितकुसुमरेणुपांसुलैः पथिकजनरचितलवङ्गपल्लवस्रस्तरैरतिकठोरनालिकेरकेतकीकरीरकेसरपरिगतप्रान्तैस्ताम्बूलीलतावनद्धपूगखण्डमण्डितैर्वनलक्ष्मीवासभवनैरिव विराजिता लतामण्डपैः, उन्मदमातङ्गकपोलस्थलगलितमदसलिलसिक्तेनेव निरन्तरमेलालतावनेन मदगन्धिनान्धकारिता, नखमुखलग्नेभकुम्भमुक्ताफललुब्धैः शबरसेनापतिभिरभिहन्यमानकेसरिशता, प्रेताधिपनगरीव सदासंनिहितमृत्युभीषणा महिषाधिष्ठिता च, समरोद्यतपताकिनीव बाणासनारोपितशिलीमुखा विमुक्तसिंहनादा च, कात्यायनीव प्रचलितखड्गभीषणा रक्तचन्दनालंकृता च, कर्णीसुतकथेव संनिहितविपुलाचला शशोपगता च, कल्पान्तप्रदोषसंध्येव प्रनृत्तनीलकण्ठा पल्लवारुणा च, अमृतमथनवेलेव श्रीद्रुमोपशोभिता वारुणीपरिगता च, प्रावृडिव घनश्यामलानेकशतह्रदालंकृता च, चन्द्रमूर्तिरिव सततसूक्ष्मसार्थानुगता हरिणाध्यासिता च, राज्यस्थितिरिव चमरमृगबालव्यजनोपशोभिता समदगजघटापरिपालिता च, गिरितनयेव स्थाणुसंगता मृगपतिसेविता च, जानकीव प्रसूतकुशलवा निशाचरपरिगृहीता च, कामिनीव चन्दनमृगमदपरिमलवाहिनी रुचिरागुरुतिलकभूषिता च, सोत्कण्ठेव विविधपल्लवानिलवीजिता समदना च, बालग्रीवेव व्याघ्रनखपङ्क्तिमण्डिता गण्डकाभरणा च, पानभूमिरिव प्रकटितमधुकोशकशता प्रकीर्णविविधकुसुमा च, क्वचित्प्रलयवेलेव महावराहदंष्ट्रासमुत्खातधरणिमण्डला, क्वचिद्दशमुखनगरीव चटुलवानरवृन्दभज्यमानतुङ्गशालाकुला, क्वचिदचिरनिर्वृत्तविवाहभूमिरिव हरितकुशसमित्कुसुमशमीपलाशशोभिता, क्वचिदुद्वृत्तमृगपतिनादभीतेव कण्टकिता, क्वचिन्मत्तेव कोकिलकुलप्रलापिनी, क्वचिदुन्मत्तेव वायुवेगकृतता लशब्दा, क्वचिद्विधवेवोन्मुक्तालपत्रा, क्वचित्समरभूमिरिव शरशतनिचिता, क्वचिदमरपतितनुरिव नेत्रसहस्रसंकुला, क्वचिन्नारायणमूर्तिरिव तमालनीला,

१ 'कपोलच्छविना' न. २ 'संस्तरैः' न. ३ 'सिक्तेनेवानवरतम्' न. ४ 'बाणसमारोपित—' न. ५ 'वारुणपरिगता' न.

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क्वचित्पार्थरथपताकेव [1]वानराक्रान्ता, क्वचिदवनिपतिद्वारभूमिरिव वेत्रलताश-
तदुष्प्रवेशा, क्वचिद्विराटनगरीव कीचकशतावृता, क्वचिदम्बरश्रीरिव व्याधानु-
गम्यमानतरलतारकमृगा, क्वचिद्गृहीतव्रतेव दर्भचीरजटावल्कलधारिणी, अप-
रिमितबहु[2]लपत्रसंचयापि सप्तपर्णभूषिता क्रूरसत्त्वापि मुनिजनसेविता पुष्प-
वत्यपि पवित्रा विन्ध्याटवी नाम । 5

१८ तस्यां च दण्डकारण्यान्तःपाति सकलभुवनतलख्यातमुत्पत्तिक्षेत्रमिव
भगवतो धर्मस्य सुरपतिप्रार्थनापीतसकलसागरसलिलस्य मेरुमत्सराद्गगन-
तलप्रसारितविकटशिरःसहस्रेण दिवसकररथगमनपथमपनेतुमभ्युद्यतेनावग-
णितसकलसुरसमूहवचसा विन्ध्यगिरिणाप्यनुल्लङ्घिताज्ञस्य जठरानलजीर्ण-
वातापिदानवस्य सुरासुरमुकुटमकरपत्रकोटीचुम्बितचरणरजसो दक्षिणांशा- 10
मुखविशेषकस्य सुरलोकादेकहुंकारनिपातितनहुषप्रकटप्रभावस्य भगवतो
महामुनेरगस्त्यस्य भार्यया लोपामुद्रया स्वयमुपरचितालवालकैः करपुट-
लिलसेकसंवर्धितैः सुतनिर्विशेषैरुपशोभितं पादपैस्तत्पुत्रेण च गृहीतव्रतेना-
षाढिना पवित्रभस्मविरचितत्रिपुण्ड्रकाभरणेन कुशचीवरवाससा मुञ्जमेखला-
कलितमध्येन गृहीतहरितपर्णपुटेन प्रत्युटजमटता भिक्षां दृढदस्युनाम्ना पवि- 15
त्रीकृतमतिप्रभूतेध्माहरणाच्च यस्येध्मवाह इति पिता द्वितीयं नाम चकार
दिशि दिशि शुकहरितैश्च कदलीवनैः श्यामलीकृतपरिसरं सरिता च कलश-
योनिपरिपीतसागरमार्गानुगतयेव वद्धवेणिकया गोदावर्या परिगतमाश्र-
मपदमासीत् ।

१९ यत्र च दशरथवचनमनुपालयन्नुत्सृष्टराज्यो दशवदनलक्ष्मीविभ्रम- 20
विरामो रामो महामुनिमगस्त्यमनुचरन्सह सीतया लक्ष्मणोपरचितरुचिर-
पर्णशालः पञ्चवट्यां कंचित्कालं सुखमुवास । चिरशून्येष्वपि यत्र शाखानि-
लीननिभृतपाण्डुकपोतपङ्क्त[3]यो लब्धतापसाग्निहोत्रधूमराजय इव लक्ष्यन्ते
तरवः । बलिकर्मकुसुमान्युद्धरन्त्याः सीतायाः करतलादिव संक्रान्तो यत्र
रागः स्फुरति लताकिसलयेषु । यत्र च पीतोद्वी[4]र्णं जलनिधिजलमिव मुनिना 25
निखिलमाश्रमोपान्तवर्तिषु विभक्तं महाह्रदेषु । यत्र दशरथसुतनिशितशर-
निकरनिपातनिहतरजनिचरबलबहुलरुधिरसिक्तमूलमद्यापि तद्रागाविद्धनिर्ग-
तपलाशमिवाभाति नवकिसलयमरण्यम् । अधुनापि यत्र जलधरसमये
गम्भीरमभिनवजलधरनिवहनिनादमाकर्ण्य भगवतो रामस्य त्रिभुवनविवर-
व्यापिनश्चापघोषस्य स्मरन्तो न गृह्णन्ति शष्पकवलमजस्रमश्रुजललुलितदीन- 30

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१ 'कप्याक्रान्ता' न. २ 'बहल' न. ३'–पर्णोपशोभिता' न. ४ 'दक्षिणामुख'न.
५ '–पङ्क्योऽमलम्–' न. ६ 'पीतोद्वीर्णजल–' न.

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दृष्टयो वीक्ष्य शून्या दश दिशो जराजर्जरितविषाणकोटयो जानकीसंवर्धिता जीर्णमृगाः। यस्मिन्ननवरतमृगयानिहतशेषवनहरिणप्रोत्साहित इव कृतसीताविप्रलम्भः कनकमृगो राघवमतिदूरं जहार। यत्र च मैथिलीवियोगदुःखदुःखितौ दशवदनविनाशपिशुनौ[1] चन्द्रसूर्याविव कबन्धग्रस्तौ समं रामलक्ष्मणौ त्रिभुवनभयं महच्चक्रतुः। अत्यायतश्च यस्मिन्दशरथसुतशरनिपातितो योजनबाहोर्बाहुरगस्त्यप्रसादनागतनहुषाजगरकायशङ्कामकरोदृषिजनस्य[2]। जनकतनया च भर्त्रा विरहविनोदनार्थमुटजाभ्यन्तरलिखिता यत्र रामनिवासदर्शनोत्सुका पुनरिव धरणितलादुल्लसन्ती वनचरैरद्याप्यालोक्यते।

२० तस्य चैवंविधस्य संप्रत्यपि प्रकटोपलक्ष्यमाणपूर्ववृत्तान्तस्यागस्त्याश्रमस्य नातिदूरे जलनिधिपानप्रकुपितवरुणोत्साहितेनागस्त्यमत्सरात्तदाश्रमसमीपवर्त्यपर इव वेधसा महाजलनिधिरुत्पादितः, प्रलयकालविघटिताष्टदिग्भागसंधिबन्धं[3] गगनतलमिव भुवि निपतितम्, आदिवराहसमुद्धृतधरामण्डलस्थानमिव सलिलपूरितम्, अनवरतमज्जदुन्मदशबरकामिनीकुचकलशलुलितजलम्, उत्फुल्लकुमुदकुवलयकह्लारम्, उन्निद्रारविन्दमधुबिन्दुनिस्यन्दबद्धचन्द्रकम्, अलिकुलपटलान्धकारितसौगन्धिकम्, आरसितसमदसारसम्, अम्बुरुहमधुपानमत्तकलहंसकामिनीकृतकोलाहलम्, अनेकजलचरपतंगशतसंचलनचञ्चलितवाचालवीचिमालम्, अनिलोल्लासितकल्लोलशिखरसीकरारब्धदुर्दिनम्, अशङ्कितावतीर्णाभिरम्भःक्रीडारागिणीभिः स्नानसमये वनदेवताभिः केशपाशकुसुमैः सुरभीकृतम्, एकदेशावतीर्णमुनिजनापूर्यमाणकमण्डलुकलजलध्वनिमनोहरम्, उन्मिषदुत्पलवनमध्यचारिभिः सवर्णतया रसितानुमेयैः कादम्बकदम्बकैरासेवितम्, अभिषेकावतीर्णपुलिन्दराजसुन्दरीकुचचन्दनधूलिधवलिततरंगम्[4][5], उपान्तजातकेतकीरजःपटलबद्धकूलपुलिनम्, आसन्नाश्रमागततापसक्षालितार्द्रवल्कलकषायपाटलतटजलम्, उपतटविटपिपल्लवानिलवीजितम्, अविरलतमालवीथिकान्धकारिताभिर्वालिनिर्वासितेन संचरता प्रतिदिनमृष्यमूकवासिना सुग्रीवेणावलुप्तफलपरिलघुलताभिरुदवासितापसानां देवतार्चनोपयुक्तकुसुमाभिरुत्पतज्जलचरपतंगपक्षपुटविगलितजलबिन्दुसेकसुकुमारकिसलयाभिर्लतामण्डपतलस्थितशिखण्डिमण्डलारब्धताण्डवाभिरनेककुसुमपरिमलवाहिनीभिर्वनदेवताभिः श्वासवासिताभिरिव[6] वनराजिभिरुपरुद्धतीरम्, अपरसागराशङ्किभिः सलिलमादातुमवतीर्णैर्जलधरैरिव बहलपङ्कमलिनैर्वनकरिभिरनवरतमापीयमानसलिलम्, अगाधमनन्तमप्रतिममपां निधानं पम्पाभिधानं पद्मसरः। यत्र च विकचकुवलयप्र-

१ 'रावणविनाशसूचकौ' न. २ 'अगस्त्यप्रसादेनागत–' न. ३ 'विघट्टित–' न. ४ 'शबरी–' न. ५ 'धवलिततरम्' न. ६ '–देवताभिः स्वश्वास–' न.

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भाज्यामायमानपक्षपुटान्यद्यापि मूर्तिमद्भामशापग्रस्तानीव मध्यैचारिणालोक्यन्ते चक्रनाम्नां[2] मिथुनानि ।

२१ तस्यैवंविधस्य पद्मसरसः पश्चिमे तीरे राघवशरप्रहारजर्जरितजीर्णतालतरुखण्डस्य[3] च समीपे दिग्गजकरदण्डानुकारिणा जरदजगरेण सततमावेष्टितमूलतया बद्धमहालवाल इव, तुङ्गस्कन्धावलम्बिभिरनिलवेल्लितैरहिनिर्मोकैर्धूतोत्तरीय इव, दिक्चक्रवालपरिमाणमिव गृह्णता भुवनान्तरालविप्रकीर्णेन शाखासंचयेन प्रलयकालताण्डवप्रसारितभुजसहस्रमुडुपतिशकलशेखरमिव विडम्बयितुमुद्यतः, पुराणतया पतनभयादिव गगनस्कन्धलग्नः[4], निखिलशरीरव्यापिनीभिरतिदूरोन्नताभिर्जीर्णतया शिराभिरिव परिगतो व्रततिभिः, जरातिलकविन्दुभिरिव कण्टकैराचिततनुः, इतस्ततः परिपीतसागरसलिलैर्गगनागतैः पत्ररथैरिव शाखान्तरेषु निलीयमानैः क्षणमम्बुभारालसैरार्द्रीकृतपल्लवैर्जलधरपटलैरप्यदृष्टशिखरदेशः, तुङ्गतया नन्दनवनश्रियमिवावलोकयितुमभ्युद्यतः, समीपवर्तिनामुपरि संचरतां गगनतलगमनखेदायासितानां रविरथतुरङ्गमाणां सृक्कपरिस्रुतैः फेनपटलैः संदेहिततूलराशिभिर्धवलीकृतशिखरशाखः, वनगजकपोलकण्डूयनलग्नमदनिलीनमत्तमधुकरमालेन लोहशृङ्खलाबन्धनिश्चलेनेव कल्पस्थायिना मूलेन समुपेतः, कोटराभ्यन्तरनिविष्टैः स्फुरद्भिः सजीव इव मधुकरपटलैः, दुर्योधन इवोपलक्षितशकुनिपक्षपातः, नलिननाभ इव वनमालोपगूढः, नवजलधरव्यूह इव नभसि दर्शितोन्नतिः, अखिलभुवनतलावलोकनप्रासाद्ध इव वनदेवतानाम्, अधिपतिरिव दण्डकारण्यस्य, नायक इव सर्ववनस्पतीनाम्, सखेव विन्ध्यस्य, शाखाबाहुभिरुपगूहयेव विन्ध्याटवीमवस्थितो महाजीर्णः शाल्मलीवृक्षः ।

२२ तत्र च शाखाग्रेषु कोटरोदरेषु पल्लवान्तरेषु स्कन्धसंधिषु जीर्णवल्कलविवरेषु महावकाशतया विश्रब्धविरचितकुलायसहस्राणि दुरारोहतया विगलितविनाशभयानि नानादेशसमागतानि शुकशकुनिकुलानि प्रतिवसन्ति स्म । यैः परिणामविरलदलसंहतिरपि स वनस्पतिरविरलदलनिचयश्यामल इवोपलक्ष्यते दिवानिशं निलीनैः । ते च तस्मिन्वनस्पतावतिवाह्यातिवाह्य रजनीमात्मनीडेषु प्रतिदिनमुत्थायोत्थायाहारान्वेषणाय नभसि विरचितपङ्क्तयो मदकलहलधरहलमुखाक्षेपविकीर्णबहुस्रोतसमम्बरतले कलिन्दकन्यामिव दर्शयन्तः सुरगजोन्मूलितविगलदाकाशगङ्गाकमलिनीशङ्कामुपजनयन्तो

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१ '–चारिणामालोक्यन्ते' क. २ 'चक्रवाकनाम्नाम्' न. ३ 'जर्जरितवालतरु–' न. ४ 'वायुस्कन्ध–' न. ५ 'विगतभयानि' न. ६ '–मुखोत्क्षेप–' प–क.

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दिवसकररथतुरगप्रभानुलिप्तमिव गगनतलमुपपादयन्तः[1] संचारिणीमिव मरकतस्थलीं विडम्बयन्तः शैवलपल्लवावलिमिवाम्बरसरसि प्रसारयन्तो गगनविततैः पक्षपुटैः कदलीदलैरिव दिनकरखरकरनिकरपरिखेदिताशामुखानि वीजयन्तो वियति विसारिणीं शष्पवीथीमिवारचयन्तः सेन्द्रायुधमिवान्तरिक्षमादधाना विचरन्ति स्म[2] शुकशकुनयः। कृताहाराश्च पुनः प्रतिनिवृत्यात्मकुलायावस्थितेभ्यः शावकेभ्यो विविधान्फलरसान्कलममञ्जरीविकारांश्च प्रहतहरिणरुधिरानुरक्तशार्दूलनखकोटिपाटलेन चञ्चुपुटेन दत्त्वा दत्त्वाधरीकृतसर्वस्नेहेनासाधारणेन गुरुणापत्यप्रेम्णा तस्मिन्नेव क्रोडान्तर्निहिततनयाः क्षपाः[3] क्षपयन्ति स्म।

२३ एकस्मिंश्च जीर्णकोटरे जायया सह निवसतः पश्चिमे वयसि वर्तमानस्य कथमपि पितुरहमेवैको[4] विधिवशात्सूनुरभवम्। अतिप्रबलया चाभिभूता ममैव जायमानस्य प्रसववेदनया जननी मे लोकान्तरमगमत्। अभिमतजायाविनाशशोकदुःखितोपि खलु तातः सुतस्नेहार्द्रान्तर्निगृह्य पटुप्रसरमपि शोकमेकाकी मत्संवर्धनपर एवाभवत्। अतिपरिणतवयाश्च कुशचीरानुकारिणीमल्पावशिष्टजीर्णपिच्छजालजर्जरामवस्रस्तांसदेशशिथिलामपगतोत्पतनसंस्कारां पक्षसंततिमुद्वहन्नुपारूढकम्पतया च संतापकारिणीमङ्गलग्नां जरामिव विधुन्वन्नकठोरशेफालिकाकुसुमनालपिञ्जरेण कलममञ्जरीदलनमसृणितक्षीणोपान्तलेखेन स्फुटिताग्रकोटिना चञ्चुपुटेन परनीडनिपतिताभ्यः शालिवल्लरीभ्यस्तण्डुलकणानादायादाय तरुमूलनिपतितानि शुककुलावदलितानि फलशकलानि समाहृत्य परिश्रमितुमशक्तो मह्यमदात्। प्रतिदिवसमात्मना च मदुपभुक्तशेषमकरोदशनम्।

२४ एकदा तु प्रभातसंध्यारागलोहिते गगनतलकमलिनीमधुरक्तपक्षसंपुटे वृद्धहंस इव मन्दाकिनीपुलिनादपरजलनिधितटमवतरति चन्द्रमसि, परिणतरङ्कुरोमपाण्डुनि व्रजति विशालतामाशाचक्रवाले, गजरुधिररक्तहरिसटालोमलोहिनीभिरातसलाक्षिकतन्तुपाटलाभिरायामिनीभिरशिशिरकिरणदीधितिभिः पद्मरागरत्नशलाकासंमार्जनीभिरिव समुत्सार्यमाणे गगनकुट्टिमकुसुमप्रकरे तारागणे, संध्यामुपासितुमुत्तराशावलम्बिनि मानससरस्तीरमिवावतरति सप्तर्षिमण्डले, तटगतविघट्टितशुक्तिसंपुटविप्रकीर्णमरुणकरप्रेरणाधौतगलितमुडुगणमिव मुक्ताफलनिकरमुद्वहति धवलितपुलिनतटमुदन्वति पूर्वतरे,

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१ 'प्रदर्शयन्तः' न. २ 'स्म। कृताहाराश्च' न. ३ 'अहमेकः' न. ४ 'स्नेहादभ्यन्तरे निरुध्य' न. ५ 'क्षीणोपान्त्य–' न. ६ 'मधुनुरक्तपक्षपुटे' न. ७ 'विघट्टित' न.

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तुषारबिन्दुवर्षिणि विबुद्धशिखिकुले विजृम्भमाणकेसरिणि करिणीकदम्बक-
प्रबोध्यमानसमदकरिणि क्षपाजलजडकेसरं कुसुमनिकरमुदयगिरिशिखरस्थितं
सवितारमिवोद्दिश्य पल्लवाञ्जलिभिः समुत्सृजति कानने, रासभरोमधूसरासु
वनदेवताप्रासादानां तरूणां शिखरेषु पारावतमालायमानासु धर्मपताका-
स्विव समुन्मिषन्तीषु तपोवनाग्निहोत्रधूमलेखासु, अवश्यायसीकरिणि लु-
लितकमलवने रतिखिन्नशबरसीमन्तिनीस्वेदजलकणिकापहारिणि वनमहिष-
रोमन्थफेनबिन्दुवाहिनि चलितपल्लवलतालास्योपदेशव्यसनिनि विघटमानक-
मलखण्डमधुसीकरासारवर्षिणि कुसुमामोदतर्पितालिजाले निशावसानजात-
जडिम्नि मन्दमन्दसंचारिणि प्रवाति प्राभातिके मातरिश्वनि, कमलवनप्रबोध-
मङ्गलपाठकानामिभगण्डडिण्डिमानां मधुलिहां कुमुदोदरेषु घनघटमानदल-
पुटनिबद्धपक्षसंहतीनामुच्चरत्सु हुंकारेषु, प्रभातशिशिरमारुताहतमुत्तम्भजतु-
रसाश्लिष्टपक्ष्ममालमिव सशेषनिद्राजिह्मतारं चक्षुरून्मीलयत्सु शनैः शनैरूप-
रश्यां धूसरक्रोडरोमराजिषु वनमृगेषु, इतस्ततः संचरत्सु वनचरेषु, विजृम्भ-
माणे श्रोत्रहारिणि पम्पासरःकलहंसकोलाहले, समुल्लसति नर्तितशिखण्ड-
मण्डले मनोहरे वनगजकर्णतालशब्दे, क्रमेण च गगनतलमार्गमवतरतो
दिवसकरवारणस्यावचूलचामरकलाप इवोपलक्ष्यमाणे मञ्जिष्ठारागलोहिते
किरणजाले, शनैः शनैरुदिते भगवति सवितरि, पम्पासरःपर्यन्ततरुशिखर-
संचारिण्यध्यासितगिरिशिखरे दिवसकरजन्मनि हृततारे पुनरिव कपीश्वरे
वनमभिपतति बालातपे, स्पष्टे जाते प्रत्यूषसि, नचिरादिव दिवसाष्टमभा-
गभाजि स्पष्टभासि भास्वति भूते, प्रयातेषु यथाभिमतानि दिगन्तराणि
शुककुलेषु, कुलायनिलीननिभृतशावकसनाथेषि निःशब्दतया शून्य इव त-
स्मिन्वनस्पतौ, स्वनीडावस्थित एव तातें, मयि च शैशवादसंजातबलस-
मुद्भिद्यमानपक्षपुटे तातस्य समीपवर्तिनि कोटरगते, सहसैव तस्मिन्महा-
वने संत्रासितसकलवनचरः सरभसमुत्पतत्पतत्रिपक्षपुटशब्दसंततो भीत-
करिपोतचीत्कारपीवरः प्रचलितलताकुलितमत्तालिकुलक्वणितमांसलः परि-
श्रमदुद्घोणवनवराहरवघर्घरो गिरिगुहासुप्तप्रबुद्धसिंहनादोपबृंहितः कम्प-
यन्निव तरून्भगीरथावतार्यमाणगङ्गाप्रवाहकलकलबहलो भीतवनदेवताक-
र्णितो मृगयाकोलाहलध्वनिरुदचरत्। आकर्ण्य च तमहमश्रुतपूर्वमुपजात-
वेपथुरर्भकतया जर्जरितकर्णविवरो भयविह्वलः समीपवर्तिनः पितुः प्रती-
कारबुद्ध्या जराशिथिलपक्षपुटान्तरमविशम्।

२५ अनन्तरं च सरभसमितो गजयूथपतिलुलितकमलिनीपरिमलः, इतः
क्रोडकुलदृश्यमानभद्रमुस्तारसामोदः, इतः करिकलभभज्यमानसल्लकीकषा-

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१ 'विघटमानदलपटनिरुद्धपक्ष–' न. २ 'सिंहनिनादोप–' न.

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यगन्धः, इतो निपतितशुष्कपत्रमर्मरध्वनिः, इतो वनमहिषविषाणकोटि-कुलिशभिद्यमानवल्मीकधूलिः, इतो मृगकदम्बकम्, इतो वनगजकुलम्, इतो वनवराहयूथम्, इतो वनमहिषवृन्दम्, इतः शिखण्डिमण्डलविरुतम्, इतः कपिञ्जलकुलकलकूजितम्, इतः कुररकुलक्वणितम्, इतो मृगपतिन-5 खभिद्यमानकुम्भकुञ्जररसितम्, इयमार्द्रपङ्कमलिना वराहपद्धतिः, इयम-भिनवशप्पकवलरसश्यामला हरिणरोमन्थफेनसंहतिः, इयमुन्मदगन्धग-जगण्डकण्डूयनपरिमलालीनमुखरमधुकरविरुतिः, एषा निपतितरुधिरवि-न्दुसिक्तशुष्कपत्रपाटला रुरुपदवी, एतद्विरदचरणमृदितविटपपल्लवपटलम्, एतत्खड्गिकुलक्रीडितम्, एष नखकोटिविलिखितविकटपत्रलेखो रुधिरपा-10 टलः करिमौक्तिकदलदन्तुरो मृगपतिमार्गः, एषा प्रत्यग्रप्रसूतवनमृगीगर्भ-रुधिरलोहिनी भूमिः, इयमटवीवेणिकानुकारिणी पक्षचरस्य यूथपतेर्मदज-लमलिना संचारवीथी, चमरीपङ्क्तिरियमनुगम्यताम्, उच्छुष्कमृगकरीषपां-सुला त्वरिततरमध्यास्यतामियं वनस्थली, तरुशिखरमारुह्यताम्, आलो-क्यतां दिगियम्, आकर्ण्यतामयं शब्दः, गृह्यतां धनुः, अवहितैः स्थीयतां, 15 विमुच्यन्तां श्वानः—इत्यन्योन्यमभिवदतो मृगयासक्तस्य महतो जनसमूहस्य तस्मिन्नहान्तरितविग्रहस्य क्षोभितकाननं कोलाहलमशृणवम्।

२६ अथ नातिचिरादिवानुलेपनार्द्रमृदङ्गध्वनिधीरेण गिरिविवरविजृम्भि-तप्रतिनादगम्भीरेण शबरशरताडितानां केसरिणां निनादेन, संत्रस्तयूथमुक्ता-नामेकाकिनां च संचरतामनवरतकरास्फोटमिश्रेण जलधररसितानुकारिणा 20 गजयूथपतीनां कण्ठगर्जितेन, सरभससारमेयविलुप्यमानावयवानामालोल-कातरतरलतारकाणामेणकानां च करुणकूजितेन, निहतयूथपतीनां वियोगि-नीनामनुगतकलभानां च स्थित्वा स्थित्वा समाकर्ण्य कलकलमुत्कर्णपल्लवा-नामितस्ततः परिभ्रमन्तीनां प्रत्यग्रपतिविनाशशोकदीर्घेण करिणीनां चीत्कृ-तेन, कतिपयदिवसप्रसूतानां च खड्गिधेनुकानां त्रासपरिभ्रष्टपोतान्वेषिणी-25 नामुन्मुक्तकण्ठमतिकरुणमारसन्तीनामाक्रन्दितेन, तरुशिखरसमुत्पतितानाम् आकुलाकुलचारिणां च पत्ररथानां कोलाहलेन, रूपानुसारप्रधावितानां च मृगयूनां युगपदतिरभसपादपातामिहताया भुवः कम्पमिव जनयता चरणशब्देन, कर्णान्ताकृष्टज्यानां च मदकलकुररकामिनीकण्ठकूजितकलेन शरनिकरवर्षिणां धनुषां निनादेन, पवनाहतिक्वणितधाराणामसीनां च

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१ 'परिमलनिलीन—' न. २ '—कोटिविकटविलिखित' न. ३ 'नातिचिरादेव' न. ४ 'आलोलतरलतारकाणाम्' न. ५ '—कण्ठमारसन्तीनाम्' न. ६ 'मृगयू-थानाम्' न. ७ 'कलशवलितेन' न.

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कठिनमहिषस्कन्धपीठपातिनां रणितेन, शुनां च सरभसविमुक्तघर्घरध्वनीनां वनान्तरव्यापिना ध्वानेन सर्वतः प्रचलितमिव तदरण्यमभवत्। अचिराच्च प्रशान्ते तस्मिन्मृगयाकलकले निर्वृष्टमूकजलधरवृन्दानुकारिणि मथनावसानोपशान्तवारिणि सागर इव स्तिमिततामुपागते कानने मन्दीभूतभयोहमुपजातकुतूहलः पितुरुत्सङ्गादीषदिव निष्क्रम्य कोटरस्थ एव शिरोधरां प्रसार्य संत्रासतरलतारकः शैशवात्किमिदमिति समुपजातदिदृक्षस्तामेव दिशं चक्षुः प्राहिणवम्।

२७ अभिमुखमापतच्च तस्माद्वनान्तरादर्जुनभुजदण्डसहस्रविप्रकीर्णमिव नर्मदाप्रवाहम्, अनिलवशाच्चलितमिव तमालकाननम्, एकीभूतमिव कालरात्रीणां यामसंघातम्, अञ्जनशिलास्तम्भसंभारमिव क्षितिकम्पविधूर्णितम्, अन्धकारपुञ्जमिव रविकिरणाकुलितम्, अन्तकपरिवारमिव परिभ्रमन्तम्, अवदारितरसातलोद्भूतमिव दानवलोकम्, अशुभकर्मसमूहमिवैकत्र समागतम्, शेषदण्डकारण्यवासिमुनिजनशापसार्थमिव संचरन्तम्, अनवरतशरनिकरवर्षिरामनिहतखरदूषणबलनिवहमिव तदुपध्यानात्पिशाचतामुपगतम्, कलिकालबन्धुवर्गमिवैकत्र संगतम्, अवगाहप्रस्थितमिव वनमहिषयूथम्, अचलशिखरस्थितकेसरिकराकृष्टिपतनविशीर्णमिव कालमेघपटलम्, अखिलरूपत्विनाशाय धूमकेतुजालमिव समुद्गतम्, अन्धकारितकाननम्, अनेकसहस्रसंख्यम्, अतिभयजननमुत्पातवेतालव्रातमिव शबरसैन्यमद्राक्षम्।

२८ मध्ये च तस्यातिमहतः शबरसैन्यस्य प्रथमे वयसि वर्तमानम्, अतिकर्कशत्वादायसमयमिव[1] निर्मितम्, एकलव्यमिव जन्मान्तरागतम्[2], उद्भिद्यमानश्मश्रुराजितया प्रथममदलेखामण्ड्यमानगण्डभित्तिमिव गजयूथपतिकुमारकम्, असितकुवलयश्यामेन देहप्रभाप्रवाहेण कालिन्दीजलेनेव पूरितारण्यम्, आकुटिलाग्रेण स्कन्धावलम्बिना कुन्तलभारेण केसरिणमिव गजमदमलिनीकृतेन केसरकलापेनोपेतम्, आयतललाटम्, अतितुङ्गघोरघोणम्, एककर्णाभरणतामुपनीतस्य भुजंगफणमणेरापाटलैरंशुभिरालोहितीकृतेन पर्णशयनाभ्यासाल्लग्नपल्लवरागेणेव वामपार्श्वेन विराजमानम्, अचिरप्रहृतगजकपोलगृहीतेन सप्तच्छदपरिमलवाहिना कृष्णागुरुपङ्केनेव सुरभिणा मदेन कृताङ्गरागम्, उपरि तत्परिमलान्धेन भ्रमता मायूरातपत्रानुकारिणा मधुकरकुलेन तमालपल्लवेनेव निवारितातपम्, आलोलकर्णपल्लवव्याजेन भु-

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१ 'अनेकदण्डका–' न. २ 'आयसमिव' प. ३ 'जन्मान्तरगतम्' न. ४ 'आलोलपल्लव–' न.

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जबलनिर्जितया भयप्रयुक्तसेवया विन्ध्याटव्येव करतलेनापमृज्यमानगण्डस्थलस्वेदलेखम्, आपाटलया हरिणकुलक्षयरात्रिसंध्यायमानया शोणितार्द्रयेव दृष्ट्या रञ्जयन्तमाशाविभागान्[1], आजानुलम्बेन कुञ्जरकरप्रमाणमिव गृहीत्वा निर्मितेन चण्डिकारुधिरबलिप्रदानार्थमसकृन्निशितशस्त्रोल्लेखविषमितशिखरेण भुजयुगलेनोपशोभितम्, अन्तरान्तरालम्लानहरिणरुधिरबिन्दुना स्वेदजलकणिकाचितेन गुञ्जाफलविभिन्नैः करिकुम्भमुक्ताफलैरिव रचिताभरणेन विन्ध्यशिलातलविशालेन वक्षःस्थलेनोद्भासमानम्[2], अविरतश्रमाभ्यासादुल्लिखितोदरम्, इभमदमलिनमालानस्तम्भयुगलमुपहसन्तमिवोरुदण्डद्वयेन, लाक्षालोहितकौशेयपरिधानम्[3], अकारणेपि क्रूरतया बद्धत्रिपताकोग्रभ्रुकुटिकराले ललाटफलके प्रबलभक्त्याराधितया मत्परिग्रहोयमिति कात्यायन्या त्रिशूलेनेवाङ्कितम्, उपजातपरिचयैरनुगच्छद्भिः श्रमवशादूरविनिर्गताभिः स्वभावपाटलतया शुष्काभिरपि हरिणशोणितमिव क्षरन्तीभिर्जिह्वाभिरावेद्यमानखेदैर्विवृतमुखतया स्पष्टदृष्टदन्तांशून्दंष्ट्रान्तराललग्नकेसरिसटानिव[3] सृक्कभागानुद्वहद्भिः स्थूलवराटकमालिकापरिगतकण्ठैर्महावराहदंष्ट्राप्रहारजर्जरैरल्पकायैरपि महाशक्तित्वादनुपजातकेसरैरिव केसरिकिशोरकैर्मृगवधूवैधव्यदीक्षादानदक्षैरनेकवर्णैः श्वभिरतिप्रमाणाभिश्च केसरिणामभयप्रदानयाचनार्थमागताभिः सिंहीभिरिव कौलेयककुटुम्बिनीभिरनुगम्यमानम्, कैश्चिद्गृहीतचमरबालगजदन्तभारैः कैश्चिदच्छिद्रपर्णबद्धमधुपुटैः कैश्चिन्मृगपतिभिरिव गजकुम्भमुक्ताफलनिकरसनाथपाणिभिः कैश्चिद्यातुधानैरिव गृहीतपिशितभारैः कैश्चित्श्रमथैरिव केसरिकृत्तिधारिभिः[4] कैश्चित्क्षपणकैरिव मयूरपिच्छवर्हिभिः कैश्चिच्छिशुभिरिव काकपक्षधरैः कैश्चित्कृष्णचरितमिव दर्शयद्भिः समुत्खातविधृतगजदन्तैः कैश्चिज्जलदागमदिवसैरिव जलधरच्छायामलिनाम्बरैरनेकवृत्तान्तैः शबरवृन्दैः परिवृतम्, अरण्यमिव सखड्गधेनुकम्, अभिनवजलधरमिव मयूरपिच्छचित्रचापधारिणम्, बकराक्षसमिव गृहीतैकचक्रम्, अरुणानुजमिवोद्धृतानेकमहानागदशनम्, भीष्ममिव शिखण्डिशत्रुम्, निदाघदिवसमिव सततताविर्भूतमृगतृष्णम्, विद्याधरमिव मानसवेगम्, पराशरमिव[5] योजनगन्धानुसारिणम्, घटोत्कचमिव भीमरूपधारिणम्, अचलराजकन्यकाकेशपाशमिव नीलकण्ठचन्द्रकाभरणम्, हिरण्याक्षदानवमिव[6] महावराहदंष्ट्राविभिन्नवक्षःस्थलम्, अतिरागिणमिव कृतबहुबन्दीपरिग्रहम्, पिशिताशनमिव रक्तलुब्धकं, गीतकलाविन्यासमिव निषादानुगतम्, अम्बिकात्रिशूलमिव महिषरुधिरार्द्रकायम्, अभिनवयौवनमपि क्षपितबहुवयसम्,

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१ '–विभागानां जानुलम्बेन' न. २ 'चक्षुःस्थलेन' न. ३ '–सटामिव' न. ४ '–धारिभिः' न. ५ 'पाराशरमिव' न. ६ 'हिरण्याख्य–' न.

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कृतसारमेयसंग्रहमपि फलमूलाशनम्, कृष्णमप्यसुदर्शनम्, स्वच्छन्दप्रचारमपि दुर्गैकशरणम्, क्षितिभृत्पादानुवर्तिनमपि राजसेवानभिज्ञम्, अपत्यमिव विन्ध्यस्य, अंशावतारमिव कृतान्तस्य, सहोदरमिव पापस्य, सारमिव कलिकालस्य, भीषणमपि महासत्त्वतया गम्भीरमिवोपलक्ष्यमाणम्, अनभिभवनीयाकृतिं मातङ्गकनामानं शवरसेनापतिमपश्यम् । अभिधानं तु पश्चात्तस्याहमश्रौषम् ।

२९ आसीच्च मे मनसि । अहो मोहप्रायमेतेषां जीवितं साधुजनविगर्हितं च चरितम् । तथा हि । पुरुषपिशितोपहारे धर्मबुद्धिः, आहारः साधुजननिन्दितो मधुमांसादिः, श्रमो मृगया, शास्त्रं शिवारुतम्, समुपदेष्टारः सदसतां कौशिकाः, प्रज्ञा शकुनिज्ञानम्, परिचिताः श्वानः, राज्यं शून्यास्वटवीषु, आपानकमुत्सवः, मित्राणि क्रूरकर्मसाधनानि धनूंषि, सहाया विषदिग्धमुखा भुजंगा इव सायकाः, गीतमुत्साहकारि मुग्धमृगाणाम्, कलत्राणि वन्दीगृहीताः परयोषितः, क्रूरात्मभिः शार्दूलैः सह संवासः, पशुरुधिरेण देवतार्चनम्, मांसेन बलिकर्म, चौर्येण जीवनम्, भूषणानि भुजंगमणयः, वनगजमदैरङ्गरागः, यस्मिन्नेव कानने निवसन्ति तदेवोत्खातमूलमशेषतः कुर्वते । इति चिन्तयत्येव मयि स शवरसेनापतिरटवीश्रमणसमुद्भवं श्रममपनिनीषुरागत्य तस्यैव शाल्मलीतरोरधश्छायायामवतारितकोदण्डस्त्वरितपरिजनोपनीतपल्लवासने समुपाविशत् । अन्यतमस्तु शवरयुवा ससंभ्रममवतीर्य तस्मात्करयुगलपरिक्षोभिताम्भसः सरसो वैदूर्यद्रवानुकारि प्रलयदिवसकरकिरणोपतापादम्बरैकदेशमिव विलीनमिन्दुमण्डलादिव प्रस्यन्दितं द्रुतमिव मुक्ताफलनिकरमत्यच्छतया स्पर्शानुमेयं हिमजडमरविन्दकोशरजःकषायमम्भः कमलिनीपत्रपुटेन प्रत्यग्रोद्धृताश्च धौतपङ्कनिर्मलमृणालिकाः समुपाहरत् । आपीतसलिलश्च सेनापतिस्ता मृणालिकाः शशिकला इव सैंहिकेयः क्रमेणादशत् । अपगतश्रमश्चोत्थाय परिपीताम्भसा सकलेन तेन शवरसैन्येनानुगम्यमानः शनैः शनैरभिमतं दिगन्तरमयासीत् ।

३० एकतमस्तु जरच्छबरस्तस्मात्पुलिन्दवृन्दादनासादितहरिणपिशितः पिशिताशन इवातिविकृतदर्शनः पिशितार्थी तस्मिन्नेव तरुतले मुहूर्तमिव व्यलम्बत । अन्तरिते च शवरसेनापतौ स जीर्णशबरः पिबन्निवास्माकमायूंषि रुधिरबिन्दुपाटलया कपिलभ्रूलतापरिवेषभीषणया दृष्ट्या गणयन्निव शुककुलकुलायस्थानानि श्येन इव विहगामिषास्वादलालसः सुचिरमारुरुक्षुस्तं

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१ 'अभिभव–' न. २ 'शस्त्रम्' न. ३ 'उत्सादकारि' प–क. ४ 'विहगामिषस्वाद' न.

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वनिस्पतिमा मूलादपश्यत् । उत्क्रान्तमिव तस्मिन्क्षणे तदालोकनभीतानां शुककुलानामसुभिः । किमिव हि दुष्करमकरुणानाम् । यतः स तमनेकता-लतुङ्गमभ्रंकषशाखाशिखरमपि सोपानैरिवायत्नेनैव पादपमारुह्य तानुपजा-तोत्पतनशक्तीन्कांश्चिदल्पदिवसजातान्गर्भच्छविपाटलाञ्छाल्मलीकुसुमशङ्कामु-पजनयतः कांश्चिदुद्भिद्यमानपक्षतया नलिनसंवर्तिकानुकारिणः कांश्चिदर्क-फलसदृशान्कांश्चिल्लोहितायमानचञ्चूकोटीनीपद्विघटितदलपुटपाटलमुखावां क-मलमुकुलानां श्रियमुद्वहतः कांश्चिदनवरतशिरःकम्पव्याजेन निवारयत इव प्रतीकारासमर्थानेकैकशः फलानीव तस्य वनस्पतेः शाखान्तरेभ्यः कोटो-भ्यश्च शुकशावकानग्रहीत् । अपगतासूंश्च कृत्वा क्षितावपातयत् ।

३१ तातस्तु तं महान्तमकाण्ड एव प्राणहरमप्रतीकारमुपप्लवमुपनत-मालोक्य द्विगुणतरोपजातवेपथुर्मरणभयादुद्भ्रान्ततरलतारकां विषादशून्याम-श्रुजलप्लुतां दृशमितस्ततो दिक्षु विक्षिपन्नुच्छुष्कतालुरात्मप्रतीकाराक्षमश्वास-स्रस्तसंधिशिथिलेन पक्षसंपुटेनाच्छाद्य मां तत्कालोचितप्रतीकारं मन्यमानः स्नेहपरवशो मद्रक्षणाकुलः किंकर्तव्यताविमूढः क्रोडविभागेन मामवष्टभ्य तस्थौ । असावपि पापः क्रमेण शाखान्तरैः संचरमाणः कोटरद्वारमागत्य जीर्णासितभुजंगभोगभीषणं प्रसार्य विविधवनवराहवसाविस्रगन्धि करतलं कोदण्डगुणाकर्षणव्रणाङ्कितप्रकोष्ठमन्तकदण्डानुकारिणं वामबाहुमतिनृशंसो मुहुर्मुहुर्दत्तचञ्चुप्रहारमुत्कृज्य तातमपगतासुमकरोत् । मां तु स्वल्पत्वान्नयसंपिण्डिताङ्गत्वात्सावशेषत्वादायुषः कथमपि पक्षसंपुटान्तरगतं नालक्षयत् । उपरतं च तमवनितले शिथिलशिरोधरमधोमुखमभ्रुञ्चत् । अहमपि तच्चरणान्तराले प्रवेशितशिरोधरो निभृतमङ्कनिलीनस्तेनैव सहाप-तम् । अवशिष्टपुण्यतया तु पवनवशेन[3]संपुञ्जितस्य महतः शुष्कपत्रराशेरुपरि पतितमात्मानमपश्यम् । अङ्गानि येन मे नाशीर्यन्त । यावच्चासौ तस्मात्त-रुशिखरान्नावतरति तावदहमवशीर्णपर्णसवर्णत्वादस्फुटोपलक्ष्यमाणमूर्तिः पि-तरमुपरतमुत्सृज्य नृशंस इव प्राणपरित्यागयोग्येपि काले बालतया काला-न्तरभुवः स्नेहरसस्यानभिज्ञो जन्मसहभुवा भयेनैव केवलमभिभूयमानः किं चिदुपजाताभ्यां पक्षाभ्यामीषत्कृतावष्टम्भो लुठन्नितस्ततः कृतान्तमुखकुहरा-दिव विनिर्गतमात्मानं मन्यमानो नातिदूरवर्तिनः शबरसुन्दरीकर्णपूररचनो-पयुक्तपल्लवस्य संकर्षणपटनीलच्छाययोपहसत इव गदाधरदेहच्छविमच्छै-कालिंदीजलच्छेदैरिव विरचितच्छदस्य वनकरिमदसलिलैरिवोपसिक्तकिसल-यस्य विन्ध्याटवीकेशपाशश्रियमुद्वहतो दिवाप्यन्धकारितशाखान्तरस्याप्रविष्ट-

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१ 'एकैकतया' प-न-क. २ 'उद्भ्रान्ततरलतारकः' न. ३ 'पवनवश्येन पु-ञ्जितस्य' न. ४ 'वनकरिमदोपसिक्त-' न.

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सूर्यकिरणमतिगहनमपरस्येव पितुरुत्सङ्गमतिमहतस्तमालविटपिनो मूलदेशमविशम् ।

३२ अवतीर्य स तेन समयेन क्षितितलविप्रकीर्णान्संहृत्य ताञ्छुकशिशूनेकलतापाशसंयतानावध्य पर्णपुटेऽतित्वरितगमनः सेनापतिगतेनैव वर्त्मना तामेव दिशमगच्छत् । मां तु लब्धजीविताशं प्रत्यग्रपितृमरणशोकशुष्कहृदयमतिदूरपातादायासितशरीरं संत्रासजाता सर्वाङ्गोपतापिनी वलवती पिपासा परवशमकरोत् । अनया च कालकलया सुदूरमतिक्रान्तः स पापकृदिति परिकलय्य किंचिदुन्नमितकंधरो भयचकितया दृशा दिशोवलोक्य तृणेपि चलति पुनः प्रतिनिवृत्त इति तमेव पदे पदे पापकारिणमुत्प्रेक्षमाणो निष्क्रम्य तस्मात्तमालतरुमूलात्सलिलसमीपमुपसर्तुं प्रयत्नमकरवम् ।

३३ अजातपक्षतया च नातिस्थिरचरणसंचारस्य मुहुर्मुहुर्मुखेन पततो मुहुस्तिर्यङ्निपतन्तमात्मानमेकया पक्षपाल्या संधारयतः क्षितितलसंसर्पणभ्रमातुरस्यानभ्यासवशादेकमपि दत्त्वा पदमनवरतमुन्मुखस्य स्थूलस्थूलं श्वसतो धूलिधूसरस्य संसर्पतो मम समभून्मनसि । अतिकष्टास्वप्यवस्थासु जीवितनिरपेक्षा न भवन्ति खलु जगति सर्वप्राणिनां प्रवृत्तयः । नास्ति जीवितादन्यदभिमततरमिह जगति सर्वजन्तूनाम्[1] । एवमुपरतेपि सुगृहीतनाम्नि ताते यदहमविकलेन्द्रियः पुनरेव प्राणिमि । धिङ्मामकरुणमतिनिष्ठुरमकृतज्ञम् । अहो सोढपितृमरणशोकदारुणं येन मया जीव्यते । उपकृतमपि नापेक्ष्यते । खलं हि खलु मे हृदयम् । मया हि लोकान्तरगतायामम्बाया नियम्य शोकवेगमा प्रसवदिवसात्परिणतवयसापि सता तैस्तैरुपायैर्मत्संवर्धनक्लेशमतिमहान्तमपि स्नेहवशादगणयता यत्तातेन परिपालितस्तत्सर्वमेकपदे विस्मृतम् । अतिकृपणाः खल्वमी प्राणा यदुपकारिणमपि तातमद्यापि क्वापि गच्छन्तं नानुगच्छन्ति । सर्वथा न कंचिन्न खलीकरोति जीविततृष्णा यदीदृगवस्थमपि मामयमायासयति जलाभिलाषः । मन्ये चागणितपितृमरणशोकस्य निर्घृणतैव केवलमियं मम सलिलपानबुद्धिः । अद्यापि दूर एव सरस्तीरम् । तथा हि । जलदेवतानूपुररवानुकारि दूरेऽद्यापि कलहंसविरुतमेतत् । अस्फुटानि श्रूयन्ते सारसरसितानि । अयं[2] च विप्रकर्षादाशामुखविसर्पणविरलः संचरति नलिनीखण्डपरिमलः । दिवसस्य चेयमतिकष्टा दशा वर्तते । तथा हि । रविरम्बरतलमध्यवर्ती स्फुरन्तमातपमनवरतमनलधूलिनिकरमिव विकिरति करैः । अधिकामुपजनयति तृषामातपस्पर्शसंतप्तपांसुपटलदुर्गमा भूमिः । अतिप्रबलपिपासावसन्नानि गन्तुमल्पमपि मे नालमङ्ग-

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१ '–जन्तूनामेव' न. २ '–रसितानि । विप्रकर्षात्' न.

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कानि । अग्रभुरस्म्यात्मनः । सीदति मे हृदयम् । अन्धकारतामुपयाति चक्षुः । अपि नाम खलो विधिरनिच्छतोपि मे मरणमद्योपपादयेत्[1] ।

३४ इत्येवं चिन्तयत्येव मयि तस्मात्सरसो नातिदूरवर्तिनि तपोवने जाबालिर्नाम महातपा मुनिः प्रतिवसति स्म । तत्तनयश्च हारीतनामा तापसकुमारकः सनत्कुमार इव सर्वविद्यावदातचेताः सवयोभिरपरैस्तपोधनकुमारकैरनुगम्यमानस्तेनैव पथा द्वितीय इव भगवान्विभावसुरतितेजस्विता दुर्निरीक्ष्यमूर्तिः, उद्यतो दिवसकरमण्डलादिवोत्कीर्णः, तडिद्भिरिव रचितावयवः, तप्तकनकद्रवेणेव बहिरुपलिप्तमूर्तिः, आपिशङ्गावदातया देहप्रभया स्फुरन्त्या सबालातपमिव दिवसं सदावानलमिव वनमुपदर्शयन्, उत्तप्तलोहलोहिनीनामनेकतीर्थाभिषेकपूतानामंसस्थलावलम्बिनीनां जटानां निकरेणोपेतः स्तम्भितशिखाकलापः खाण्डववनदिधक्षया कृतकपटबटुवेष[2] इव भगवान्पावकः, तपोवनदेवतानूपुरानुकारिणा धर्मशासनकटकेनेव स्फाटिकेनाक्षवलयेन दक्षिणश्रवणावलम्बिना विराजमानः, सकलविषयोपभोगनिवृत्यर्थमुपपादितेन ललाटपट्टके न्निसत्येनेव भस्मत्रिपुण्ड्रकेणालंकृतः, गगनगमनोन्मुखबलाकानुकारिणा स्वर्गमार्गमिव दर्शयता सततमुद्भीवेण स्फटिकमणिकमण्डलुनाध्यासितवामकरतलः, स्कन्धदेशावलम्बिना कृष्णाजिनेन नीलपाण्डुभासा तपस्तृष्णानिपीतेनान्तर्निपतता[3] धूमपटलेनेव परीतमूर्तिः, अभिनवबिससूत्रनिर्मितेनेव परिलघुतया पवनलोलेन निर्मांसविरलपार्श्वकपञ्जरमिव गणयता वामांसावलम्बिना यज्ञोपवीतेनोद्भासमानः, देवतार्चनार्थमाहृतवनलताकुसुमपरिपूर्णपर्णपुटसनाथशिखरेणापाढदण्डेन व्यापृतसव्येतरपाणिः, विषाणशिखरोत्खातामुद्वहता स्नानमृदमुपजातपरिचयेन नीवारमुष्टिसंवर्धितेन कुशकुसुमलतायास्यमानलोलदृष्टिना तपोवनमृगेणानुयातः, विटप इव कोमलवल्कलावृतशरीरः, गिरिरिव समेखलः, राहुरिवासकृदादितसोमः, पद्मनिकर इव दिवसकरमरीचिपः, नदीतटतरुरिव सततजलक्षालनविमलजटः, करिकलभ इव विकचकुमुददलशकलसितदशनः, द्यौरिव कृपानुगतः, नक्षत्रराशिरिव चित्रमृगकृत्तिकाश्लेषोपशोभितः, घर्मकाल दिवस इव क्षपितबहुदोषः, जलधरसमय इव प्रशमितरजःप्रसरः, वसन्त इव कृतोदवासः, हरिरिवापनीतनरकभयः, प्रदोषारम्भ इव संध्यापिङ्गलतारकः, प्रभातकाल इव बालातपकपिलः, रविरथ इव दृढनियमिताक्षचक्रः, सुराजेव निगूढमन्त्रसाधनक्षपितविग्रहः, जलनिधिरिव करालशङ्खमण्डलावर्तगर्तः, भगीरथ इवासकृदृष्टगङ्गावतारः, मधुकर इवासकृदनुभूतपुष्करवन-

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१ 'अथोपपादयेत्' न. २ 'मुनिकुमारकः' न. ३ 'पटुवेषः' न. ४ 'अन्तर्निपतता' न.

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वासः, वनचरोपि कृतमहालयप्रवेशः, असंयतोपि मोक्षार्थी, सामप्रयोगपरोपि सततावलम्बितदण्डः, सुप्तोपि प्रबुद्धः, संनिहितनेत्रद्वयोपि परित्यक्तवामलोचनः, तदेव कमलसरः सिस्नासुरुपागमत् ।

३५ प्रायेणाकारणमित्राण्यतिकरुणार्द्राणि च सदा खलु भवन्ति सतां चेतांसि । यतः स मां तदवस्थमालोक्य समुपजातदयः समीपवर्ती नमृषिकुमारकमन्यतममब्रवीत् । अयं कथमपि शुकशिशुरसंजातपक्षपुट एव तरुशिखरादस्मात्परिच्युतः । श्येनमुखपरिभ्रष्टेन वानेन भवितव्यम् । तथा हि । अतिदवीयस्तया प्रपातस्याल्पशेषजीवितोयमामीलितलोचनो मुहुर्मुहुर्मुखेन पतति मुहुर्मुहुरत्युल्बणं श्वसिति मुहुर्मुहुश्चञ्चुपुटं विवृणोति न शक्नोति शिरोधरां धारयितुम् । तदेहि यावदेवायमसुभिर्न वियुज्यते[1] तावदेव गृहाणैनमवतारय सलिलसमीपम् । इत्यभिधाय तेन मां सरस्तीरमनाययत् । उपसृत्य च जलसमीपमेकदेशनिहितदण्डकमण्डलुरादाय स्वयं मां[2] मुक्तप्रयत्नमुत्तानितमुखमङ्गुल्या कतिचित्सलिलविन्दूनपाययत् । अम्भःक्षोदकृतसेकं च समुपजातनवीनप्राणमुपतटप्ररूढस्य नलिनीपलाशस्य जलशिशिरायां छायायां निधाय समुचितमकरोत्स्नानविधिम् । अभिषेकावसाने चानेकप्राणायामपूतो जपन्पवित्राण्यघमर्षणानि प्रत्यग्रभग्नैरुन्मुखो रक्तारविन्दैर्नलिनीपत्रपुटेन भगवते सवित्रे दत्त्वार्घमुदतिष्ठत् । आगृहीतधौतधवलवल्कलश्च सहज्योत्स्न इव संध्यातपः करतलनिर्धूननविशदजटः[4] कमण्डलुमापूर्य शुचिना सरोवारिणा प्रत्यग्रस्नानार्द्रजटेन सकलेन तेन मुनिकुमारककदम्बकेनानुगम्यमानो मां गृहीत्वा तपोवनाभिमुखं शनैरगच्छत् ।

३६ अनतिदूरमिव गत्वा दिशि दिशि सदासंनिहितकुसुमफलैस्तालतिलकतमालहिन्तालबकुलबहुलैरेलालताकुलितनालिकेरीकलापैर्लोलोध्रलवलीलवङ्गपल्लवैरुल्लसितचूतरेणुपटलैरलिकुलझंकारमुखरसहकारैरुन्मदकोकिलकुलकलापकोलाहलिभिरुत्फुल्लकेतकीरजःपुञ्जपिञ्जरैः पूगीलतादोलाधिरूढवनदेवतैस्तारकावर्षमिवाधर्मविनाशपिशुनं कुसुमनिकरमनिलचलितमनवरतमतिधवलमुत्सृजद्भिः संसक्तपादपैः काननैरुपगूढम्, अचकितप्रचलितकृष्णसारशतशबलाभिरुत्फुल्लकमलिनीलोहिनीभिर्मारीचमायामृगावलूनरूढवीरुल्लाभिर्दाशरथिचापकोटिक्षतकन्दगर्तविषमिततलाभिर्दण्डकारण्यस्थलीभिरुपशोभितप्रान्तम्, आगृहीतसमित्कुशकुसुममृद्भिरध्ययनमुखरशिष्यानुगतैः सर्वतः प्रविशद्भिर्मुनिभिरशून्योपकण्ठम्, उत्कण्ठितशिखण्डिमण्डलश्रूयमाणज-

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१ 'विमुच्यते' न. २ 'मामामुक्त–' न. ३ 'स्वोचितम्' न. ४ 'विशदसटः प्रत्यग्रस्नानार्द्र–' न.

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लकलशपूरणध्वानम्, अनवरताज्याहुतिप्रीतैश्चिन्नभानुभिः सशरीरमेव मुनिजनममरलोकं निनीषुभिरुद्धूयमानधूमलेखाछलेनाबध्यमानस्वर्गमार्गगमनसोपानसेतुमिवोपलक्ष्यमाणम्, आसन्नवर्तिनीभिस्तपोधनसंपर्कादिवापगतकालुष्याभिस्तरंगपरंपरासंक्रान्तरविबिम्बपङ्क्तिभिस्तापसदर्शनागतसप्तर्षिमालाविगाह्यमानाभिरिवातिविकचकुमुदवनमृषिजनमुपासितुमवतीर्णं ग्रहगणमिव निशासूद्वहन्तीभिर्दीर्घिकाभिः परिवृतम्, अनिलानमितशिखराभिः प्रणम्यमानमिव वनलताभिः, अनवरतमुन्मुक्तकुसुमैरभ्यर्च्यमानमिव पादपैः, आवद्धपल्लवाञ्जलिभिरुपास्यमानमिव विटपैः, उटजाजिरप्रकीर्णशुष्यच्छ्यामाकम्, उपसंगृहीतामलकलवलीकर्कन्धूकदलीलकुचपनसचूततालफलम्, अध्ययनमुखरबटुजनम्, अनवरतश्रवणगृहीतवषट्कारवाचालशुककुलम्, अनेकसारिकोद्धुष्यमाणसुब्रह्मण्यम्, अरण्यकुक्कुटोपभुज्यमानवैश्वदेवबलिपिण्डम्, आसन्नवापीकलहंसपोतभुज्यमाननीवारबलिम्, एणीजिह्वापल्लवोपलिह्यमानमुनिबालकम्, अग्निकार्यार्थदग्धसिमिसिमायमानसमित्कुशकुसुमम्, उपलभग्ननालिकेररसस्निग्धशिलातलम्, अचिरक्षुण्णवल्कलरसपाटलभूतलम्, चन्दनोपलिप्तादित्यमण्डलकनिहितकरवीरकुसुमम्, इतस्ततो विक्षिप्तभस्मलेखाकृतमुनिजनभोजनभूमिपरिहारम्, परिचितशाखामृगकराकृष्टिनिष्क्रास्यमानप्रवेश्यमानजरदन्धतापसम्, इभकलभकार्धोपभुक्तपतितैः सरस्वतीभुजलताविगलितैः शङ्खवलयैरिव मृणालशकलैः कल्माषितम्, ऋषिजनार्थमेणकैर्विषाणशिखरोत्खन्यमानविविधकन्दमूलम्, अम्बुपूर्णपुष्करपुटैर्वनकरिभिरापूर्यमाणविटपालवालकम्, ऋषिकुमारकाकृष्यमाणवनवराहदंष्ट्रान्तराललग्नशालूकम्, उपजातपरिचयैः कलापिभिः पक्षपुटपवनसंधुक्ष्यमाणमुनिहोमहुताशनम्, आरब्धास्तृतचरुचारुगन्धम्, अर्धपक्वपुरोडाशपुण्यपरिमलामोदितम्, अविच्छिन्नाज्यधारा-हुतिहुतभुग्झंकारमुखरितम्, उपचर्यमाणातिथिवर्गम्, पूज्यमानपितृदैवतम्, अर्च्यमानहरिहरपितामहम्, उद्दिश्यमानश्राद्धकल्पम्, व्याख्यायमानयज्ञविद्यम्, आलोच्यमानधर्मशास्त्रम्, वाच्यमानविविधपुस्तकम्, विचार्यमाणसकलशास्त्रार्थम्, आरभ्यमाणपर्णशालम्, उपलिप्यमानाजिरम्, उपमृज्यमानोटजाभ्यन्तरम्, आवध्यमानध्यानम्, साध्यमानमन्त्रम्, अभ्यस्यमानयोगम्, उपहियमाणवनदेवताबलिम्, निर्वर्त्यमानमौञ्जमेखलम्, क्षाल्यमानवल्कलम्, उपसंगृह्यमाणसमिधम्, उपसंस्क्रियमाणकृष्णाजिनम्, गृह्यमाणगवेधुकम्, शोष्यमाणपुष्करबीजम्, ग्रथ्यमानाक्षमालम्, न्यस्यमानवेत्रदण्डम्, संस्क्रियमाणपरिव्राजकम्, आपूर्यमाणकमण्डलुम्, अदृष्टपूर्वं कलिकालस्य, अपरिचितमनृतस्य, अश्रुतपूर्वमनङ्गस्य, अब्जयोनिमिव त्रिभुवनव-

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१ 'मिसमिसायमान' न. २ 'उपहूयमानवन–' न. ३ 'संक्रियमाण–' न.

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न्दितम्, असुरारिमिव प्रकटितवराहनरसिंहरूपम्, साङ्ख्यमिव कपिलाधिष्ठितम्, मधुरोपवनमिव बलावलीढदर्पितधेनुकम्, उदयनमिवानन्दितवत्सकुलम्, किंपुरुषाधिराज्यमिव मुनिजनगृहीतजलकलशाभिषिच्यमानद्रुमम्, निदाघसमयावसानमिव प्रत्यासन्नजलप्रपातम्, जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्, हनूमन्तमिव शिलाशकलप्रहारसंचूर्णिताक्षास्थिसंचयम्, खाण्डवविनाशोद्यतार्जुनमिव प्रारब्धाग्निकार्यम्, सुरभिविलेपनधरमपि सततताविर्भूतहव्यधूमगन्धम्, मातङ्गकुलाध्यासितमपि पवित्रम्, उल्लसितधूमकेतुशतमपि प्रशान्तोपद्रवम्, परिपूर्णद्विजपतिमण्डलसनाथमपि सदासंनिहिततरुगहनान्धकारम्, अतिरमणीयमपरमिव ब्रह्मलोकमाश्रममपश्यम्। 10

३७ यत्र च मलिनता हविर्धूमेषु न चरितेषु, मुखरागः शुकेषु न कोपेषु, तीक्ष्णता कुशाग्रेषु न स्वभावेषु, चञ्चलता कदलीदलेषु न मनःसु, चक्षूरागः कोकिलेषु न परकलत्रेषु, कण्ठग्रहः कमण्डलुषु न सुरतेषु, मेखलाबन्धो व्रतेषु नेर्ष्याकलहेषु, स्तनस्पर्शो होमधेनुषु न कामिनीषु, पक्षपातः कृकवाकुषु न विद्याविवादेषु, भ्रान्तिरनलप्रदक्षिणासु न शास्त्रार्थेषु[1], वसुसंकीर्तनं दिव्यकथासु न तृष्णासु, गणना रुद्राक्षवलयेषु न शरीरेषु, मुनिबालनाशः क्रतुदीक्षया न मृत्युना, रामानुरागो रामायणेन न यौवनेन, मुखभङ्गविकारो जरया न धनाभिमानेन। यत्र च महाभारते शकुनिवधः, पुराणे वायुप्रलपितम्, वयःपरिणामे द्विजपतनम्, उपवनचन्दनेषु जाड्यम्, अग्नीनां भूतिमत्त्वम्, एणकानां गीतश्रवणव्यसनम्, शिखण्डिनां नृत्यपक्षपातः, भुजंगानां भोगः, कपीनां श्रीफलाभिलाषः, मूलानामधोगतिः। 15 20

३८ तस्य चैवंविधस्य मध्यभागमण्डलमलंकुर्वाणस्यालक्तकालोहितपल्लवस्य मुनिजनालम्बितकृष्णाजिनजलकरकसनाथशाखस्य तापसकुमारिकाभिर्मूलभागदत्तपीतपिष्टपञ्चाङ्गुलस्य हरिणशिशुभिरापीयमानालवालकसलिलस्य मुनिकुमारकावद्धकुशचीरदाम्नो हरितगोमयोपलेपनविविक्ततलस्य तत्क्षणकृतकुसुमोपहाररमणीयस्य नातिमहतः परिमण्डलतया विस्तीर्णावकाशस्य रक्ताशोकतरोरधश्छायायामुपविष्टम्, अत्युग्रतपोभिर्भुवनमिव सागरैः कनकगिरिमिव कुलपर्वतैः क्रतुमिव वैतानवह्निभिः कल्पान्तदिवसमिव रविभिः कालमिव कल्पैः समन्तान्महर्षिभिः परिवृतम्, उग्रशापभियेव कम्पितदेहया प्रणयिन्येव विहितकेशग्रहया क्रुद्धयेव कृतभ्रूभङ्गया मत्तयेवाकुलितगमनया प्रसाधितयेव प्रकटिततिलकया जरया गृहीतव्रतयेव भस्मधवलया 25 30

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१ 'शास्त्रेषु' न. २ 'आलवालदत्त–' न. ३ 'उग्रशापकम्पितदेहया' न.

धवलीकृतविग्रहयामिनीभिः पलितपाण्डुराभिस्तपसा विजित्य मुनिजनमखिलं धर्मपताकाभिरिवोच्छ्रिताभिरमरलोकमारोढुं पुण्यरज्जुभिरिवोपसंगृहीताभिरतिदूरप्रवृद्धस्य पुण्यतरोः कुसुममञ्जरीभिरिवोद्गताभिर्जटाभिरुपशोभमानम्, उपरचितभस्मत्रिपुण्ड्रकेण तिर्यक्प्रवृत्तत्रिपथगास्रोतस्त्रयेणेव हिमगिरिशिलातलेन ललाटफलकेनोपेतम्, अधोमुखचन्द्रकलाकाराभ्यामवलम्बितवलिशिथिलाभ्यां भ्रूलताभ्यामवष्टभ्यमानदृष्टिम्, अनवरतमक्षराभ्यासविवृताधरपुटतया निपतद्भिरतिशुचिभिः सत्यप्ररोहैरिव स्वच्छेन्द्रियवृत्तिभिरिव करुणारसप्रवाहैरिव दशनमयूखैर्धवलितपुरोभागमुद्गमदमलगङ्गाप्रवाहमिव जह्नुम्, अविरतसोमोद्गारसुगन्धिनिश्वासावकृष्टैर्मूर्तिमद्भिरिव शापाक्षरैः सदा मुखभागसंनिहितैः परिस्फुरद्भिरलिभिरविरहितम्, अतिकृशतया निम्नतरगण्डगर्तमुन्नततरहनुघोणमाकरालतारकमवशीर्यमाणविरलनयनपक्ष्ममालमुद्गतदीर्घरोमरुद्धश्रवणविवरमानाभिलम्बकूर्चकलापमाननमादधानम्, अतिचपलानामिन्द्रियाश्वानामन्तःसंयमनरज्जुभिरिवाततताभिः कण्ठनाडीभिर्निरन्तरसंबद्धकंधरं समुन्नतविरलास्थिपञ्जरमंसावलम्बिधवलयज्ञोपवीतमनिलवशजनिततनुतरंगभङ्गमुत्प्लवमानमृणालमिव मन्दाकिनीप्रवाहमकलुषमङ्गमुद्वहन्तम्, अमलस्फटिकशकलघटितमक्षवलयमुज्ज्वलस्थूलमुक्ताफलग्रथितं सरस्वतीहारमिव चलदङ्गुलिविवरगतमावर्तयन्तमनवरतभ्रमितताराकाचक्रमपरमिव ध्रुवम्, उन्नमता शिराजालकेन जरत्कल्पतरुमिव परिणतलतासंचयेन निरन्तरनिचितम्, अमलेन चन्द्रांशुभिरिवामृतफेनैरिव गुणसंतानतन्तुभिरिव निर्मितेन मानससरोजलक्षालितशुचिना दुकूलवल्कलेन द्वितीयेनेव जराजालकेन संछादितम्, आसन्नवर्तिना मन्दाकिनीसलिलपूर्णेन त्रिदण्डोपविष्टेन स्फटिककमण्डलुना विकचपुण्डरीकराशिमिव राजहंसेनोपशोभमानम्, स्थैर्येणाचलानां गाम्भीर्येण सागराणां तेजसा सवितुः प्रशमेन तुषाररश्मेर्निर्मलतयाम्बरतलस्य संविभागमिव कुर्वाणम्, वैनतेयमिव स्वप्रभावोपात्तद्विजाधिपत्यम्, कमलासनमिवाश्रमगुरुम्, जरच्चन्दनतरुमिव भुजंगनिर्मोकधवलजटाकुलम्, प्रशस्तवारणमिव प्रलम्बकर्णवालम्, बृहस्पतिमिवाजन्मसंवर्धितकचम्, दिवसमिवोद्यदर्कबिम्बभास्वरमुखम्, शरत्कालमिव क्षीणवर्षम्, शंतनुमिव प्रियसत्यव्रतम्, अम्बिकाकरतलमिव रुद्राक्षवलयग्रहणनिपुणम्, शिशिरसमयसूर्यमिव कृतोत्तरासङ्गम्, वडवानलमिव सततपयोभक्षम्, शून्यनगरमिव दीनानाथविपन्नशरणम्, पशुपतिमिव भस्मपाण्डुरोमाश्लिष्टशरीरम्, भगवन्तं जाबालिमपश्यम्।

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१ 'उपशोभितम्' न. २ '–स्रोतस्त्रयेण हिमगिरिशिलातलेनेव' न. ३ 'अनवरत०' न. ४ 'निरन्तरावनद्ध०' न. ५ 'अद्वितीयेनेव' न.

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३९ अवलोक्य चाहमचिन्तयम् । अहो प्रभावस्तपसाम् । इयमस्य शान्तापि मूर्तिरुत्तप्तकनकावदाता परिस्फुरन्ती सौदामिनीव चक्षुषः प्रतिहन्ति तेजांसि । सततमुदासीनापि महाप्रभावतया भयमिवोपजनयति प्रथमोपगतस्य । शुष्कनलकाशकुसुमनिपतितानलचटुलवृत्ति नित्यमसहिष्णु तपस्विनां तनुतपसामपि तेजः प्रकृत्या भवति किमुत सकलभुवनतलवन्दितचरणानामनवरततपःक्षपितमलानां करतलामलकफलवदखिलं जगदालोकयतां दिव्येन चक्षुषा भगवतामेवंविधानामघक्षयकारिणाम् । पुण्यानि हि नामग्रहणान्यपि महामुनीनाम् । किं पुनर्दर्शनानि । धन्यमिदमाश्रमपदमयमधिपतिर्यत्र । अथवा भुवनतलमेव धन्यमखिलमनेनाधिष्ठितमवनितलकमलयोनिना । पुण्यभाजः खल्वमी मुनयः यदहर्निशमेनमपरमिव नलिनासनमुपगतान्यव्यापारा मुखावलोकननिश्चलदृष्टयः पुण्याः कथाः शृण्वन्तः समुपासते । सरस्वत्यपि धन्या यास्य तु सततमतिप्रसन्ने करुणाजलनिस्यन्दिन्यगाधगाम्भीर्ये रुचिरद्विजपरिवारा मुखकमलसंपर्कमनुभवन्ती निवसति हंसीव मानसे । चतुर्मुखमुखकमलवासिभिश्चतुर्वेदैः सुचिरादिवं द्वितीयमिदमपरमुचितमासादितं स्थानम् । एनमासाद्य शरत्कालमिव कलिकालजलदसमयकलुषिताः प्रसादमुपगताः पुनरपि जगति सरित इव सर्वविद्याः । नियतमिह सर्वात्मना कृतावस्थितिना भगवता परिभूतकलिकालविलसितेन धर्मेण न स्मर्यते कृतयुगस्य । धरणितलमनेनाधिष्ठितमालोक्य न वहति नूनमिदानीं सप्तर्षिमण्डलनिवासाभिमानमम्बरतलम् । अहो महासत्त्वेयं जरा यास्य प्रलयरविरश्मिनिकरदुर्निरीक्ष्ये रजनिकरकिरणपाण्डुरशिरोरुहे जटाभारे फेनपुञ्जधवला गङ्गेव पशुपतेः क्षीराहुतिरिव शिखाकलापे विभावसोर्निपतन्ती न भीता । वहलाज्यधूमपटलमलिनीकृताश्रमस्य भगवतः प्रभावाद्भीतमिव रविकिरणजालमपि दूरतः परिहरति तपोवनम् । एते च पवनलोलपुञ्जीकृतशिखाकलापा रचिताञ्जलय इवात्र मन्त्रपूतानि हवींषि प्रतिगृह्णन्त्येतत्प्रीत्याशुशुक्षणयः । तरलितदुकूलवल्कलोयं चाश्रमलताकुसुमसुरभिपरिमलो मन्दसंचारी सशङ्क इवास्य समीपमुपसर्पति गन्धवाहः । प्रायो महाभूतानामपि दुरभिभवानि भवन्ति तेजांसि । सर्वतेजस्विनामयं चाग्रणीः । द्विसूर्यमिवाभाति जगदनेनाधिष्ठितं महात्मना । निष्कम्पेव क्षितिरेतदवष्टम्भात् । एष प्रवाहः करुणारसस्य, संतरणसेतुः संसारसिन्धोः, आधारः क्षमाम्भसाम्, परशुस्तृष्णालतागहनस्य, सागरः संतोषामृतस्य, उपदेष्टा सिद्धिमार्गस्य, अस्तगिरिरसद्ग्रहस्य, मूलमुपशमतरोः, नाभिः प्रज्ञाचक्रस्य, स्थितिवंशो धर्मध्वजस्य, तीर्थं सर्वविद्यावताराणाम्,

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१ 'चतुर्मुखकमल–' न. २ 'सुचिरादिवेदमपरम्' न.

वडवानलो लोभार्णवस्य, निकषोपलः शास्त्ररत्नानाम्, दावानलो रागपल्लवस्य, महामन्त्रः क्रोधभुजंगस्य, दिवसकरो मोहान्धकारस्य, अर्गलावन्धो नरकद्वाराणाम्, कुलभवनमाचाराणाम्, आयतनं मङ्गलानाम्, अभूमिर्मदविकाराणाम्, दर्शकः सत्पथानाम्, उत्पत्तिः साधुतायाः, नेमिरुत्साहचक्रस्य, आश्रयः सत्त्वस्य, प्रतिपक्षः कलिकालस्य, कोशस्तपसः, सखा सत्यस्य, क्षेत्रमार्जवस्य, प्रभवः पुण्यसंचयस्य, अदत्तावकाशो मत्सरस्य, अरातिर्विपत्तेः, अस्थानं परिभूतेः, अननुकूलोभिमानस्य, असंमतो दैन्यस्य, अनायत्तो रोषस्य, अवशो विषयाणाम्, अनभिमुखः सुखानाम् । अस्य भगवतः प्रसादादेवोपशान्तवैरमपगतमत्सरं तपोवनम् । अहो प्रभावो महात्मनाम् । अत्र हि शाश्वतिकमपहाय विरोधमुपशान्तात्मानस्तिर्यञ्चोपि तपोवनवसतिसुखमनुभवन्ति । तथाहि । एष विकचोत्पलवनरचनानुकारिणमुत्पतच्चारुचन्द्रकशतं हरिणलोचनद्युतिशवलमभिनवशाद्वलमिव विशति शिखिनः कलापभारपाहतो निःशङ्कमहिः । अयमुत्सृज्य मातरमजातकेसरैः केसरिशिशुभिः सहोपजातपरिचयः प्रक्षरत्क्षीरधारमापिबति कुरंगशावकः सिंहीस्तनम् । एष मृणालकलापाशङ्किभिः शशिकरधवलं सटाभारमामीलितलोचनो बहु मन्यते द्विरदकलभैराकृष्यमाणं मृगपतिः । इदमिह कपिकुलमपगतचापलमुपनयति मुनिकुमारकेभ्यः स्नातेभ्यः फलानि । एते च न निवारयन्ति मदान्धा अपि गण्डस्थलीभाञ्जि मदजलपाननिश्चलानि मधुकरकुलानि जातदयाः कर्णतालैः करिणः । किं बहुना । तापसाग्निहोत्रधूमलेखाभिरुत्सर्पन्तीभिरनिशमुपपादितकृष्णाजिनोत्तरासङ्गशोभाः फलमूलभृतो वल्कलिनो निश्चेतनास्तरवोपि सनियमा इव लक्ष्यन्तेस्य भगवतः । किं पुनः सचेतनाः प्राणिनः ।

४० एवं चिन्तयन्तमेव मां तस्यामेवाशोकतरोरधश्छायायामेकदेशे स्थापयित्वा हारीतः पादावुपगृह्य कृताभिवादनः पितुरनतिसमीपवर्तिनि कुशासनें समुपाविशत् । आलोक्य तु मां ते सर्व एव मुनयः कुतोयमासादितः शुकशिशुरिति तमासीनमपृच्छन् । असौ तु तानब्रवीत् । अयं मया स्नातुमितो गतेन कमलिनीसरस्तीरतरुनीडपतितः शुकशिशुरातपजनितक्लान्तिरुत्तप्तपांसुपटलमध्यगतो दूरनिपतनविह्वलतनुरल्पावशेषायुरासादितः । तपस्विदुरारोहतया च तस्य वनस्पतेर्न शक्यते स्वनीडमारोपयितुमिति जातदयेनानीतः । तद्यावदयमप्ररूढपक्षतिरक्षमोन्तरीक्षमुत्पतितुं तावदत्रैव कस्मिंश्चिदाश्रमतरुकोटरे मुनिकुमारकैरस्मामिश्चोपनीतेन नीवारकणनिकरेण फलरसेन च संवर्ध्यमानो धारयतु जीवितम् । अनाथपरिपालनं हि धर्मोस्मद्विधानाम् । उन्निद्रपक्षतिस्तु गगनतलसंचरणसमर्थो

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यास्यति यत्रास्मै रोचिष्यते । इहैव वोपजातपरिचयः स्थास्यति । इत्येवमादिकमस्मत्संबद्धमालापमाकर्ण्य किंचिदुपजातकुतूहलो भगवाञ्जाबालिरीषदावलितकंधरः पुण्यजलैः प्रक्षालयन्निव मामतिप्रशान्तया दृष्ट्या दृष्ट्वा सुचिरमुपजातप्रत्यभिज्ञान इव पुनः पुनर्विलोक्य स्वस्यैवाविनयस्य फलमनेनानुभूयत इत्यवोचत् । स हि भगवान्कालत्रयदर्शी तपःप्रभावाद्दिव्येन चक्षुषा सर्वमेव करतलगतमिव जगदवलोकयति । वेत्ति जन्मान्तराण्यतीतानि । कथयत्यागामिनमप्यर्थम् । ईक्षणगोचरगतानां च प्राणिनामायुषः प्रमाणमावेदयति । यतः सर्वैव तापसपरिपच्छ्रुत्वा विदिततत्प्रभावा कीदृशेनेनाविनयः कृतः किमर्थं वा कृतः क्व वा कृतो जन्मान्तरे वा कोयमासीदिति कौतूहलिन्यभवत् । उपनाथितवती च तं भगवन्तम् । आवेदय प्रसीद भगवन्कीदृशस्याविनयस्य फलमनेनानुभूयते । कश्चायमासीज्जन्मान्तरे । विहगजातौ कथमस्य संभवः । किमभिधानो वायम् । अपनयतु नः कुतूहलम् । आश्चर्याणां हि सर्वेषां भगवान्प्रभवः ।

४१ इत्येवमुपयाच्यमानस्तु तपोधनपरिषदा स महामुनिः प्रत्यवदत् । अतिमहदिदमाश्चर्यमाख्यातव्यम् । अल्पशेषमहः । प्रत्यासीदति च नः स्नानसमयः । भवतामप्यतिक्रामति देवार्चनविधिवेला । तदुत्तिष्ठन्तु भवन्तः । सर्व एव तावदाचरन्तु यथोचितं दिवसव्यापारम् । अपराह्णसमये भवतां पुनः कृतमूलफलाशनानां विश्रब्धोपविष्टानामादितः प्रभृति सर्वमावेदयिष्यामि । योयम् । यच्चानेन कृतमपरस्मिञ्जन्मनि । इह लोके यथास्य संभूतिः । अयं च तावदपगतक्लमः क्रियतामाहारेण । नियतमयमप्यात्मनो जन्मान्तरोदन्तं स्वमोपलब्धमिव मयि कथयति सर्वमशेषतः स्मरिष्यति । इत्यभिदधदेवोत्थाय सह मुनिभिः स्नानादिकमुचितं दिवसव्यापारमकरोत् ।

४२ अनेन च समयेन परिणतो दिवसः । स्नानोत्थितेन मुनिजनेनार्घविधिमुपपादयता यः क्षितितले दत्तस्तम्बरतलगतः साक्षादिव रक्तचन्दनाङ्गरागं रविरुदवहत् । ऊर्ध्वमुखैरर्कबिम्बविनिहितदृष्टिभिरुष्मपैस्तपोधनैरिव परिपीयमानतेजःप्रसरो विरलातपो दिवसस्तनिमानमभजत् । उच्चत्सप्तर्षिसार्थस्पर्शपरिजिहीर्षयेव संहृतपादः पारावतचरणपाटलरागो रविरम्बरतलादलम्बत । आलोहितांशुजालं जलशयनगतस्य मधुभिदो विगलन्मधुधारमिव नाभिनलिनं प्रतिभागतमपरार्णवे सूर्यमण्डलमलक्ष्यत ।

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१ 'संख्यामावेदयति । सर्वैव' न. २ 'विरलातपस्तनिमानन्' न. ३ 'मधुरिपोः' न.

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विहाय धरणितलमुन्मुच्य कमलिनीवनानि शकुनय इव दिवसावसाने तपोवनतरुशिखरेषु पर्वताग्रेषु च रविकिरणाः स्थितिमकुर्वत । आलअरक्तातपच्छेदा मुनिभिरालम्बितालोहितवल्कला इवाश्रमतरवः क्षणमशोभन्त । अस्तमुपगते च भगवति सहस्रदीधितावपरार्णवतलादुच्छ्वसन्ती विद्रुमलतेव पाटला संध्या समदृश्यत । यस्यामावध्यमानध्यानमेकदेशदुह्यमानहोमधेनुदुग्धधाराध्वनितधन्यतरातिमनोहरमग्निहोत्रवेदीविकीर्यमाणहरिकुशमृषिकुमारिकाभिरितस्ततो विक्षिप्यमाणदिग्देवताबलिसिक्थमाश्रमपदमभवत् । क्वापि विहृत्य दिवसावसाने लोहिततारका तपोवनधेनुरिव कपिला परिवर्तमाना संध्या मुनिभिरदृश्यत । अचिरप्रोषिते सवितरि शोकविधुरा कमलमुकुलकमण्डलुधारिणी हंससितदुकूलपरिधाना मृणालधवलयज्ञोपवीता मधुकरमण्डलाक्षवलयमुद्वहन्ती कमलिनी दिनपतिसमागमव्रतमिवाचरत् । अपरसागराम्भसि पतिते दिनकरे पतनवेगोत्थितमम्भःसीकरनिकरमिव तारागणमम्बरमधारयत् । अचिराच्च सिद्धकन्यकाविक्षिप्तसंध्यार्चनकुसुमशबलमिव तारकितं वियदराजत । क्षणेन चोन्मुखेन मुनिजनेनोर्ध्वविप्रकीर्णैः प्रणामाञ्जलिसलिलैः क्षाल्यमान इवागलदखिलः संध्यारागः ।

४३ क्षयमुपागतायां संध्यायां तद्विनाशदुःखिता कृष्णाजिनमिव विभावरी तिमिरोद्गममभिनवमवहत् । अपहाय मुनिजनहृदयानि सर्वमन्धकारतां तिमिरमनयत् । क्रमेण च रविरस्तमुपागत इत्युदन्तमुपलभ्य जातवैराग्यो धौतदुकूलवल्कलधवलाम्बरः सतारान्तःपुरः[2] पर्यन्तस्थिततनुतिमिरतमालवनलेखं सर्पिर्पिण्डलाध्युषितमरुन्धतीसंचरणपवित्रमुपहितावाढमालक्ष्यमाणमूलमेकान्तस्थितचारुतारकमृगममरलोकाश्रममिव गगनतलमभृतदीधितिरध्यतिष्ठत् । चन्द्राभरणभूतस्तारकाकपालशकलालंकृताद्भम्बरतलाज्यम्बकोत्तमाङ्गादिव गङ्गा सागरानापूरयन्ती हंसधवला धरण्यामपतज्योत्स्ना । हिमकरसरसि विकचपुण्डरीकसिते चन्द्रिकाजलपानलोभादवतीर्णो निश्चलमूर्तिरमृतपङ्कलग्न इवादृश्यत हरिणः । तिमिरजलधरसमयापगमानन्तरमभिनवसितसिन्धुवारकुसुमपाण्डुरैरर्णवागतैरगाह्यन्त हंसैरिव कुमुदसरांसि चन्द्रपादैः । विगलितसकलोदयरागं रजनिकरबिम्बमम्बरापगाहधौतसिन्दूरमैरावतकुम्भस्थलमिव तत्क्षणमलक्ष्यत । शनैः शनैश्च दूरोदिते भगवति हिमततिस्रुति सुधाधूलिपटलेनेव धवलीकृते चन्द्रातपेन जगत्यवश्यायजलबिन्दुपतनमन्दगतिषु विघटमानकुमुदवनकषायपरिमलेषु समुपोढनिद्राभरालसतारकैरन्योन्यग्रथितपक्ष्मपुटैरारब्धरोमन्थमन्थरमुखैः सुखासीनैराश्रममृगैरभिनन्दितागमनेषु प्रवहत्सु निशामुखसमीरेष्वर्धयाममात्रा-

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१ 'अदृश्यन्त' न. २ 'सतारान्तःपुरपर्यन्तस्थिततनुतिमिर-' ल.

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वखण्डितायां विभावर्यां हारीतः कृताहारं मामादाय सर्वैस्तैः सह मुनिभि-
रुपसृत्य चन्द्रातपोद्भासिनि तपोवनैकदेशे वेत्रासनोपविष्टमनतिदूरवर्तिना
जालपादनाम्ना शिष्येण दर्भपवित्रधवित्रपाणिना मन्दमुपवीज्यमानं पितर-
मवोचत् । हे तात सकलेयमाश्चर्यश्रवणकुतूहलाकलितहृदया समुपस्थिता
तापसपरिषदाबद्धमण्डला प्रतीक्षते । व्यपनीतश्रमश्च कृतोयं पतत्रिपोतः । 5
तदावेद्यतां यदनेन कृतमपरस्मिञ्जन्मनि कोयमभूद्भविष्यति च । इत्येवमु-
क्तस्तु स महामुनिरग्रतः स्थितं मामवलोक्य तांश्च सर्वानेकाग्राञ्छ्रवणपरा-
न्मुनीन्बुद्ध्वा शनैः शनैरब्रवीत् । श्रूयतां यदि कुतूहलम् ।

४४ अस्ति सकलत्रिभुवनललामभूता, प्रसवभूमिरिव कृतयुगस्य, आत्म-
निवासोचिता भगवता महाकालाभिधानेन भुवनत्रयसर्गस्थितिसंहारका- 10
रिणा प्रमथनाथेनापरेव पृथिवी समुत्पादिता, द्वितीयपृथिवीशङ्कया च जल-
निधिनेव रसातलगम्भीरेण जलपरिखावलयेन परिवृता, पशुपतिनिवास-
प्रीत्या गगनपरिसरोल्लेखिशिखरमालेन कैलासगिरिणेव सुधासितेन प्राका-
रमण्डलेन परिगता, प्रकटशङ्खशुक्तिमुक्ताप्रवालमरकतमणिराशिभिश्चामीकर-
चूर्णवालुकानिकरनिचितैरायामिभिरगस्त्यपरिपीतसलिलैः सागरैरिव महा- 15
विपणिपथैरुपशोभिता, सुरासुरसिद्धगन्धर्वविद्याधरोरगाध्यासिताभिश्चित्रशा-
लाभिरविरतोत्सवप्रमदावलोकनकुतूहलादम्बरतलावतीर्णाभिर्दिव्यविमानप-
ङ्क्तिभिरिवालंकृता, मथनोद्धतदुग्धधवलितमन्दरद्युतिभिः कनकमयामलक-
लशशिखरैरनिलदोलायितसितध्वजैरुपरिपतदभ्रगङ्गैरिव तुषारगिरिशिखरै-
रमरमन्दिरैर्विराजितशृङ्गाटका सुधावेदिकोपशोभितोदपानैरनवरतचलित- 20
जलघटीयन्त्रसिच्यमानहरितोपवनान्धकारैः केतकीधूलिधूसरैरुपशल्यकैरुप-
शोभिता, मदमुखरमधुकरपटलान्धकारितनिष्कुटा, स्फुरदुपवनलताकुसु-
मपरिमलसुरभिसमीरणा, रणितसौभाग्यघण्टैरालोहितांशुकपताकैराबद्धरक्त-
चामरैर्विद्रुममयैः प्रतिभवनमुच्छ्रितैर्मकराङ्कैर्मदनयष्टिकेतुभिः प्रकाशितमक-
रध्वजपूजा, सततप्रवृत्ताध्ययनध्वनिधौतकल्मषा स्तिमितमुरजरवगम्भीरग- 25
र्जितेषु सलिलसीकरासारस्तवकरचितदुर्दिनेषु पर्यस्तरविकिरणरचितसुरचा-
पचारुषु धारागृहेषु मत्तमयूरैर्मण्डलीकृतशिखण्डैस्ताण्डवव्यसनिभिराबध्य-
मानकेकाकोलाहला, विकचकुवलयकान्तैरुत्फुल्लकमलधवलोदरैरनिमिषदर्श-
नरमणीयैराखण्डललोचनैरिव सहस्रसंख्यैरुद्भासिता सरोभिः, अविरलकद-
लीवनकलिताभिरमृतफेनपुञ्जपाण्डुराभिर्दिशि दिशि दन्तवलभिकाभिर्धवली- 30
कृता, यौवनमदमत्तमालवीकुचकलशलुलितसलिलया भगवतो महाकालस्य

१ 'सदनयष्टि-' न. २ 'कुमुद-' न.

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शिरसि सुरसरितमालोक्य समुपजातेर्ष्ययेव सततसमाबद्धतरंगभ्रुकुटिलेखया खमिव क्षालयन्त्या सिप्रया परिक्षिप्ता, सकलभुवनख्यातयशसा हरजटाचन्द्रेणेव कोटिसारेण मैनाकेनेवाविदितपक्षपातेन, मन्दाकिनीप्रवाहेणेव प्रकटितकनकपद्मराशिना स्मृतिशास्त्रेणेव सभावसथकूपप्रपारामसुरसदनसेतुयत्रप्रवर्तकेन, मन्दरेणेवोद्धृतसमस्तसागररत्नसारेण, संगृहीतगारुडेनापि भुजंगभीरुणा खलोपजीविनापि प्रणयिजनोपजीव्यमानविभवेन वीरेणापि विनयवता प्रियंवदेनापि सत्यवादिनाभिरूपेणापि स्वदारसंतुष्टेनातिथिजनाभ्यागमार्थिनापि परमार्थनानभिज्ञेन कामार्थपरेणापि धर्मप्रधानेन महासत्त्वेनापि परलोकभीरुणा सकलविज्ञानविशेषविदा वदान्येन दक्षेण स्मितपूर्वाभिभाषिणा परिहासपेशलेनोज्ज्वलवेषेण शिक्षिताशेषदेशभाषेण वक्रोक्तिनिपुणेनाख्यायिकाख्यानपरिशयचतुरेण सर्वलिपिज्ञेन महाभारतपुराणरामायणानुरागिणा बृहत्कथाकुशलेन द्यूतादिकलाकलापपारगेण श्रुतरागिणा सुभाषितव्यसनिना प्रशान्तेन सुरभिमासमारुतेनेव सततदक्षिणेन हिमगिरिकाननेनेवान्तःसरलेन लक्ष्मणेनेव रामाराधननिपुणेन शत्रुघ्नेनेवाविष्कृतभरतपरिचयेन दिवसेनेव मित्रानुवर्तिना बौद्धेनेव सर्वास्तिवादशूरेण सांख्यागमेनेव प्रधानपुरुषोपेतेन जिनधर्मेणेव जीवानुकम्पिना विलासिजनेनाधिष्ठिता, सशैलेव प्रासादैः, सशाखानगरेव महाभवनैः, सकल्पवृक्षेव सत्पुरुषैः, दर्शितविश्वरूपेव चित्रभित्तिभिः, संध्येव पद्मरागानुरागिणी, अमराधिपमूर्तिरिव मखशतानलधूमपूता, पशुपतिलास्यक्रीडेव सुधाधवलाट्टहासा, वृद्धेव जातरूपक्षया, गरुडमूर्तिरिवाच्युतस्थितिरमणीया, प्रभातवेलेव प्रबुद्धसर्वलोका, शबरवसतिरिवावलम्बितचामरनागदन्तधवलगृहा, शेषतनुरिव सदासन्नवसुधाधरा, जलधिमथनवेलेव महाधोषपूरितदिगन्तरा, प्रस्तुताभिषेकभूमिरिव संनिहितकनकघटसहस्रा, गौरीव महासिंहासनोचितमूर्तिः, अदितिरिव देवकुलसहस्रसेव्या, महावराहलीलेव दर्शितहिरण्याक्षपाता, कद्रूरिवानन्दितभुजंगलोका, हरिवंशकथेवानेकबालक्रीडारमणीया, प्रकटाङ्कनोपभोगाप्यखण्डितचरित्रा, रक्तवर्णापि सुधाधवला, अवलम्बितमुक्ताकलापापि विहारभूषणा, बहुप्रकृतिरपि स्थिरा, विजितामरलोकद्युतिरवन्तीषूज्जयिनी नाम नगरी ।

४५ यस्यामुत्तुङ्गसौधोत्सङ्गसंगीतसङ्गिनीनामङ्गनानामतिमधुरेण गीतरवेणाकृष्यमाणाधोमुखतुरंगः पुरःपर्यस्तरथपताकापटः कृतमहाकालप्रणाम इव प्रतिदिवसमालक्ष्यते गच्छन्भगवान्दिवसकरः । यस्यां च संध्यारागारुणा इव सिन्दूरमणिकुट्टिमेषु, प्रारब्धकमलिनीपरिमलना इव मरकतवेदिकासु,

१ '–मुखरथतुरङ्गः' न. २ '–परिमण्डला इव' न.

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गगनतल[1]प्रसृता इव वैदूर्यमणिभूमिषु, तिमिरपटलविघटनोद्यता इव कृष्णागुरुधूममण्डलेषु, अभिभूततारकापङ्क्तय इव मुक्ताप्रालम्बेषु, विकचकमलचुम्बिन इव नितम्बिनीमुखेषु, प्रभातचन्द्रिकामध्यपतिता इव स्फटिकभित्तिप्रभासु, गगनसिन्धुतरंगालम्बिन इव सितपताकांशुकेषु, पल्लविता इव सूर्यकान्तोपलेषु, राहुमुखकुहरप्रविष्टा इवेन्द्रनीलवातायनविवरेषु विराजन्ते 5 रविगभस्तयः। यस्यां चानुपजाततिमिरत्वादविघटितचक्रवाकमिथुना व्यर्थीकृतसुरतप्रदीपाः संजातमदनानलदिग्दाहा इव[2] कामिनीनां भूषणप्रभाभिर्यान्ति बालातपपिञ्जरा इव रजन्यः। यां च संनिहितविषमलोचनामनवरतमतिमधुरो रतिप्रलाप इव प्रसर्पन्मुखरीकरोति मकरकेतुदाहहेतुभूतो भवनकलहंसकुलकोलाहलः। यस्यां च निशि निशि पवनविलोलैर्दुकूलपल्लवैरुल्लस- 10 द्भिर्मालवीमुखकमलकान्तिलज्जितस्येन्दोः कलङ्कमिवापनयन्तो दूरप्रसारितोर्ध्वध्व[3]जभुजाः प्रासादा लक्ष्यन्ते। यस्यां च सौधशिखरशायिनीनां पश्यन्मुखानि पुरसुन्दरीणां मदनपरवश इव पतितः प्रतिमाच्छलेन लुठति बहलचन्दनजलसेकशिशिरेषु मणिकुट्टिमेषु मृगलाञ्छनः। यस्यां च निशावसानप्रबुद्धस्य तारतरमपि पठतः पञ्जरभाजः शुकसारिकासमूहस्याभिभूतगृहसारस- 15 रु[4]तेन विस्तारिणा विलासिनीभूषणरवेणाविभाव्यमाना व्यर्थीभवन्ति प्रभातमङ्गलगीतयः। यस्यां चानिवृत्तिर्मणिप्रदीपानामन्तस्तरलता हाराणामस्थितिः संगीतमुरजध्वनीनां द्वन्द्ववियोगश्चक्रनाम्नां वर्णपरीक्षा कनकानामस्थिरत्वं ध्वजानां मित्रद्वेषः कुमुदानां कोशगुप्तिरसीनाम्। किं बहुना। यस्यां सुरासुरचूडामणिमरीचिचुम्बितचरणनखमयूखो निशितशूलदारितान्धकमहासुरो 20 गौरीनूपुरकोटिघृष्टशेखरचन्द्रशकलस्त्रिपुरभस्मरजःकृताङ्गरागो मकरध्वजध्वंसविधुरया रत्या प्रसादयन्त्या प्रसारितकरयुगलविगलितवलयनिकरार्चितचरणः प्रलयानलशिखाकलापकपिलजटाभारभ्रान्तसुरसिन्धुरन्धकारातिर्भगवानुत्सृष्टकैलासवासप्रीतिर्महाकालाभिधानः स्वयं निवसति।

४६ तस्यां चैवंविधायां नगर्यां नलनहुषययातिधुन्धुमारभरतभगीरथदशर- 25 थप्रतिमः, भुजबलोपार्जितभूमण्डलः, फलितशक्तित्रयः, मतिमान्, उत्साहसंपन्नः, नीतिशास्त्राखिन्नबुद्धिः, अधीतधर्मशास्त्रः, तृतीय इव तेजसा कान्त्या च सूर्याचन्द्रमसोः, अनेकसप्ततन्तुपूतमूर्तिः, उपशमितसकलजगदुपप्लवः, विहाय कमलवनान्यविग[5]णय्य नारायणवक्षःस्थलवसतिसुखमुत्फुल्लारविन्दहस्तया शूरसमागमव्यसनिन्या निर्व्याजमालिङ्गितो लक्ष्म्या, महामुनि- 30 जनसंसेवितस्य मधुसूदनचरण इव सुरसरित्प्रवाहस्य प्रभवः सत्यस्य, शिशि-

१ 'गगनपर्यस्ता इव' न. २ 'इव यान्ति कामिनीनाम्' न. ३ '–प्रसारितध्वजभुजाः' न. ४ 'सारसस्वरामृतेन' प–न.; 'सारसविरुतेन' क. ५ 'अवगणय्य' न.

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रस्यापि रिपुजनसंतापकारिणः स्थिरस्याप्यनवरतं भ्रमतो निर्मलस्यापि मलिनीकृतारातिवनितामुखकमलद्युतेरतिधवलस्यापि सर्वजनरागकारिणः सुधासुतेरिव जलनिधिरुद्भवो यशसः, पातालवदाश्रितो निजपक्षक्षतिभीतैः क्षितिभृत्कुलैः, ग्रहगण इव बुधानुगतः, मकरध्वज इवोत्सन्नविग्रहः, दशरथ इव सुमित्रोपेतः, पशुपतिरिव महासेनानुगतः, भुजगराज इव क्षमाभरगुरुः, नर्मदाप्रवाह इव महावंशप्रभवः, अवतार इव धर्मस्य, प्रतिनिधिरिव पुरुषोत्तमस्य, परिहृतप्रजापीडो राजा तारापीडो नामाभूत् ।

४७ यस्तमःप्रसरमलिनवपुषा पापबहुलेन कलिकालेन चालितमा मूलतो धर्मं दशाननेनेव कैलासं पशुपतिरिवावष्टभ्य पुनरपि स्थिरीचकार । यं च रतिप्रलापजनितदयार्द्रहृदयहरनिर्मितमपरं मकरकेतुममंस्त लोकः । यं च जलनिधितरंगधौतमेखलात्पन्नान्तर्विचारितारागणद्विगुणिततटतरुकुसुमप्रकरादुद्यदिन्दुबिम्बविगलदमृतबिन्दुदुर्दिनार्द्रचन्दनादशिशिरकररथतुरगखुरशिखरोल्लेखखण्डितोल्लसल्लवङ्गपल्लवादैरावतकरलूनसल्लकीकिसलयदलादा शैलादुद्यनाच्चः कपिबलविलुप्तविरललवलीलताफलाद्दधिनिर्गतजलदेवतावन्द्यमानराघवपादादचलपातदलितशङ्खकुलशकलतारकितशिलातलान्नलकरतलकलितशैलसहस्रसंभूतादा सेतुबन्धाद्दच्छनिर्झरजलधौततारकासार्थादमृतमथनोद्यतवैकुण्ठकेयूरपत्रमकरकोटिकपणमसृणितग्राव्णः सुरासुरहेलावलयितवासुकिसमाकर्षणारम्भचलितचरणभरदलितनितम्बादमृतसीकरसिक्तसानोरा मन्दराचलान्नरनारायणचरणमुद्राङ्कितबदरिकाश्रमरमणीयात्कुबेरपुरसुन्दरीभूषणरवमुखरशिखरात्सर्षिसंध्योपासनापूतप्रस्रवणाम्भसो वृकोदरोद्दलितसौगन्धिकखण्डसुगन्धिमण्डलादा गन्धमादनात्सेवाञ्जलिकमलमुकुलदन्तुरैः शिरोभिश्चरणनखमयूखग्रथितमुकुटपत्रलताग्रन्थयो भयचकिततरलतारदृशो भुजबलविजिताः प्रणेमुरवनिपाः । येन चानेकरत्नांशुपल्लविते व्यालम्बिमुक्ताफलजालके दिग्गजेनेव कल्पतरावाक्रान्ते सिंहासने भरेण शिलीमुखव्यतिकरकम्पिता लता इव नेमुरायामिन्यः सर्वदिशः । यस्मै च मन्ये सुरपतिरपि स्पृहयांचकार। यस्माच्च धवलीकृतभुवनतलः सकललोकहृदयानन्दकारी क्षौद्रादिव हंसनिवहो निर्जगाम गुणगणः । यस्य चामृतामोदसुरभिपरिमलया मन्दरोद्धतबहुलदुग्धसिन्धुफेनलेखयेव धवलीकृतसुरासुरलोकया दशसु दिक्षु मुखरितभुवनमभ्रम्यत कीर्त्या । यस्य चातिदुःसहप्रतापसंतापखिद्यमानेव क्षणमपि न मुमोचातपत्रच्छायां राजलक्ष्मीः । तथा च यस्य दिष्टिवृद्धिमिव श्रुश्रावोपदेशमिव जग्राह मङ्गलमिव बहु मेने मन्त्रमिव जजापागमवचनमिव न विस-

१ 'नित्यम्' न. २ 'क्षिति–' न. ३ 'क्षितिभृत्कुटिलैः' न. ४ '–विन्दुसारार्द्र–' न. ५ 'नितम्बकटकात्' न. ६ 'आगममिव' न.

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स्मार चरितं जनः। यस्मिंश्च राजनि गिरीणां विपक्षता प्रत्ययानां परत्वं दर्पणानामभिमुखावस्थानं शूलपाणिप्रतिमानां दुर्गाश्लेषो जलधराणां चापधारणं ध्वजानामुन्नतिर्धनुषामवनतिर्वंशानां शिलीमुखक्षतिर्देवतानां यात्रा कुसुमानां बन्धनस्थितिरिन्द्रियाणां निग्रहो वनकरिणां वारिप्रवेशस्तैक्ष्ण्यमसिधाराणां व्रतिनामग्निधारणं ग्रहाणां तुलारोहणमगस्त्योदये विपशुद्धिः केशनखानामायतिभङ्गो जलददिवसानां मलिनाम्बरत्वं रत्नोपलानां भेदो मुनीनां योगसाधनं कुमारस्तुतिषु तारकोद्धरणमुष्णरश्मेर्ग्रहणशङ्का शशिनो ज्येष्ठातिक्रमो महाभारते दुःशासनापराधाकर्णनं वयःपरिणामे दण्डग्रहणमसिपरिवारेष्वकुशलयोगो वक्रता कामिनीनां कुचभङ्गेषु करिणां दानविच्छित्तिरक्षक्रीडासु शून्यगृहदर्शनं पृथिव्यामासीत्। 10

४८ तस्य च राज्ञो निखिलशास्त्रकलावगाहगम्भीरबुद्धिरा शैशवादुपारूढनिर्भरप्रेमरसो नीतिशास्त्रप्रयोगकुशलो भुवनराज्यभारनौकर्णधारो महत्त्वेऽपि कार्यसंकटेष्वविषण्णधीर्धाम धैर्यस्य स्थानं स्थितेः सेतुः सत्यस्य गुरुगुणानामाचार्य आचाराणां धाता धर्मस्य शेषाहिरिव महीभारधारणक्षमः सलिलनिधिरिव महासत्त्वो जरासंध इव घटितसंधिविग्रहरुद्यम्बक इव प्रसाधितदुर्गो युधिष्ठिर इव धर्मप्रभवः सकलवेदवेदाङ्गविदशेषराज्यमङ्गलैकसारो बृहस्पतिरिव सुनासीरस्य कविरिव वृषपर्वणो वसिष्ठ इव दशरथस्य विश्वामित्र इव रामस्य धौम्य इवाजातशत्रोर्दमनक इव नलस्य सर्वकार्येष्वाहितमतिरमात्यो ब्राह्मणः शुकनासो नामासीत्। 15 20

४९ यो नरकासुरशस्त्रप्रहारभीषणे भ्रमन्मन्दरनिर्दयनिष्पेषकठिनांसपीठे नारायणवक्षःस्थलेपि स्थितामदुष्करलाभाममन्यत प्रज्ञावलेन लक्ष्मीम्। यं च समासाद्य दर्शितानेकराज्यफला लतेव महापादपमनेकप्रतानगहना विस्तारमुपययौ प्रज्ञा। यस्यानेकचारपुरुषसहस्रसंचारनिचिते चतुरुदधिवलयपरिक्षेपप्रमाणे धरणितले भवन इवाविदितमहरहः समुच्छ्वसितमपि राज्ञां नासीत्। 25

५० स राजा बाल एव सुरकुञ्जरकरपीवरेण राज्यलक्ष्मीलीलोपधानेन सकलजगदभयप्रदानयज्ञदीक्षायूपेन स्फुरदसिलतामरीचिजालजटिलेन निखिलारातिकुलप्रलयधूमकेतुदण्डेन बाहुना विजित्य सप्तद्वीपवलयां वसुंधरां तस्मिन्शुकनासनाम्नि मन्त्रिणि सुहृदीव[2] राज्यभारमारोप्य सुस्थिताः प्रजाः कृत्वा कर्तव्यशेषमपरमपश्यन्[3]प्रशमिताशेषविपक्षतया विगताशङ्कः शिथिलितपृथिवीव्यापारः प्रायो यौवनसुखान्यनुबभूव। तथाहि। कदाचिदुल्लसत्कठोर- 30

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१ 'शिलीमुखमुखक्षतिः' २ 'सुहृदिव' न. ३ 'अपदयत्' न.

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कपोलपुलकजर्जरितकर्णपल्लवानां प्रणयिनीनां चन्दनजलच्छटाभिरिव स्मित-
सुधाच्छविभिरभिषिच्यमानः कर्णोत्पलैरिव लोचनांशुभिस्ताड्यमानः कुङ्कुम-
धूलिभिरिवाभरणप्रभाभिराकुलीक्रियमाणलोचनो धवलांशुकैरिव करन-
खमयूखजालकैराहन्यमानश्चम्पककुसुमदलमालिकाभिरिव भुजलताभिराबध्य-
5 मानो दृष्टाधराधूतकरतलचलन्मणिवलयकलकलरवरमणीयमतिरभसदलित-
दन्तपत्रदलदन्तुरितशयनमुत्क्षिप्तचरणगलदलक्तककरक्तशेखरं सरभसकचग्रह-
चूर्णितमणिकर्णपूरमुल्लसितकुचकृष्णागुरुपङ्कपत्रलताङ्कितप्रच्छदपटमच्छश्रमजल-
कणिकाकुलितगोरोचनातिलकपत्रभङ्गमनङ्गपरवशः सुरतमाततान। कदाचि-
न्मकरकेतुकनकनाराचपरंपराभिरिव कामिनीकरपुटविनिर्गताभिः कुङ्कुमजलधा-
10 राभिः पिञ्जरीक्रियमाणकायो लाक्षाजलच्छटाप्रहारपाटलीकृतदुकूलो मृगमद-
जलविन्दुशबलचन्दनस्थासकः कनकशृङ्खलोशैश्चिरं चिक्रीड। कदाचित्कुचचन्द-
नचूर्णधवलितोर्मिमालं चटुलतुलाकोटिवाचालचरणालक्तकसिक्तहंसमिथुनम-
लकनिपतितकुसुमशारं प्लवमानकर्णपूरकुवलयदलमुन्नतनितम्बक्षोभजर्जरितत-
रंगमुद्दलितनालपर्यस्तनलिननिपतितधूलिपटलमनवरतकरास्फालनस्फुरत्फेन-
15 बिन्दुचन्द्रकितं सावरोधजनो जलक्रीडया गृहदीर्घिकाणामम्भश्चकार। कदाचि-
त्संकेतवञ्चिताभिः प्रणयिनीभिरावद्धभङ्गुरभ्रुकुटीभिरारणितमणिपारिहार्यमुख-
रभुजलताभिर्वकुलकुसुमावलीभिः संयतचरणो नखकिरणविमिश्रैः कुसुमदाम-
भिः कृतापराधो दिवसमताड्यत। कदाचिद्वकुलतरुरिव कामिनीगण्डूषसीधुधा-
रास्वादमुदितो विकासमभजत। कदाचिदशोकपादप इव युवतिचरणतलप्रहार-
20 संक्रान्तालक्तको रागमुवाह। कदाचिन्मुसलायुध इव चन्दनधवलः कण्ठाव-
सक्तोल्लसल्लोलकुसुममालः पानमसेवत। कदाचिद्वन्धगज इव मदरक्तकपो-
लदोलायमानकर्णपल्लवो मदकलः काननं विकचवनलताकुसुमसुरभिपरिमलं
जगाहे। कदाचित्क्वणितमणिनूपुरनिनादानन्दितमानसो हंस इव कमलवनेषु
रेमे। कदाचिन्मृगपतिरिव स्कन्धावलम्बिकेसरमालः क्रीडापर्वतेषु विच-
25 चार। कदाचिन्मधुकर इव विजृम्भमाणकुसुममुकुलदन्तुरेषु लतागृहेषु
वव्राम। कदाचिन्नीलपटविरचितावगुण्ठनो बहुलनिशाप्रदोषदत्तसंकेताः
सुन्दरीरभिससार। कदाचिच्च विघटितकनककपाटप्रकटवातायनेष्वनवरतद-
ह्यमानकृष्णागुरुधूमरन्ध्रैरिव पारावतैरध्यासितविटङ्केषु महाप्रासादकुक्षिषु
कतिपयात्मसुहृत्परिवृतो वीणावेणुमुरजमनोहरं तममन्तःपुरसंगीतकं ददर्श।
30 किं च बहुना। यद्यदतिरमणीयमभिमतमविरुद्धमायत्यां तदात्वे च तत्तद-
नाक्षिप्तचेताः परिसमाप्तत्वादन्येषां पृथिवीव्यापाराणां सिषेवे न तु व्यसनि-

१ 'आरणितपारिहार्य–' न. २ 'बहुलपक्षप्रदोष–' न. ३ 'कनकपाटम्' न.
४ '–मनोहरम्' न. ५ 'किंबहुना' न. ६ 'न त्वतिव्यसनितया' न.

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तया । प्रमुदितप्रजस्य हि परिसमाप्तसकलमहीप्रयोजनस्य नरपतेर्विषयोपभोगलीला भूषणमितरस्य तु विडम्बना । प्रजानुरागहेतोश्चान्तरान्तरा दर्शनं ददौ सिंहासनं च निमित्तेष्वारुरोह ।

५१ शुकनासोपि महान्तं तं राज्यभारमनायासेनैव प्रज्ञाबलेन बभार । यथैव राजा सर्वकार्याण्यकार्पीत्तद्वदसावपि द्विगुणीकृतप्रजानुरागश्चक्रे । तमपि चलितचूडामणिमरीचिमञ्जरीजालिभिर्मौलिभिरावर्जितकुसुमशेखरच्युतमधुसीकरसिक्तनृपसभं दूरावनतिप्रेङ्खितमणिकुण्डलकोटिसंघट्टिताङ्गदं राजकमाननाम । तस्मिन्नपि चलिते चलितचटुलतुरगवलमुखरखुररवबधिरीकृतभुवनान्तराला बलभरप्रचलवसुधातलदोलायमानगिरयो गलन्मदान्धगन्धगजदानधारान्धकाराः संसर्पदतिवहलधूलिपटलधूसरितसिन्धवः प्रचलपदातिबलकलकलरवस्फोटितश्रवणविवराः सरभसोद्धुप्यमाणजयशब्दनिर्भराः प्रोद्धूयमानधवलचामरसहस्रसंछादिताः पुञ्जितनरेन्द्रवृन्दकनकदण्डातपत्रसंघट्टनष्टदिवसा दश दिशो बभूवुः ।

५२ एवं तस्य राज्ञो मन्त्रिविनिवेशितराज्यभारस्य यौवनसुखमनुभवतः कालो जगाम । भूयसा च कालेनान्येषामपि जीवलोकसुखानां प्रायः सर्वेषामन्तं ययौ । एकं तु सुतमुखदर्शनसुखं न लेभे । तथा संभुज्यमानमपि निष्फलपुष्पदर्शनं शरवणमिवान्तःपुरमभूत् । यथा यथा च यौवनमतिचक्राम तथा तथा विफलमनोरथस्यानपत्यताजन्मावर्धतास्य संतापः । विषयोपभोगसुखेच्छाभिश्च मनो विजहे[2] । नरपतिसहस्रपरिवृतमप्यसहायमिव चक्षुष्मन्तमप्यन्धमिव भुवनालम्बनमपि निरालम्बनमिवात्मानममन्यत ।

५३ अथ तस्य चन्द्रलेखेव हरजटाकलापस्य, कौस्तुभप्रभेव कैटभारातिवक्षःस्थलस्य, वनमालेव मुसलायुधस्य, वेलेव सागरस्य, मदलेखेव दिग्गजस्य, लतेव पादपस्य, कुसुमोद्गतिरिव सुरभिमासस्य, चन्द्रिकेव चन्द्रमसः, कमलिनीव सरसस्तारकापङ्क्तिरिव नभसो, हंसमालेव मानसस्य, चन्दनवनराजिरिव मलयस्य, फणामणिशिखेव शेषस्य, भूषणमभूत्त्रिभुवनविस्मयजननी जननीव वनिताविभ्रमाणां सकलान्तःपुरप्रधानभूता महिषी विलासवती नाम । एकदा च स तदावासगतस्तां चिन्तास्तिमितदृष्टिना शोकमूकेन परिजनेन परिवृतामारादवस्थितैश्च ध्यानानिमिषलोचनैः कञ्चुकिभिरुपास्यमानामनतिदूरवर्तिनीभिश्चान्तःपुरवृद्धाभिराश्वास्यमानामविरलाश्रुविन्दुपातार्द्रीकृतदुकूलाभनलंकृतां वामकरतलविनिहितमुखकमलामसंयताकुलालकां सुनि-

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१ 'यथैव कार्या-' इ. २ 'विजहे' इ.

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विडपर्यङ्किकोपविष्टां रुदतीं ददर्श । कृतप्रत्युत्थानां[1] च तां तस्यामेव पर्यङ्किकायामुपवेश्य स्वयं चोपविश्याविज्ञातबाष्पकारणो भीतभीत इव करतलेन विगतबाष्पाम्भःकणौ कुर्वन्कपोलौ भूपालस्तामवादीत् । देवि किमर्थमन्तर्गतगुरुशोकभारमन्थरमशब्दं रुद्यते । अश्रन्ति हि मुक्ताफलजालकमिव बाष्पविन्दुनिकरमेतास्तव पक्ष्मपङ्क्तयः । किमर्थं च कृशोदरि नालंकृताङ्गि । बालातप इव रक्तारविन्दकोशयोः किमिति न पातितश्रवणयोरलक्तकरसः । कुसुमशरसरःकलहंसकौ कस्मात्पादपङ्कजस्पर्शेन नानुगृहीतौ मणिनूपुरौ । किंनिमित्तमयमपगतमेखलाकलापमूको मध्यभागः । किमिति च हरिण इव हरिणलाञ्छने न लिखितः कृष्णागुरुपत्रभङ्गः पयोधरभारे । केन कारणेन तन्वीयं हरमुकुटचन्द्रलेखेव गङ्गास्रोतसा न विभूषिता हारेण वरोरु शिरोधरा । किं वृथा वहसि विलासिनि स्तवदश्रुजलवधौतं[2] कुङ्कुमपत्रलतं कपोलयुगम् । इदं च कोमलाङ्गुलिदलनिकरं रक्तोत्पलमिव करतलं किमिति कर्णपूरतामारोपितम् । इमां च केन हेतुना मानिनि धारयस्यनुपरचितगोरोचनाविन्दुतिलकामसंयमितालकिनीं ललाटरेखाम् । अयं च ते बहुलपक्षप्रदोष इव चन्द्रलेखाविरहितः करोति मे दृष्टिखेदमतिबहुलतिमिरपटलान्धकारः कुसुमरहितः केशपाशः । प्रसीद निवेदय देवि दुःखनिमित्तम् । एते हि पल्लवमिव सरागं मम हृदयमाकम्पयन्ति तरलीकृतस्तनांशुकास्तवायताः श्वासमरुतः । क्वचिन्मयापराद्धमन्येन वा केनचिदस्मदुपजीविना परिजनेन । अतिनिपुणमपि चिन्तयन्न पश्यामि खलु स्खलितमल्पमप्यात्मनस्त्वद्विषये । त्वदायत्तं हि मे जीवितं च राज्यं च । कथ्यतां सुन्दरि शुचः कारणम् । इत्येवमभिधीयमाना विलासवती यदा न किंचित्प्रतिवचः प्रतिपेदे तदा विवृद्धबाष्पहेतुमस्याः परिजनमपृच्छत् ।

५४ अथ तस्यास्ताम्बूलकरङ्कवाहिनी सततप्रत्यासन्ना मकरिका नाम राजानमुवाच । देव कुतो देवादल्पमपि परिस्खलितम् । अभिमुखे च देवे का शक्तिः परिजनस्यान्यस्य वा कस्यचिदपराद्धुम् । किं तु महाग्रहग्रस्तेव विफलनरेन्द्रसमागमास्मीत्ययमस्या देव्याः संतापः । सुमहांश्च कालः संतप्यमानायाः । प्रथममपि स्वामिनी दानवश्रीरिव सततनिन्दितसुरता शयनस्नानभोजनभूषणपरिग्रहादिषु समुचितेष्वपि दिवसव्यापारेषु कथं कथमपि परिजनप्रयत्नात्प्रवर्त्यमाना सशोकेवासीत् । देवहृदयपीडापरिजिहीर्षया न दर्शितवती विकारम् । अद्य तु चतुर्दशीति भगवन्तं महाकालमर्चितुमितो गतया तत्र महाभारते वाच्यमाने श्रुतमपुत्राणां किल न सन्ति लोकाः शुभाः पुत्राश्नो नरकात्त्रायत इति पुत्र इति । एतच्छ्रुत्वा भवनमागत्य परिजनेन

१ 'कृताभ्युत्थानाम्' न. २ '–धौतपत्रलतम्' न. ३ 'कश्चिन्मया' न.

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सशिरःप्रणाममभ्यर्थ्यमानापि नाहारमभिनन्दति न भूषणपरिग्रहमाचरति नोत्तरं प्रतिपद्यते केवलमविरलवाष्पविन्दुदुर्दिनान्धकारितमुखी रोदिति । एतदाकर्ण्य देवः प्रमाणम् । इत्यभिधाय विरराम ।

५५ विरतवचनायां तस्यां भूमिपालस्तूष्णीं मुहूर्तमिव स्थित्वा दीर्घमुष्णं च निश्वस्य निजगाद । देवि किमत्र क्रियतां दैवायत्ते वस्तुनि । अतिमात्र-5 मलं रुदितेन । न वयमनुग्राह्याः प्रायो देवतानाम् । आत्मजपरिष्वङ्गामृतास्वादसुखस्य नूनमभाजनमस्माकं हृदयम् । अन्यस्मिञ्जन्मनि न कृतमवदातं कर्म । जन्मान्तरकृतं हि कर्म फलमुपनयति पुरुषस्येह जन्मनि । न हि शक्यं दैवमन्यथा कर्तुमभियुक्तेनापि । यावन्मानुष्यके शक्यमुपपादयितुं तावत्सर्वमुपपाद्यताम् । अधिकां कुरु देवि गुरुषु भक्तिम् । द्विगुणामुपपादय 10 देवतासु पूजाम् । ऋषिजनसपर्यासु दर्शितादरा भव । परं हि दैवतमृषयो । यत्नेनाराधिता यथासमीहितफलानामतिदुर्लभानामपि वराणां दातारो भवन्ति । श्रूयते हि । पुरा चण्डकौशिकप्रभावान्मगधेषु बृहद्रथो नाम राजा जनार्दनस्य जेतारमतुलभुजवलमप्रतिरथं जरासंधं नाम तनयं लेभे । दशरथश्च राजा परिणतवया विभाण्डकमहामुनिसुतस्यर्ष्यशृङ्गस्य प्रसादान्ना- 15 रायणभुजानिवाप्रतिहतानुदधीनिवाक्षोभ्यानवाप चतुरः पुत्रान् । अन्ये च राजर्षयस्तपोधनानाराध्य पुत्रदर्शनामृतास्वादसुखभाजो बभूवुः । अमोघफला हि महामुनिसेवा भवति । अहमपि खलु देवि कदा समुपारूढगर्भभरालसामापाण्डुमुखीमासन्नपूर्णचन्द्रोदयामिव पौर्णमासीनिशां देवीं द्रक्ष्यामि । कदा मे तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परि- 20 जनः । कदा हारिद्रवसनधारिणी सुतसनाथोत्सङ्गा द्यौरिवोदितरविमण्डला सबालातपा मामानन्दयिष्यति देवी । कदा सर्वौषधिपिञ्जरजटिलकेशो निहितरक्षाघृतविन्दुनि तालुनि विन्यस्तगौरसर्षपोन्मिश्रभूतिलेशो गोरोचनाचित्रकण्ठसूत्रग्रन्थिरुत्तानशयो दशनशून्यस्मिताननः पुत्रको जनयिष्यति मे हृदयाह्लादम् । कदा गोरोचनाकपिलद्युतिरन्तःपुरिकाकरतलपरंप- 25 रासंचार्यमाणमूर्तिरशेषजनवन्दितो मङ्गलप्रदीप इव मे शोकान्धकारमुन्मूलयिष्यति चक्षुषोः । कदा च क्षितिरेणुधूसरो मण्डयिष्यति मम हृदयेन दृष्ट्या च सह परिभ्रमन्भवनाङ्गणम् । कदा केसरिकिशोरक इव संजातजानुचङ्क्रमणावस्थः संचरिष्यतीतस्ततः स्फटिकमणिभित्त्यन्तरितान्भवनमृगशावकाञ्जिघृक्षुः । कदान्तःपुरनूपुरनिनादसंगतान्गृहकलहंसकाननुसरन्क- 30 शान्तरप्रधावितः कनकमेखलाघण्टिकारवानुसारिणीमायासयिष्यति धात्रीम् । कदा कृष्णागुरुपङ्कलिखितमदलेखालंकृतगण्डस्थलको मुखडिण्डि-

१ 'अलमतिमात्रं रुदितेन' न. २ 'श्रूयन्ते' न.

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मध्वनिजनितप्रीतिरूर्ध्वकरविप्रकीर्णचन्दनचूर्णधूलिधूसरः कुञ्चिताङ्कुलिशिखराङ्कुशाकर्षणविधूतशिराः करिष्यति मत्तगजराजलीलाक्रीडाः । कदा मातुश्चरणयुगलरागोपयुक्तशेषेण पिण्डालक्तकरसेन वृद्धकञ्चुकिनां विडम्बयिष्यति मुखानि । कदा कुतूहलचञ्चललोचनो मणिकुट्टिमेष्वधोदत्तदृष्टिरनुसरिष्यति स्खलद्गतिरात्मनः प्रतिविम्बानि । कदा नरेन्द्रसहस्रप्रसारितभुजयुगलाभिनन्द्यमानागमनो भूषणमणिमयूखलेखाकुलीक्रियमाणलोलदृष्टिरास्थानस्थितस्य मे पुरः पर्यटिष्यति सभान्तरेषु । इत्येतानि चान्यानि मनोरथशतानि चिन्तयतोन्तःसंतप्यमानस्य प्रयान्ति रजन्यः । मामपि दहत्येवायमहर्निशमनल इवानपत्यतासमुद्भवः शोकः । शून्यमिव मे प्रतिभाति जगत् । अफलमिव पश्यामि राज्यम् । अप्रतिविधेये तु विधातरि किं करोमि । तन्मुच्यतामयं देवि शोकानुबन्धः । आधीयतां धैर्ये धर्मे च धीः । धर्मपरायणानां हि सदा समीपसंचारिण्यः कल्याणसंपदो भवन्ति । इत्येवमभिधाय सलिलमादाय स्वयं करतलेनाभिनवपल्लवेनेव विकचकमलोपमाननमस्याः साश्रुलेखं ममार्ज । पुनः पुनश्च प्रियशतमधुराभिः शोकापनोदनिपुणाभिर्धर्मोपदेशगर्भाभिर्वाग्भिराश्वास्य सुचिरं स्थित्वा नरेन्द्रो निर्जगाम ।

५६ निर्गते च तस्मिन्मन्दीभूतशोका विलासवती यथाक्रियमाणाभरणपरिग्रहादिकमुचितं दिवसव्यापारमन्वतिष्ठत् । ततः प्रभृति सुतरां देवताराधनेषु ब्राह्मणपूजासु गुरुजनसपर्यासु चादरवती बभूव । यद्यच्च किंचिच्छुकृतश्चिच्छुश्राव गर्भतृष्णया तत्तत्सर्वं चकार । न महान्तमपि क्लेशमजीगणत् । अनवरतदह्यमानगुग्गुलुबहुलधूपान्धकारितेषु चण्डिकागृहेषु धवलाम्बरशुचिमूर्तिरुपोषिता हरितकुशोपच्छदेषु मुसलशयनेषु सुष्वाप । पुण्यसलिलपूर्णैर्विविधकुसुमफलोपेतैः क्षीरतरुपल्लवलाञ्छनैः सर्वरत्नगर्भैः शातकुम्भकुम्भैर्गोकुलेषु वृद्धगोपवनिताकृतमङ्गलानां लक्षणसंपन्नानां गवामधः सस्रौ । प्रतिदिवसमुत्थायोत्थाय सर्वरत्नोपेतानि हैमानि तिलपात्राणि ब्राह्मणेभ्यो ददौ । महानरेन्द्रलिखितमण्डलमध्यवर्तिनी विविधबलिदानानन्दितदिग्देवतानि बहुलपक्षचतुर्दशीनिशासु चतुष्पथे स्नपनमङ्गलानि भेजे । सिद्धायतनानि कृतविचित्रदेवतोपयाचितकानि सिषेवे । दर्शितप्रत्ययानि संनिधानमातृभवनानि जगाम । प्रसिद्धेषु नागकुलह्रदेषु ममज्ज । अश्वत्थप्रभृतीनुपपादितपूजान्महावनस्पतीन्कृतप्रदक्षिणा ववन्दे । दोलायमानमणिवलयेन पाणियुगलेन स्नाता स्वयमखण्डसिक्थसंपादितं रजतपात्रे

१ 'सर्पिष्यति' न. २ 'एतानि च मनोरथ–' प–क; 'एतानि मनोरथ–' न.
३ 'धूमान्ध–' न. ४ 'धवलाम्बरेण शुचि–' न. ५ 'तिलपत्राणि' न.

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परिगृहीतं वायसेभ्यो दध्योदनबलिमदात् । अपरिमितकुसुमधूपविलेपापूपपललपायसबलिलाजकलितामहरहरम्बादेवीसपर्यामाततान । स्वयमुपहृतपिण्डपात्रान्भक्तिप्रवणेन मनसा सिद्धादेशान्नग्नक्षपणकान्पप्रच्छ । विप्रश्निकादेशवचनानि बहु मेने । निमित्तज्ञानुपचार शकुनज्ञानविदामादरमदर्शयत् । अनेकवृद्धपरंपरागमागतानि रहस्यान्यङ्गीचकार । दर्शनागतं द्विजजनमात्मजदर्शनोत्सुका वेदश्रुतीरकारयत् । अनवरतवाच्यमानाः पुण्यकथाः शुश्राव । गोरोचनालिखितभूर्जपत्रगर्भान्मन्त्रकरण्डकानुवाह । रक्षाप्रतिसरोपेतान्योषधिसूत्राणि बबन्ध । परिजनोपि चास्याः सततमुपशुश्लै निर्जगाम तच्चिमित्तानि च जघ्राह । शिवाभ्यो मांसबलिपिण्डमनुदिनं निशि ससुत्ससर्ज । स्वप्नदर्शनाश्चर्याण्याचार्याणामाचचक्षे । चत्वरेषु शिववलिमुपजहार ।

५७ एवं च गच्छति काले कदाचिद्राजा क्षीणभूयिष्ठायां रजन्यामल्पशेषपाण्डुतारके जरत्पारावतपक्षधूम्रे नभसि स्वप्ने सितप्रासादशिखरस्थिताया विलासवत्याः, करिण्या इव विसवलयमानने, सकलकलापरिपूर्णमण्डलं शशिनं प्रविशन्तमद्राक्षीत् । प्रबुद्धश्चोत्थाय हर्षविकासत्फीततरेण चक्षुषा धवलीकृतवासभवनस्तस्मिन्नेव क्षणे समाहूय शुकनासाय तं स्वप्नमकथयत् । स तं समुपजातहर्षः प्रत्युवाच । देव संपन्नाः सुचिरादस्माकं प्रजानां च मनोरथाः । कतिपयैरेवाहोभिरसंदेहमनुभवति स्वामी सुतमुखकमलावलोकनसुखम् । अद्य खलु मयापि निशि स्वप्ने धौतसकलवाससा शान्तमूर्तिना दिव्याकृतिना द्विजेन विकचं चन्द्रकलावदातदलशतमालोलकेसरसहस्रजटालं मकरन्दबिन्दुसीकरवर्षि पुण्डरीकमुत्सङ्गे देव्या मनोरमाया निहितं दृष्टम् । आवेदयन्ति हि प्रत्यासन्नमानन्दमग्रपातीनि शुभानि निमित्तानि । किं चान्यत्प्रियतरमधिकमानन्दकारणमतो भविष्यति । अवितथफलाश्च प्रायो निशावसानसमयदृष्टा भवन्ति स्वप्नाः । सर्वथा नचिरेण मान्धातारमिव धौरेयं सर्वराजर्षीणां भुवनानन्दहेतुमात्मजं जनयिष्यति देवी । शरत्कालकमलिनीवाभिनवकमलोद्गमेन गन्धगजमाह्लादयिष्यति देवम् । येनेयं दिग्गजमदलेखेवाविच्छिन्नसंताना क्षितिभारधारणोचिता भविष्यति कुलसंततिः स्वामिनः । इत्येवमभिदधानमेव तं करेण गृहीत्वा नरेन्द्रः प्रविश्याभ्यन्तरमुभाभ्यामपि ताभ्यां स्वप्नाभ्यां विलासवतीमानन्दयांचकार ।

५८ कतिपयदिवसापगमे च देवताप्रसादात्सरसीमिव प्रतिमाशशी विवेश

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१ 'विकचचन्द्रकला–' न. २ 'जटालमकरन्द–' न. ३ 'अग्रेपातीनि' न. ४ 'चान्यदानन्दकारणमतः' न. ५ '–फला हि प्रायः' न.

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गर्भो विलासवतीम्। येन नन्दनवनराजिरिव पारिजातेन मधुसूदनवक्षःस्थलीव कौस्तुभमणिना सा सुतरामराजत। दर्पणश्रीरिव गर्भच्छलेन संक्रान्तमवनिपालप्रतिबिम्बमुवाह। शनैः शनैश्च प्रतिदिनमुपचीयमानगर्भा निर्भरपरिपीतसागरसलिलभरमन्थरेव मेघमाला मन्दं मन्दं संचचार। मुहुर्मुहुरनुबद्धविजृम्भिकमाजिघ्रितलोचना सालसं निश्वास। तथावस्थां तामहरहः स्वयमनेकरसवाञ्छितपानभोजनां, प्रावृषमिव श्यामायमानपयोधरमुखीं, केतकीमिव गर्भच्छविपाण्डुरामालोक्येङ्गितकुशलः परिजनो विज्ञातवान्।

५९ अथ तस्याः सर्वपरिजनप्रधानभूता[1] सदा राजकुलसंवासचतुरा सदा च राजसंनिकर्षप्रगल्भा सर्वमङ्गलकुशला कुलवर्धना नाम महत्तरिका प्रशस्ते दिवसे प्रदोषवेलायामभ्यन्तरास्थानमण्डपगतं गन्धतैलावसेकज्वलितदीपिकासहस्रपरिवारमुडुनिकरमध्यवर्तिनमिव पौर्णमासीशशिनमुरगराजफणमणिसहस्रान्तरालस्थितमिव नारायणं मूर्धावसिक्तैः परिमितैः प्रधाननरेन्द्रैः परिवृतमनतिदूरावस्थितपरिजनमनन्तरमुत्तुङ्गवेत्रासनोपविष्टेन धौतधवलाम्बरपरिधानेनानुल्बणवेषेण जलनिधिनेवागाधगाम्भीर्येण समुपारूढविश्रम्भनिर्भरास्तास्ताः कथाः शुकनासेन सह कुर्वाणं भूमिपालमुपसृत्य रहः कर्णमूले विदितं विलासवतीगर्भवृत्तान्तमकार्षीत्।

६० तेन तु तस्या वचनेनाश्रुतपूर्वेणासंभाव्येनामृतरसेनेव सिक्तसर्वाङ्गस्य सद्यः प्ररूढरोमाङ्कुरनिकरकण्टकिततनोरानन्दरसेन विह्वलीक्रियमाणस्य स्मितविकसितकपोलस्थलस्य परिपूरितहृदयातिरिक्तं हर्षमिव दशनांशुविततानच्छलेन विकिरतो राज्ञः शुकनासमुखे लोलतारकमानन्दजलबिन्दुस्निग्धपक्ष्ममालं तत्क्षणं पपात चक्षुः। अनालोकितपूर्वं तु हर्षप्रकर्षममिसमीक्ष्य भूपतेः कुलवर्धनां च स्मितविकसितमुखीमागतां दृष्ट्वा तस्य चार्थस्य सततं मनसि विपरिवर्तमानत्वादविदितवृत्तान्तोपि तत्कालोचितमपरमतिमहतो हर्षस्य कारणमपश्यन्शुकनासः स्वयमुत्प्रेक्ष्य समुत्सर्पितासनः समीपतरमुपसृत्य नातिप्रकाशमावभाषे[2]। देव किमस्ति किंचित्तस्मिन्स्वप्नदर्शने सत्यम्। अत्यन्तमुत्फुल्ललोचना हि कुलवर्धना दृश्यते। देवस्यापीदं प्रियवचनश्रवणकुतूहलादिव श्रवणमूलमुपसर्पदुपरचयदिव नीलकुवलयकर्णपूरशोभामानन्दजलपरिप्लुतं तरलतारकं विकसदावेदयति महत्प्रहर्षकारणमीक्षणयुगलम्। उपारूढमहोत्सवश्रवणकुतूहलमुत्सुकोत्सुकं क्रामति मे मनः। तदावेदयतु देवः किमिदम्। इत्युक्तवति तस्मिन्नाजा विहस्याब्रवीत्। यदि

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१ '–सेवकवर्गप्रधान–' न. २ 'रोमाञ्चनिकर–' ल. ३ 'नातिप्रकटम्' ल.

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सत्यमनया यथा कथितं तथा सर्वमवितथं स्वप्नदर्शनम् । अहं तु न श्रद्दधे । कुतोस्माकमियती भाग्यसंपत् । अभाजनं हि वयमीदृशानां प्रियवचनश्रवणानाम् । अवितथवादिनीमप्यहं कुलवर्धनामेवंविधानां कल्याणानामसंभावितमात्मानं मन्यमानो विपरीतामिवाद्य पश्यामि । तदुत्तिष्ठ स्वयमेव गत्वा किमत्र सत्यमिति देवीं पृष्ट्वा ज्ञास्यामि । इत्यभिधाय विसर्ज्य सकलनरेन्द्रलोकमुन्मुच्य स्वाङ्गेभ्यो भूषणानि कुलवर्धनायै दत्त्वा तया च दत्तप्रसादानन्तरमवनितलाश्लिष्टललाटलेखया शिरःप्रणामेनाभ्यर्चितः सह शुकनासेनोत्थाय हर्षविशेषनिर्भरेण स्वयंमाणो मनसा पवनचलितनीलकुवलयदललीलाविडम्बकेन दक्षिणेनाक्ष्णा परिस्फुरतामिनन्द्यमानस्तत्कालसेवासमुचितेन विरलविरलेन परिजनेनानुगम्यमानः पुरःसंसर्पिणीनामनिललोलस्थूलशिखानां प्रदीपिकानामालोकेन समुत्सार्यमाणकक्षान्तरतिमिरसंहतिरन्तःपुरमयासीत् ।

६१ तत्र च सुकृतरक्षासंविधाने नवसुधानुलेपनधवलिते प्रज्वलितमङ्गलप्रदीपे पूर्णकलशाधिष्ठितद्वारपक्षके[1] प्रत्यग्रलिखितमङ्गल्यालेख्योज्वलितभित्तिभागमनोहारिण्युपरचितसितवितानेवितानपर्यन्तावबद्धमुक्तागुणे मणिप्रदीपप्रहततिमिरे वासभवने भूतिलिखितपत्रलताकृतरक्षापरिक्षेपं शिरोभागविन्यस्तधवलनिद्रामङ्गलकलशमावद्धविविधौषधिमूलयन्त्रपवित्रमवस्थापितरक्षाशक्तिवलयमितस्ततोविप्रकीर्णगौरसर्षपमवलम्बितबालयोक्त्रग्रथितलोलपिप्पलपत्रमासक्तहरितारिष्टपल्लवमुत्तुङ्गपादपीठप्रतिष्ठितमिन्दुदीधितिधवलप्रच्छदपटमचलराजशिलातलविशालं गर्भौचितं शयनतलमधिशयानाम्, कनकपात्रपरिगृहीतैरविच्छिन्नविरलावस्थितदधिलवैर्जलतरंगतरलसितशालिसिक्थनिकरैरग्रथितकुसुमाञ्जलिसनाथैः[3] पूर्णभाजनैरखण्डितानतमत्स्यपटलैश्च प्रत्यग्रपिशितपिण्डमिश्रैरविच्छिन्नसलिलधारानुगम्यमानमार्गैः पटलकप्रज्वलितैश्च शीतलप्रदीपैर्गोरोचनामिश्रगौरसर्षपैश्च सलिलाञ्जलिमिश्राचारकुशलेनान्तःपुरजरतीजनेन क्रियमाणावतरणकमङ्गलाम्, धवलाम्बरविविक्तवेषेण प्रमुदितेन प्रस्तुतमङ्गल्यप्रायालापेन परिजनेनोपास्यमानाम्, उपारूढगर्भतयान्तर्गतकुलशैलामिव क्षितिं सलिलनिमग्नैरावतामिव मन्दाकिनीं गुहागतसिंहामिव गिरिराजमेखलां जलधरपटलान्तरितदिनकरामिव दिवसश्रियमुदयगिरितिरोहितशशिमण्डलामिव विभावरीमभ्यर्णब्रह्मकमलविनिर्गमामिव नारायणनाभिमासन्नागस्त्योदयामिव दक्षिणाशां फेनावृतामृतकलशामिव क्षीरोदवेलां गोरोचनाचित्रितदशमनुपहतमतिधवलं दुकूलयुगलं वसानां विलासवतीं ददर्श । ससंभ्रमपरिजनप्रसारितकरतलावलम्बनावष्टम्भेन वाम-

१ 'ोधिष्ठितपक्षके' न. २ 'शयनशिरोभाग–' न. ३ 'कुसुमसनाथैः' न.

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जानुविन्यस्तहस्तपल्लवां प्रचलितभूषणमणिरवमुखरमुत्तिष्ठन्तीं विलासवतीमलमलमत्यादरेण देवि नोत्थातव्यमित्यभिधाय सह तया तस्मिन्नेव शयनीये पार्थिवः समुपाविशत्। प्रमृष्टचामीकरचारुपादे धवलोपच्छदे चासन्ने शयनान्तरे शुकनासोपि न्यषीदत्।

६२ अथ तामुपारूढगर्भामालोक्य हर्षभरमन्थरेण मनसा प्रस्तुतपरिहासो राजा देवि शुकनासः पृच्छति यदाह कुलवर्धना किमपि तत्किं तथैव इत्युवाच। अथाव्यक्तस्मितच्छुरितकपोलाधरलोचना लज्जया दशनांशुजालकव्याजेनांशुकेनेव मुखमाच्छादयन्ती विलासवती तत्क्षणमधोमुखी तस्थौ। पुनः पुनश्चानुबध्यमाना किं मामतिमात्रं त्रपापरवशां करोषि नाहं किंचिदपि वेद्मि इत्यभिदधाना तिर्यग्वलिततारकेण चक्षुषावनतमुखी राजानं साभ्यसूयमिवापश्यत्। अपरिस्फुटहासज्योत्स्नाविशदेन मुखशशिना भूभुजां पतिरेनां भूयो बभाषे। सुतनु यदि मदीयेन वचसा तव त्रपा वितन्यते तदयमहं स्थितो निभृतम्। अस्य तु किं प्रतिविधास्यसि विघटमानदलकोशविशदचम्पकद्युतेः सवर्णतया परिमलानुमीयमानस्य कुङ्कुमरागस्य पाण्डुरतामापद्यमानस्यानयोश्च गर्भसंभवामृतावसेकनिर्वाप्यमाणहृदयशोकानलप्रभवं धूममिव वमतोर्गृहीतनीलोत्पलयोरिव चक्रवाकयोस्तमालपल्लवलाञ्छितमुखयोरिव कनककलशयोः सकृदिवालिखितकृष्णागुरुपङ्कपत्रलतयोः श्यामायमानचूचुकयोः पयोधरयोरस्य च प्रतिदिनमतिगाढतामापद्यमानेन काञ्चीकलापेन दूयमानस्य नश्यन्निवलिलेखावलयस्य कृशिमानमुज्झतो मध्यभागस्य। इत्येवं ब्रुवाणमवनिपालमन्तर्मुखविनिगूढहासः शुकनासो देव किमायासयसि देवीमियमनया कथयापि लज्जते त्यज कुलवर्धनाकथितवार्तासंबद्धमालापमित्यब्रवीत्। एवंविधाभिश्च नर्मप्रायाभिः कथाभिः सुचिरं स्थित्वा शुकनासः स्वभवनमयासीत्। नरेन्द्रोपि तस्मिन्नेव वासगृहे तया सह तां निशामत्यवाहयत्।

६३ ततः क्रमेण यथासमीहितगर्भदोहदसंपादनप्रमुदिता पूर्णे प्रसवसमये पुण्येहन्यनवरतगलन्नाडिकाकलितकालकलैर्वहिरागृहीतच्छायैर्गणकैर्गृहीते लग्ने प्रशस्तायां वेलायामिरंमदमिव जलधरमाला सकललोकहृदयानन्दकारिणं विलासवती सुतमसूत। तस्मिञ्जाते सरभसमितस्ततः प्रधावितस्य परिजनस्य चरणशतसंक्षोभचलितक्षितितलो भूपालाभिमुखप्रसृतस्खलद्वृतिविकलकञ्चुकिसहस्रो जनसंमर्दनिष्पिष्यमाणपतितकुब्जवामनकिरातगणो विस्फार्यमाणान्तःपुरजनाभरणझंकारमनोहरः पूर्णपात्राहरणविलुप्यमानवसनभूषणः संक्षोभि-

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१ 'कुङ्कुमाङ्गरागस्य' न. २ 'निर्वाप्यमानशोकानल–' न. ३ 'अन्तर्मुखहासः' न. ४ 'क्रमेण समीहित–' न. ५ 'स्खलदृतित्राण्यकञ्चुकि–' न.

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तनगरो राजकुले दिष्टिवृद्धिसंभ्रमोतिमहानभूत् । अनन्तरं च मन्दरमध्यमानजलधिघोषगम्भीरदुन्दुभिध्वानपुरःसरेण प्रहतमृदुमृदङ्गशङ्खकाहलानकनिवहनिनादनिर्भरेण[1] मङ्गलपटहपटुरवसंवर्धितेनानेकजनसहस्रकलकलबहुलेन त्रिभुवनमापूरयतोत्सवकोलाहलेन ससामन्ताः सान्तःपुराः सप्रकृतयः सराजलोकाः सवेश्यायुवतयः सबालवृद्धा ननृतुरागोपालमुन्मत्ता इव हर्षनिर्भराः[2] प्रजाः । प्रतिदिनमवर्धत चन्द्रोदयेनेव जलधिः कलकलमुखरो राजसूनोर्जन्ममहोत्सवः ।

६४ पार्थिवस्तु तनयाननदर्शनोत्सवहृतहृदयोपि दिवसवशेन मौहूर्तिकगणोपदिष्टे प्रशस्ते मुहूर्ते निवारितनिखिलपरिजनः शुकनासद्वितीयो मणिमयमङ्गलकलशयुगलाशून्येनासक्तबहुपुत्रिकालंकृतेन विविधनवपल्लवनिवहनिरन्तरनिचितेन संनिहितकनकमयहलमुसलयुगेन विरलग्रथितसितकुसुममिश्रदूर्वाप्रवालमालालंकृतेनावलम्बिताविकलव्याघ्रचर्मणा वन्दनमालान्तरालघटितघण्टागणेन द्वारदेशेन विराजमानम्, उभयतश्च द्वारपक्षकयोर्मयूरदानिपुणेन गोमयमयीभिरुत्तानविनिहितवराटकदन्तुराभिरन्तरान्तरावद्धविविधवर्णरागरुचिरकूर्पासकुसुमलेशलाञ्छिताभिः कुसुम्भकेसरलवाश्लेषलोहितालेखाभिरालिखितस्वस्तिकजालमुपरचयता हरिद्राद्रवविच्छुरणपरिपिञ्जरांबरधारिणीं भगवतीं षष्ठीदेवीं कुर्वता विकचपक्षपुटविकटशिखण्डिपृष्ठमण्डलाधिरूढमालोललोहितपटवटितपताकमुल्लसितशक्तिदण्डप्रचण्डं कार्तिकेयं संघटयता विन्यस्तालक्तकपटलपाटलमध्यभागौ सूर्याचन्द्रमसावावञ्चता कुङ्कुमपङ्कपिञ्जरीकृतामूर्ध्वस्रोतकनकमययवनिकरकण्टकितामविरललग्नगौरसिद्धार्थकप्रकरतया[3] काञ्चनरसखचितामिव मृण्मयगुटिकाकदम्बमालां विन्यस्यता चन्दनजलधवलितेषु भित्तिशिखरभागेषु पञ्चरागविचित्रचेलचीरकलापचिह्नामायीतपिष्टपङ्काङ्कितां वर्धमानपरंपरामन्यानि च प्रसवगृहमण्डनमङ्गलानि संपादयता पुरंध्रिवर्गेण समधिष्ठितम्, उपद्वारसंयतविविधगन्धकुसुममालालंकृतजरच्छागम्, अखिलव्रीहिमध्यावस्थापितार्यवृद्धाध्यासितशयनशिरोभागम्, अनवरतदह्यमानाज्यमिश्रभुजगनिर्मोकमेषविषाणक्षोदम्, अनलप्लुष्यमाणारिष्टतरुपल्लवोल्लसितरक्षाधूमगन्धम्, अध्ययनमुखरद्विजगणविप्रकीर्यमाणशान्त्युदकलवम्, अभिनवलिखितमातृपटपूजाव्यग्रधात्रीजनम्, अनेकवृद्धाङ्गनारब्धसूतिकामङ्गलगीतिकामनोहरम्, उपपाद्यमानस्वस्त्ययनम्, क्रियमाणशिशुरक्षाबलिविधानम्, आबध्यमानधवलकुसुमदामशतम्, अविच्छिन्नपठ्यमाननारायणनामसहस्रम्, अमलहाटकयष्टिप्रतिष्ठापितैरन्तःशुभ-

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१ 'निवहनिर्भरेण' न. २ 'हारिद्रद्राव–' न. ३ 'प्रकारतया' न. ४ 'सूतिकागृह–' न.

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शतानीव निश्चलशिखैर्ध्यायद्भिर्मङ्गलप्रदीपैरुद्भासितम्, उत्खातासिलतासनाथपाणिभिः सर्वतो रक्षापुरुषैः परिवृतं सूतिकागृहमपश्यत्। अम्भः पावकं च स्पृष्ट्वा विवेश।

६५ प्रविश्य च प्रसवपरिक्षामपाण्डुमूर्तेरुत्सङ्गगतं विलासवत्याः, स्वप्रभासमुदयोपहतगर्भगृहप्रदीपप्रभम्, अपरित्यक्तगर्भरागत्वादुदयपरिपाटलमण्डलमिव सवितारम्, अपरसंध्यालोहितविम्बमिव चन्द्रमसम्, अनुपजातकाठिन्यमिव कल्पतरुपल्लवम्, उत्फुल्लमिव रक्तारविन्दराशिम्, अवनिदर्शनावतीर्णमिव लोहिताङ्गम्, विद्रुमकिसलयदलैरिव बालातपच्छेदैरिव पद्मरागरश्मिभिरिव रचितावयवम्, अनभिव्यक्तमुखपङ्कजमिव महासेनम्, सुरवनिताकरपरिभ्रष्टमिवामरपतिकुमारकम्, उत्तप्तकल्याणकार्तस्वरभास्वरया स्वदेहप्रभया पूरयन्तमिव वासभवनम्, उद्भासमानैः सहजभूषणैरिव महापुरुषलक्षणैरुपेतम्, आगामिकालपालनप्रहृष्टयेव श्रिया समालिङ्गितम्, आह्लादहेतुमात्मजं ददर्श। विगतनिमेषनिश्चलपक्ष्मणा मुहुर्मुहुः प्रमृष्टसंघटितानन्दबाष्पपटलप्लुततारकेण दूरविस्फारितेन स्निग्धेन चक्षुषा पिबन्निवालपन्निव स्पृशन्निव मनोरथसहस्रप्राप्तदर्शनं सस्पृहमीक्षमाणस्तनयाननं मुमुदे। कृतकृत्यं चात्मानं मेने। समृद्धमनोरथः शुकनासस्तु शनैः शनैरङ्गप्रत्यङ्गान्यस्य निरूपयन्प्रीतिविस्तारितलोचनो भूमिपालमवादीत्। देव पश्य पश्यास्य कुमारस्य गर्भसंपीडनवशादपरिस्फुटावयवशोभस्यापि माहात्म्यमाविर्भावयन्ति चक्रवर्तिचिह्नानि। तथा हि। अस्य संध्यांशुरक्तबालशशिकलाकारे ललाटपट्टे नलिननालभङ्गतन्तुतन्वीयमूर्णा परिस्फुरति। एतद्विकचपुण्डरीकधवलं कर्णान्तायतं मुहुर्मुहुरुन्मिषितैर्धवलयतीव वासभवनमरालपक्ष्म लोचनयुगलम्[1]। विजृम्भमाणकमलकोशपरिमलमनोहरमियमस्य सहजमाननामोदमाजिघ्रतीव दूरायता कनकलेखेव नासिका। रक्तोत्पलकलिकाकारमुद्वहतीव चास्याधररुचकम्। रक्तोत्पलकलिकालोहिततलौ भगवतो विष्टरश्रवस इव शङ्खचक्रचिह्नौ प्रशस्तलेखालाञ्छितौ करौ। अभिनवकल्पतरुपल्लवकोमलं लेखामयैर्ध्वजरथतुरगातपत्रकमलैरलंकृतमनेकनरेन्द्रसहस्रचूडामणिचक्रचुम्बनोचितं चरणयुगलम्। एष च दुन्दुभेरिवातिगम्भीरः स्वरयोगोस्य रुदतः श्रूयते।

६६ इत्येवं कथयत्येव तस्मिन्ससंभ्रमापसृतेन राजलोकेन द्वारि स्थितेन दत्तमार्गस्त्वरितगतिरागत्य प्रहर्षोद्भमपुलकिततनुः स्फारीभवल्लोचनो मङ्गलनामा प्रहृष्टवदनः पुरुषः पादयोः प्रणम्य राजानं व्यजिज्ञपत्। देव

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१ 'लोचनम्' न.

दिष्ट्या वर्धसे । प्रतिहतास्ते शत्रवः । चिरं जीव । जय च पृथिवीम् । त्वत्प्रसादादत्रभवतः शुकनासस्यापि ज्येष्ठायां ब्राह्मण्यां मनोरमाभिधानायां राम इव रेणुकायां तनयो जातः । श्रुत्वा देवः प्रमाणमिति ।

६७ अथ नृपतिरभ्रतवृष्टिप्रतिममाकर्ण्य तद्वचनं प्रीतिविस्फारिताक्षः प्रत्यवदत् । अहो कल्याणपरंपरा । सत्योयं जनप्रवादो यद्विपद्विपदं संपत्सं-5 पदमनुवक्षातीति । सर्वथा समानसुखदुःखतां दर्शयता विधिनापि भवतेव वयमनुवर्तिताः । इत्यभिधाय प्रीतिविकसितमुखः सरभसमालिङ्ग्य विहसन्स्वयमेव शुकनासस्योत्तरीयं पूर्णपात्रं जहार । तस्मै च प्रीतमनाः प्रियवचनश्रवणानुरूपं पुरुषायापरिमितं पारितोषिकमादिदेश । उत्थाय च तथैव तेन चरणविकुट्टनक्वणितनूपुरसहस्रमुखरितदिगन्तरेण सरभसोत्क्षेपचलितम-10 णिवलयावलीवाचालितभुजलतेनोर्ध्वीकृतैरुत्तानतलैः करपुटैरनिललुलितामाकाशकमलिनीमिव दर्शयता पर्यस्तभृदितकर्णपल्लवेन परस्पराङ्गदकोटिसंघट्टदष्टपातितोत्तरीयांशुकेन श्रमजलधौताङ्गरागरञ्जितनवीनवाससा किंचिदवशिष्टतमालपत्रेण विलसद्धारविलासिनीहासितैरुन्निद्रकैरववनानुकारं प्रथयता सरभसवल्गनस्खलल्लोलहारलतास्फालितकुचस्थलेन सिन्दूरतिलकलु-15 लितालकलेखेन विप्रकीर्णपिष्टातकपांशुपुञ्जपिञ्जरितकेशपाशेन प्रनृत्तकलमूककुब्जकिरातवामनवधिरजडजनपुरःसरेणोत्तरीयांशुकग्रीवाबद्धावकृष्टविडम्बितजरत्कञ्चुकिकदम्बकेन वीणावेणुमुरजकांस्यताललयानुगतेन कलमधुरमुद्गायता हर्षनिर्भरतया मत्तेनेवोन्मत्तेनेव ग्रहगृहीतेनेव व्यपगतवाच्यावाच्यविवेकेन नृत्तक्रीडाप्रसक्तेनान्तःपुरिकाजनेन प्रचलमणिकुण्डलाहतकपोलभि-20 त्तिना च विघूर्णमानकर्णोत्पलेनाधोविगलितविलोलशेखरेण दोलायमानवैकक्षककुसुममालेन निर्दयप्रहतभेरीमृदङ्गमर्दलपटहनिनादानुगतकाहलाशङ्खरवजनितरभसेन चरणसंनिपातैर्दारयतेव वसुधां राजपरिजनेन प्रवृत्तनृत्तेन च चारणगणेन विविधमुखवाद्यकृतकोलाहलेन पठता गायता चानुगम्यमानः शुकनासभवनं गत्वा द्विगुणतरमुत्सवमकारयत् । 25

६८ अतिक्रान्ते च षष्ठीजागरे प्राप्ते दशमेहनि पुण्ये मुहूर्ते गाः सुवर्णं च कोटिशो ब्राह्मणसात्कृत्वा मातुरस्य मया परिपूर्णमण्डलश्चन्द्रः स्वप्ने मुखकमलमाविशन्दृष्ट इति स्वप्नानुरूपमेव राजा स्वसूनोश्चन्द्रापीड इति नाम चकार । अपरेद्युः शुकनासोपि कृत्वा ब्राह्मणोचिताः सकलाः क्रिया राजानुमतमात्मजस्य विप्रजनोचितं वैशम्पायन इति नाम चक्रे । क्रमेण कृत-30 चूडाकरणादि[2]बालक्रियाकलापस्य शैशवमतिचक्राम चन्द्रापीडस्य ।

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१ '–कपोलवृत्तिना' न. २ '–करणादिक्रिया–' न.

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६९ तारापीडः क्रीडाव्यासङ्गविधातार्थं बहिर्नगरादनुसिप्रमर्धक्रोशमात्रायाममतिमहता तुहिनगिरिशिखरमालानुकारिणा सुधाधवलेन प्राकारमण्डलेन परिवृतमनुप्राकारमाहितेन महता परिखावलयेन परिवेष्टितमतिदृढकपाटसंपुटमुद्घाटितैकद्वारप्रवेशमेकान्तोपरचिततुरंगवाह्यालीविभागमधःकलिपतव्यायामशालममरागाराकारं विद्यामन्दिरमकारयत्। सर्वविद्याचार्याणां च संग्रहे यत्नमतिमहान्तमन्वतिष्ठत्।

७० तत्रस्थं च तं केसरिकिशोरकमिव पञ्जरगतं कृत्वा प्रतिषिद्धनिर्गममाचार्यकुलपुत्रप्रायपरिजनपरिवारमपनीताशेषशिशुजनक्रीडाव्यासङ्गमनन्यमनसमखिलविद्योपादानार्थमाचार्यैभ्यश्चन्द्रापीडं शोभने दिवसे वैशम्पायनद्वितीयमर्पयांबभूव। प्रतिदिनं चोत्थायोत्थाय सह विलासवत्या विरलपरिजनस्तत्रैव गत्वैनमालोकयामास राजा।

७१ चन्द्रापीडोप्यनन्यहृदयतया तथा नियन्त्रितो राज्ञाचिरेणैव कालेन यथास्वमात्मकौशलं प्रकटयद्भिः पात्रवशादुपजातोत्साहैराचार्यैरुपदिश्यमानाः सर्वा विद्या जग्राह। मणिदर्पण इवातिनिर्मले तस्मिन्संचक्राम सकलः कलाकलापः। तथा हि पदे वाक्ये प्रमाणे धर्मशास्त्रे राजनीतिषु व्यायामविद्यासु चापचक्रचर्मकृपाणशक्तितोमरपरशुगदाप्रभृतिषु सर्वेष्वायुधविशेषेषु रथचर्यासु गजपृष्ठेषु तुरंगमेषु वीणावेणुमुरजकांस्यतालदर्दुरपुटप्रभृतिषु वाद्येषु भरतादिप्रणीतेषु नृत्तशास्त्रेषु नारदीयप्रभृतिषु गान्धर्ववेदविशेषेषु हस्तिशिक्षायां तुरगवयोज्ञाने पुरुषलक्षणेषु चित्रकर्मणि पत्रच्छेद्ये पुस्तकव्यापारे लेख्यकर्मणि सर्वासु द्यूतकलासु गन्धर्वशास्त्रेषु शकुनिरुतज्ञाने ग्रहगणिते रत्नपरीक्षासु दारुकर्मणि दन्तव्यापारे वास्तुविद्यास्वायुर्वेदे यन्त्रप्रयोगे विषापहरणे सुरङ्गोपभेदे तरणे लङ्घने प्लुतिष्वारोहणे रतितन्त्रेष्विन्द्रजाले कथासु नाटकेष्वाख्यायिकासु काव्येषु महाभारतपुराणेतिहासरामायणेषु सर्वलिपिषु सर्वदेशभाषासु सर्वसंज्ञासु सर्वशिल्पेषु छन्दःस्वन्येष्वपि कलाविशेषेषु परं कौशलमवाप।

७२ सहजा चास्याजस्रमभ्यस्यतो वृकोदरस्येव शैशव एवाविर्बभूव सर्वलोकविस्मयजननी महाप्राणता। यदृच्छया क्रीडताप्यनेन करतलावलम्बितकर्णपल्लवावनताङ्गाः सिंहकिशोरकक्रमाक्रान्ता इव गजकलभकाश्चलितुमपि न शेकुः। एकैकेन कृपाणप्रहारेण बाल एव तालतरून्मृणालदण्डा-

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१ 'तारापीडो व्यासङ्ग–' न. २ '–कलासु शकुनि–' न. ३ 'प्लुतिष्विन्द्रजाले' न. ४ 'लोकविशेषेषु' न. ५ 'सहजा चाजस्रमभ्य–' न. ६ '–प्रहारेण तालतरून्' न.

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निव लुलाव । सकलराजन्यवंशवनदावानलस्य परशुरामस्येवास्य नाराचाः शिखरिशिलातलभिदो बभूवुः । दशपुरुषसंवाहनयोग्येन चायोदण्डेन श्रममकरोत् । ऋते च महाप्राणतायाः सर्वाभिरन्याभिः कलाभिरनुचकार तं वैशम्पायनः । चन्द्रापीडस्य तु सकलकलाकलापपरिचयबहुमानेन शुकनासगौरवेण सहपांशुक्रीडनतया सहसंवृद्धतया च सर्वविश्रम्भस्थानं द्वितीयमिव हृदयं वैशम्पायनः परं मित्रमासीत् । निमेषमपि तेन विना स्थातुमेकाकी न शशाक । वैशम्पायनोपि तमुष्णकरमिव वासरोनुगच्छन्न क्षणमपि विरहयांचकार ।

७३ एवं तस्य सर्वविद्यापरिचयमाचरतश्चन्द्रापीडस्य त्रिभुवनविलोभनीयोमृतरस इव सागरस्य, सकललोकहृदयानन्दजननश्चन्द्रोदय इव प्रदोषस्य, बहुविधरागविकारभङ्गुरः सुरधनुःकलाप इव जलधरसमयस्य, मकरध्वजायुधभूतः कुसुमप्रसव इव कल्पपादपस्य, अभिनवाभिव्यज्यमानरागरमणीयः सूर्योदय इव कमलवनस्य, विविधलास्यविलासयोग्यः कलाप इव शिखण्डिनः, यौवनारम्भः प्रादुर्भवन्नमणीयस्यापि द्विगुणां रमणीयतां पुपोष । लब्धावसरो नवसेवक[1] इव निकटीबभूवास्य मन्मथः । लक्ष्म्या सह वितस्तार वक्षःस्थलम् । बन्धुजनमनोरथैः सहापूर्यतोरुदण्डद्वयम् । अरिजनेन सह तनिमानमभजत मध्यभागः । त्यागेन सह प्रथिमानमाततान नितम्बभागः । प्रतापेन सहारुरोह रोमराजिः । अहितकलत्रालकलताभिः सह प्रलम्बतामुपययौ भुजयुगलम् । चरितेन सह धवलतामभजत लोचनयुगलम् । आज्ञया सह गुरुर्बभूव भुजशिखरदेशः । स्वरेण सह गम्भीरतामाजगाम हृदयम् ।

७४ एवं च क्रमेण समारूढयौवनारम्भं परिसमाप्तसकलकलाविज्ञानमधीताशेषविद्यं चावगम्यानुमोदितमाचार्यैश्चन्द्रापीडमानेतुं राजा बलाधिकृतं बलाहकनामानमाहूय बहुतुरगबलपदातिपरिवृतमतिप्रशस्तेहनि प्राहिणोत् । स गत्वा विद्यागृहं द्वाःस्थैः समावेदितः प्रविश्य क्षितितलावलम्बितचूडामणिना शिरसा प्रणम्य स्वभूमिसमुचिते राजसमीप इव सविनयमासने राजपुत्रानुमतो न्यषीदत् । स्थित्वा च मुहूर्तमात्रं बलाहकश्चन्द्रापीडमुपसृत्य दर्शितविनयो व्यजिज्ञपत् । "कुमार महाराजः समाज्ञापयति । पूर्णा नो मनोरथाः । अधीतानि शास्त्राणि । शिक्षिताः सकलाः कलाः । गतोसि[2] सर्वास्वायुधविद्यासु परां प्रतिष्ठाम् । अनुमतोसि निर्गमाय[3] विद्यागृहात्सर्वाचार्यैः । उपगृहीतशिक्षं गन्धगजकुमारकमिव वारिबन्धाद्वि-

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१ '–सरः सेवक इव' न. २ 'गतः सर्वासु' न. ३ 'वारिविनिर्गतम्' न.

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निर्गतमवगतसकलकलाकलापं पौर्णमासीशशिनमिव नवोद्गतं पश्यतु त्वां जनः । व्रजन्तु सफलतामतिचिरदर्शनोत्कण्ठितानि लोकलोचनानि । दर्शनं प्रति ते समुत्सुकान्यतीव सर्वाण्यन्तःपुराणि । अयमत्रभवतो दशमो वत्सरो विद्यागृहमधिवसतः । प्रविष्टोसि पष्ठमनुभवन्वर्षम् । एवं संपिण्डितेनामुना षोडशेन प्रवर्धसे । तदद्यप्रभृति निर्गत्य दर्शनोत्सुकाभ्यो दत्त्वा दर्शनमखिलाभ्यो मातृभ्योभिवाद्य च गुरूनपगतनियत्रणो यथामुखमनुभव राज्यसुखानि नवयौवनललितानि च । संमानय राजलोकम् । पूजय द्विजातीन् । परिपालय प्रजाः । आनन्दय बन्धुवर्गम् । अयं च ते त्रिभुवनैकरत्नमनिलगरुडसमजव इन्द्रायुधनामा तुरंगमः प्रेषितो महाराजेन द्वारि तिष्ठति । एष खलु देवस्य पारसीकाधिपतिना त्रिभुवनाश्चर्यमिति कृत्वा 'जलधिजलादुत्थितमयोनिजमिदमश्वरत्नमासादितं मया महाराजाधिरोहणयोग्यम्' इति संदिश्य प्रहितः । दृष्ट्वा च निवेदितं लक्षणविद्भिः । 'देव यान्युच्चैःश्रवसः श्रूयन्ते लक्षणानि तैरयमुपेतो नैवंविधो भूतो भावी वा तुरंगमः' इति । तदयमनुगृह्यतामधिरोहणेन । इदं च मूर्धाभिषिक्तपार्थिवकुलप्रसूतानां विनयोपपन्नानां शूराणामभिरूपाणां कलावतां च कुलक्रमागतानां राजपुत्राणां सहस्रं परिचारार्थमनुप्रेषितं तुरंगमाधिरूढं द्वारि प्रणामलालसं प्रतिपालयति ।"

७५ इत्यभिधाय विरतवचसि बलाहके चन्द्रापीडः पितुराज्ञां शिरसि कृत्वा नवजलधरध्वानगम्भीरया गिरा 'प्रवेश्यतामिन्द्रायुधः' इति निर्जिगमिपुरादिदेश ।

७६ अथ वचनान्तरमेव प्रवेशितम्, उभयतः खलीनकनककटकावलम्बाभ्यां पदे पदे कृताकुञ्चनप्रयत्नाभ्यां पुरुषाभ्यामवकृष्यमाणम्, अतिप्रमाणम्, ऊर्ध्वकरपुरुषप्राप्यपृष्ठभागम्, आपिबन्तमिव संमुखागतमखिलमाकाशम्, अतिनिष्ठुरेण मुहुर्मुहुः प्रकम्पितोदररन्ध्रेण हेषारवेण पूरितभुवनोदरविवरेण निर्भर्त्सयन्तमिवालीकवेगदुर्विदग्धं गरुत्मन्तम्, अतिदूरमवनमता प्रतिक्षणमतिदूरमुन्नमता च जवनिरोधस्फीतरोषघुरघुरायमाणघोरघोणेन शिरोभागेन निजजवदर्पवशादुल्लङ्घनार्थमाकलयन्तमिव त्रिभुवनम्, असितपीतहरितपाटलाभिराखण्डलचापानुकारिणीभिर्लेखाभिः कल्मापितशरीरमास्तीर्णविचित्रैवर्णकम्बलमिव कुञ्जरकलभं कैलासतटाघातधातुधूलिपाटलमिव हरवृषभमसुररुधिरपङ्कलेखालोहितसटमिव पार्वतीसिंहम्, रंहःसंघातमिव मूर्तिमन्तम्,

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१ 'गुरूणामुपगत–' न. २ 'खलीनककटका–' न. ३ 'अतिदूरमुन्नमता' न. ४ '–माणघोणेन' न. ५ 'निजदर्प–' न. ६ 'विविधवर्ण–' न.

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अनवरतपरिस्फुरत्प्रोथपुटोन्मुक्तसूत्कारेणातिजवापीतमनिलमिव नासिकाविवरेणोद्वमन्तम्, अन्तःस्खलितमुखरखलीनखरशिखरक्षोभजन्मनो लालाजलभुवः फेनपल्लवानुदधिनिवासपरिपीतामृतरसगण्डूपानिवोद्विरन्तम्, अत्यायतमतिनिर्मांसतया समुत्कीर्णमिव वदनमुद्वहन्तम्, आननमण्डलनिहितारुणमणिसमुद्गतैरंशुकलापैरुपेतेनावसक्तरक्तचामरेणेव निश्चलशिखरेण कर्णयुगलेन विराजमानम्, उज्ज्वलकनकशृङ्खलारचितरश्मिकलापकलितया लाक्षालोहितलम्बलोलसटासंतानया जलनिधिसंचरणलग्नविद्रुमपल्लवयेव शिरोधरयोपशोभितम्, अतिकुटिलकनकपत्रलताप्रतानभङ्गुरेण पदे पदे रणितरत्नमालेन स्थूलमुक्ताफलप्रायेण तारागणेनेव संध्यारागमरुणेनाश्वालंकारेणालंकृतम्, अश्वालंकारनिहितमरकतरत्नप्रभाश्यामायमानदेहतया गगनतलनिपतितदिवसकररथतुरंगमशङ्कामिवोपजनयन्तम्, अतितेजस्वितया जवनिरोधरोपवशात्प्रतिरोमकूपमुद्गतानि सागरपरिचयाल्लग्नानि मुक्ताफलानीव स्वेदलवजालकानि वर्षन्तम्, इन्द्रनीलमणिपादपीठानुकारिभिरञ्जनशिलाघटितैरिवानवरतपतनोत्पतनजनितविषमखरमुखरवैः पृथुभिः खुरपुटैर्जर्जरितवसुंधरैर्मुरजवाद्यमिवाभ्यस्यन्तम्, उत्कीर्णमिव जङ्घासु, विस्तारितमिवोरसि, श्लक्ष्णीकृतमिव मुखे, प्रसारितमिव कंधरायाम्, उल्लिखितमिव पार्श्वयोः, द्विगुणीकृतमिव जघनभागे, जवप्रतिपक्षमिव गरुत्मतः, त्रैलोक्यसंचरणसहायमिव मारुतस्य, अंशावतारमिवोच्चैःश्रवसः, वेगसब्रह्मचारिणमिव मनसः, हरिचरणमिव सकलवसुंधरोल्लङ्घनक्षमम्, वरुणहंसमिव मानसप्रचारम्, मधुमासदिवसमिव विकसिताशोकपाटलम्, व्रतिनमिव भस्मसितपुण्ड्रकाङ्कितमुखम्, कमलवनमिव मधुपङ्क्तिपिङ्गकेसरम्, ग्रीष्मदिवसमिव महायाममुग्रतेजसं च, भुजंगमिव सदागत्यभिमुखम्, उदधिपुलिनमिव शङ्खमालिकाभरणम्, भीतमिव स्तब्धकर्णम्, विद्याधरराज्यमिव चक्रवर्तिनरवाहनोचितम्, सूर्योदयमिव सकलभुवनार्घार्हमश्वातिशयमिन्द्रायुधमद्राक्षीत्।

७७ दृष्ट्वा च तमदृष्टपूर्वममानुषलोकोचिताकारमखिलत्रिभुवनराज्योचितमशेषलक्षणोपपन्नमश्वरूपातिशयमतिधीरप्रकृतेरपि चन्द्रापीडस्य परस्पर्शं विस्मयो हृदयम्। आसीच्चास्य मनसि। सरभसविवर्तनवलितवासुकिभ्रमितमन्दरेण मथ्यता जलनिधिजलमिदमश्वरत्नमनभ्युद्धरता किं नाम रत्नमुद्भृतं सुरासुरलोकेन। अनारोहता च मेरुशिलातलविशालमस्य पृष्ठमाखण्डलेन किमासादितं त्रैलोक्यराज्यफलम्। उच्चैःश्रवसा विस्मितहृदयो वञ्चितः खलु जलनिधिना शतमखः। मन्ये च भगवतो नारायणस्य चक्षुर्गोचरमियता कालेन नायमुपगतो येनाद्यापि तां गरुडारोहणव्यसनितां न परित्य-

१ '–परिचयलग्नानि' न. २ 'परिवर्तन' न.

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जति। अहो खल्वतिशयितत्रिदशराज्यसमृद्धिरियं[1] तातस्य राज्यलक्ष्मीर्यदेवंविधान्यपि सकलत्रिभुवनदुर्लभानि रत्नान्युपकरणतामागच्छन्ति। अतितेजस्वितया महाप्राणतया च सदैवतेवेयमस्याकृतिः। यत्सत्यमारोहणे शङ्कामिव मे जनयति। न हि सामान्यवाजिनाममानुषलोकोचिताः सकलत्रिभुवनविस्मयजनन्य ईदृश्यो भवन्त्याकृतयः। दैवतान्यपि हि मुनिशापवशादुज्झितनिजशरीरकाणि शापवचनोपनीतानि[3] शरीरान्तराण्यध्यासत एव। श्रूयते हि। पुरा किल स्थूलशिरा नाम महातपा मुनिरखिलभुवनललामभूतामप्सरसं रम्भाभिधानां शशाप। सा सुरलोकमपहायाश्वहृदये निवेश्यात्मानमश्वहृदयेति विख्याता वडवा मृत्तिकावत्यां शतधन्वानं नाम राजानमुपसेवमाना सत्यलोके महान्तं कालमुवास। अन्ये च महात्मानो मुनिजनशापपरिपीतप्रभावा नानाकारा भूत्वा बभ्रमुरिमं लोकम्। असंशयमनेनापि महात्मना केनापि शापभाजा भवितव्यम्। आवेदयतीव मदन्तःकरणमस्य दिव्यताम्।

७८ इति विचिन्तयन्नेवारुरुक्षुरासनादुदतिष्ठत्। मनसा च तं तुरंगममुपसृत्य[4] 'महात्मन्नवन्योसि सोसि नमोस्तु ते सर्वथा मर्षणीयोयमारोहणातिक्रमोस्माकमपरिरातानि दैवतान्यप्यनुचितपरिभवभाञ्जि भवन्ति' इत्यामन्त्रयांबभूव। विदिताभिप्राय इव स तमिन्द्रायुधश्चटुलशिरःकेसरसटाहत्याकूणिताकेकरतारकेण तिर्यक्चक्षुषा विलोक्य मुहुर्मुहुस्ताडयता क्षितितलमुत्खातधूलिधूसरितक्रोडरोमराजिना दक्षिणखुरेणारोहणायाह्वयन्निव स्फुरितघ्राणविवरघर्घरध्वनिमिश्रं मधुरमपरुषहुंकारपरंपरानुबद्धमतिमनोहरं हेषारवमकरोत्। अथानेन मधुरहेषितेन दत्तारोहणाभ्यनुज्ञ इवेन्द्रायुधमारुरोह चन्द्रापीडः। समारुह्य तं प्रादेशमात्रमिव त्रैलोक्यमखिलं मन्यमानो निर्गत्य प्रलयजलधरविमुक्तोपलासारपरुषेण जर्जरयतेव रसातलमतिनिष्ठुरेण खुरपुटानां रवेण खुरैरजोनिरुद्धघ्राणघोरघोषेण[7] च हेषितेन बधिरीकृतसकलभुवनविवरम्, अशिशिरकिरणदीधितिपरामर्शस्फुरितविमलफलकेनोर्ध्वीकृतेन कुन्तलतावनेनोन्नालनीलोत्पलकलिकावनगहनं सर इव गगनतलमलंकुर्वाणम्, उद्दण्डमायूरातपत्रसहस्रान्धकारिताष्टदिङ्मुखतया स्फुरितशतमन्युचापकलापकल्पमिव जलधरवृन्दम्, उद्भ्रमत्फेनपुञ्जधवलितमुखतयानवरतवल्गनचटुलतया च प्रलयसागरजलकल्लोलसंघातमिव समुद्गतम्, अदृष्टपर्यन्तमश्वसैन्यमपश्यत्। तच्च सागरजलमिव चन्द्रोदयेन चन्द्रापीड-

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१ '–राजसमृद्धिः' प–क. २ 'राजलक्ष्मीः' प. ३ –'नीतान्येतानि' न. ४ 'तुरङ्गममुपसृत्य' क. ५ 'निर्गत्य जलधर–' न. ६ 'रवेण रजोनिरुद्ध–' न. ७ 'घ्राणघोषेण' न. ८ 'अशिशिरदीधितिसंस्पर्श' न.

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निर्गमेन सकलमेव संचचालाश्वीयम् । अहमहमिकया च प्रणामलालसाः सरभसापनीतातपत्रशून्यशिरसः परस्परोत्पीडनकुपिततुरंगमनिवारणायस्ता राजपुत्रास्तं पर्यवारयन्त । एकैकशश्च प्रतिनामग्रहणमावेद्यमाना वलाहकेन विप्रचलितमुकुटपद्मरागकिरणोद्गमच्छलेनानुरागमिवोद्वमद्भिः संघटितसेवाञ्जलिमुकुलतया यौवराज्याभिषेककलशावर्जितसलिललग्नकमलैरिव दूरावनतैः शिरोभिः प्रणेमुः ।

७९ चन्द्रापीडस्तु तान्सर्वान्मानयित्वा यथोचितमनन्तरं तुरंगमाधिरूढेनानुगम्यमानो वैशम्पायनेन राज्यलक्ष्मीनिवासपुण्डरीकाकृतिना सकलराजन्यकुलकुमुदखण्डचन्द्रमण्डलेनेव तुरंगमसेनास्रवन्तीपुलिनायमानेन क्षीरोदफेनधवलितवासुकिफणामण्डलच्छविना स्थूलमुक्ताकलापजालकावृतेनोपरि चिह्नीकृतं केसरिणमुद्वहतातिमहता कार्तस्वरदण्डेन ध्रियमाणेनातपत्रेण निवारितातप उभयतः समुद्धूयमानचामरकलापपवननर्तितकर्णपल्लवः पुरःप्रधावता तरुणवीरपुरुषप्रायेणानेकसहस्रसंख्येन पदातिपरिजनेन जय जीवेति च मधुरवचसा मङ्गलप्रायमनवरतमुच्चैः पठता वन्दिजनेन स्तूयमानो नगराभिमुखः प्रतस्थे ।

८० क्रमेण च तं समासादितविग्रहमनङ्गमिवावतीर्णं नगरमार्गमनुप्राप्तमवलोक्य सर्व एव परित्यक्तसकलव्यापारो रजनिकरोदयपरिबुध्यमानकुमुदवनानुकारी जनः समजनि । 'सत्यस्मिन्संप्रति मुखकुमुदकदम्बकविकृताकृतिः कार्तिकेयो विडम्बयति कुमारशब्दम् । अहो वयमतिपुण्यभाजो यदिमाममानुषीमस्याकृतिमन्तःसमारूढप्रीतिरसनिष्यन्दविस्तारितेन कुतूहलोत्तानितेन लोचनयुगलेनानिवारिताः पश्यामः । सफला नोद्य जाता जन्मवत्ता । सर्वथा नमोस्त्वै रूपान्तरधारिणे भगवते चन्द्रापीडच्छद्मने पुण्डरीकेक्षणाय ।' इति वदन्नारचितप्रणामाञ्जलिर्नगरलोकः प्रणनाम । सर्वतश्च समुपावृतकपाटपुटप्रकटवातायनसहस्रतया चन्द्रापीडदर्शनकुतूहलान्नगरमपि समुन्मीलितलोचननिवहमिवाभवत् । अनन्तरं च 'समाप्तसकलविद्यो विद्यागृहान्निर्गतोयमागच्छति चन्द्रापीडः' इति समाकर्ण्यालोकनकुतूहलिन्यः सर्वस्मिन्नेव नगरे ससंभ्रममुत्सृष्टार्धपरिसमाप्तप्रसाधनव्यापाराः, काश्चिद्वामकरतलगतदर्पणाः स्फुरितसकलरजनिकरमण्डला इव पौर्णमासीरजन्यः, काश्चिदार्द्रालक्तकरसपाटलितचरणपुटाः कमलपरिपीतबालातपा इव नलिन्यः, काश्चित्संभ्रमगतिविगलितमेखलाकलापाकुलितचरणकिसलयाः शृङ्खलासंदानमन्दमन्दसंचारिण्य इव करिण्यः, काश्चिज्जलधरसमयदिवसश्रिय इवेन्द्रायुधरागरुचिराम्बरधारिण्यः, काश्चिदुल्लसितध-

१ 'प्रतिनामग्राहम्' न. २ 'सत्यस्मिन्मुख–' न. ३ 'समुपावृत्त–' न.

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वलनखमयूखपल्लवान्नूपुररवाकृष्टगृहकलहंसकानिव चरणपुटानुद्वहन्त्यः, काश्चित्करतलस्थितस्थूलहारयष्टयो रतिमिव मदनविनाशशोकगृहीतस्फटिकाक्षवलयां विडम्बयन्त्यः, काश्चित्पयोधरान्तरालगलितमुक्तालतास्तनुविमलस्रोतोजलान्तरितचक्रवाकमिथुना इव प्रदोषश्रियः, काश्चिन्नूपुरमणिसमुत्थितेन्द्रायुधतया परिचयानुगतगृहमयूरिका इव विराजन्त्यः, काश्चिदर्धपीतोज्झितमणिचषकाः स्फुरितरागैर्मधुरसमिवाधरपल्लवैः क्षरन्त्यो हर्म्यतलानि ललनाः समारुरुहुः । अन्याश्च मरकतवातायनविवरविनिर्गतमुखमण्डला विकचकमलकोशपुटामम्बरतलसंचारिणीं कमलिनीमिव दर्शयन्त्यो ददृशुः ।

८१ उदपादि च सहसा सरभससंचलनजन्मा मधुरसारणास्फालितवीणारवकोलाहलबहलो रसनारवाहूतगृहसारसरसितसंमिश्रः स्खलितचरणतलताडितसोपानजातगम्भीरध्वनिप्रहृष्टानामवरोधशिखण्डिनां केकारवैरनुगम्यमानो नवजलधररवभयचकितकलहंसकोलाहलकोमलो मकरध्वजविजयघोषणानुकारी परस्परविघट्टनारणिततारतरहारमणीनां रमणीनां श्रोत्रहारी हर्म्यकुक्षिषु प्रतिरवनिर्ह्रादी भूषणनिनादः ।

८२ मुहूर्तादिव युवतिजननिरन्तरतया नारीमया इव प्रासादाः सालक्तकपदकमलविन्यासैः पल्लवमयमिव क्षितितलमङ्गनानामङ्गप्रभाप्रवाहेण लावण्यमयमिव नगरमाननमण्डलनिवहेन चन्द्रबिम्बमयमिव गगनतलमातपनिवारणायोत्तानितकरतलजालकेन कमलवनमयमिव दिक्चक्रवालमाभरणांशुकलापेनेन्द्रायुधमय इवातपो लोचनमयूखलेखासंतानेन नीलोत्पलदलमय इव दिवसो बभूव । कौतुकप्रसारितनिश्चललोचनानां च पश्यन्तीनां तासामादर्शमयानीव सलिलमयानीव स्फटिकमयानीव हृदयानि विवेश चन्द्रापीडाकृतिः ।

८३ आविर्भूतमदनरसानां चान्योन्यतः[1] सपरिहासाः सविश्रम्भाः ससंभ्रमाः सेर्ष्याः सोत्प्रासाः साभ्यसूयाः सविलासाः समन्मथाः सस्पृहाश्च तत्क्षणं रमणीयाः प्रसस्रुरालापाः । तथा हि त्वरितगमने मामपि प्रतिपालय । दर्शनोन्मत्ते गृहाणोत्तरीयम् । उल्लासयालकलतामाननावलम्बिनीं मूढे । चन्द्रलेखामुपाहरोपहारकुसुमस्खलितचरणा पतसि मदनान्धे । संयमय मदनिश्चेतने केशपाशम् । उत्क्षिप चन्द्रापीडदर्शनव्यसनिनि काञ्चीदामकम् । उत्सर्पय पापे कपोलदोलायितं कर्णपल्लवम् । अहृदये गृहाण निपतितं दन्तपत्रम् । यौवनोन्मत्ते विलोक्यसे जनेन स्थगय पयोधरभारम् । अपगतलज्जे शिथिलीभूतमाकलय दुकूलम् । अलीकमुग्धे द्रुततरमागम्यताम् । कुतूहलिनि देहि दर्शनान्तरम्[2] । असंतुष्टे कियदालोकयसे ।

१ 'अन्योन्यम्' न. २ 'नृपदर्शना–' न.

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तरलहृदये परिजनमपेक्षस्व । पिशाचि गलितोत्तरीया हस्यसे जनेन । रागावृतनयने पश्यसि न सखीजनम् । अनेकभङ्गिविकारपूर्णे दुःखमकारणायासितहृदया जीवसि । मिथ्याविनीते किं व्यपदेशवीक्षितैर्विश्रब्धमालोकय । यौवनशालिनि किं पीडयसि पयोधरभारेण । अतिकोपने पुरतो भव । मत्सरिणि किमेकाकिनी रुणत्सि वातायनम् । अनङ्गपरवशे मदीयमुत्तरीयां-5 शुकमुत्तरीयतां नयसि । रागासवमत्ते निवारयात्मानम् । उज्झितधैर्ये किं धावसि गुरुजनसमक्षम् । उल्लसत्स्वभावे किमेवमाकुलीभवसि । मुग्धे निगूहस्व मदनज्वरजनितपुलकजालकम् । असाध्वाचरणे किमेवमुत्ताम्यसि । बहुविकारे विविधाङ्गभङ्गवलनायासितमध्यभागा वृथा खिद्यसे । शून्यहृदये स्वभवनान्निर्गतमपि नात्मानमवगच्छसि । कौतुकाविष्टे विस्मृतासि निश्वसितुम् । अन्तः-10 संकल्परचितरतसमागमसुखरसनिमीलितलोचने समुन्मीलय लोचनयुगलमतिक्रामत्ययम् । अनङ्गशरप्रहारमूर्छिते रविकिरणनिवारणाय कुरु शिरस्युत्तरीयांशुकपल्लवम् । अयि सतीव्रतग्रहगृहीते द्रष्टव्यमपश्यन्ती वञ्चयसि लोचनयुगलम् । अधन्ये हतासि परपुरुषदर्शनपरिहारव्रतेन । प्रसीदोत्तिष्ठ सखि पश्य रतिविरहितं साक्षादिव भगवन्तमगृहीतमकरध्वजं मकरध्वजम् । 15 अयमस्य सितातपत्रान्तरेणालिकुलनीले शिरसि तिमिरशङ्कानिपतित इव शशिकरकलापो मालतीकुसुमशेखरोमिलक्ष्यते । एतदस्य कर्णाभरणमरकतप्रभाश्यामायितमुपरचितविकचशिरीषकुसुमकर्णपूरमिव कपोलतलमाभाति । अयमस्य हारान्तर्निविष्टारुणमणिकिरणकलापच्छलेन हृदयं विविक्षुरभिनवयौवनराग इव बहिः परिस्फुरति । एतदनेन चामरकलापान्तरैरीत एव 20 वीक्षितम् । एतत्किमपि वैशम्पायनेन सह समामङ्क्ष्य दशनमयूखलेखाधवलीकृतदिक्चक्रवालं हसितम् । एषोस्य शुकपक्षतिहरितरागेणोत्तरीयांशुकप्रान्तेन बलाहकस्तुरंगखुरचलनजन्मानमालग्नमग्रकेशेषु रेणुमपहरति । अयमनेन लक्ष्मीकरकमलकोमलतलः समुत्क्षिप्य तिर्यक्तुरंगमस्कन्धे निक्षिप्तश्चरणपल्लवः सलीलम् । अयमनेन च ताम्बूलयाचनार्थमुत्तानिततलो दी-25 र्घाङ्गुलिरात्राम्रपुष्करकोशशोभी गजेनेव शैवालकवलग्रासलालसः प्रसारितः करः । धन्या सा या लक्ष्मीरिव निर्जितकमलं करतलमस्य वसुंधरासपत्नी ग्रहीष्यति । धन्या च देवी विलासवती सकलमहीमण्डलभारधारणक्षमः ककुभा दिग्गज इव गर्भेण ययायं व्यूढः ।

८४ इत्येवंविधानि चान्यानि च वदन्तीनां तासामापीयमान 30 इव लोचनपुटैराहूयमान इव भूषणरवैरनुगम्यमान इव हृदयैर्नि-

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१ 'बहुविकारे अङ्ग–' न. २ 'दर्शनव्रतेन' न. ३ '–जन्मानं लग्नम्' न.

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बध्यमान[1] इवाभरणरत्नरश्मिरज्जुभिरुपह्रियमाण इव नवयौवनवलिभिः शिथिलभुजलताविगलितधवलवलयनिकरैः पदे पदे विवाहानल इव कुसुममिश्रैर्लाजाञ्जलिभिरवकीर्यमाणश्चन्द्रापीडो राजकुलसमीपमाससाद । क्रमेण च यामावस्थिताभिरनवरतकरटस्थलगलितमदमसीपङ्क[2]करीभिरञ्जनगिरिमालामलिनाभिः कुञ्जरघटाभिरन्धकारितदिङ्मुखतया जलधरदिवसायमानमुद्दण्डधवलातपत्रसहस्रसंकटमनेकद्वीपान्तरागतदूतशतसमाकु[3]लं राजद्वारमासाद्य तुरंगमादवततार ।

८५ अवतीर्य च करतलेन करे वैशम्पायनमवलम्ब्य पुरः सविनयं प्रस्थितेन बलाहकेनोपदिश्यमानमार्गस्त्रिभुवनमिव पुञ्जीभूतम्, आगृहीतकनकवेत्रलतैः सितवारवाणै[4]धारिभिः सिताङ्गरागैः सितकुसुमशेखरैः सितोष्णीषैः सितवेषपरिग्रहतया श्वेतद्वीपसंभवैरिव कृतयुगपुरुषैरिव महाप्रमाणैर्दिवानिशमालिखितैरिवोत्कीर्णैरिव तोरणस्तम्भनिषण्णैर्द्वारपालैरनुज्झितद्वारदेशम्, अनेकसं[5]जवनचन्द्रशालिकाविटङ्कवेदिकासंकटशिखरै[6]रभ्रंकषैरपहसि[7]तकैलासशैलशोभैरमलसुधावदातैः सप्राकारशैलमिव महाप्रासादैः, अनेकवातायनविवरविनिर्गतयुवति[8]भूषणकिरणसहस्रतया कनकशृङ्खलाजालकेनेवोपरि वितनेन विराजमानम्, अन्तर्गतायुधनिवहाभिराशीविषकुलसंकुलाभिः पातालगुहाभिरिवातिगम्भीराभिरायुधशालाभिरुपेतम्, अवलाचरणालक्तकरसरक्तमणिशकलैः शिखरनिलीनशिखिकुलकृतकेकारवकलकलैः क्रीडापर्वतकैरुपशोभितम्, उज्ज्वलवर्णकम्बलावगुण्ठितकनकपर्याणाभिः प्रलम्बचामरकलापचुम्बितचलत्कर्णपल्लवाभिः कुलयुवतिभिरिवोपरूढशिक्षाविनयनिभृताभिर्यामकरेणुकाभिरशून्यकक्षान्तरम्, आलानस्तम्भनिषण्णेन नवजलधरघोषगम्भीरमनुगतवीणावेणुरवरम्यमास्फालितघर्घरिकाघर्घरमनवरतसंगीतमृदङ्गध्वनिमामीलितलोचनत्रिभागेण वामदशनकोटिनिषण्णहस्तेन निश्चलकर्णतालेनाकर्णयता सलीलमुभयपार्श्वावलम्बिवर्णकम्बलतया विन्ध्यगिरिणेवाविष्कृतधातुविचित्रितपक्षसंपुटेनाधोरणगीतानन्दकृतमन्द्रकण्ठगर्जितेन मदजलशबलशङ्कशोभितश्रवणपुटेन रजनिकरबिम्बचुम्बिसंवर्तकाम्बुदवृन्दविडम्बकेन कर्णावलम्बिना काञ्चनमयेन कृतकर्णपूरमिवाङ्कुशेन मुखमुद्वहता मदजलमलिनेन द्वितीयेनेव कर्णचामरेण कपोलतलदोलायमानेन मधुकरकुलेनालंक्रियमाणेनात्युदग्रतया पूर्वकायस्यातिवामनतया च जघनभागस्य पातालादिव उत्तिष्ठता निशासमयेनेव परिस्फुरत्सार्धचन्द्रनक्षत्रमालेन शरदारम्भेणेव

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१ 'अनुवध्यमान–' न. २ '–मषीकरीभिः' न. ३ 'सङ्कुलम्' न. ४ '–वाणैः' न. ५ 'संयवन' न. ६ 'अपहसितसितकैलासशोभैः' न. ७ 'युवतिकिरण–' न. ८ –'कायस्य वामनतया' न.

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प्रकटितारुणचारुपुष्करेण वामनरूपेणेव कृतत्रिपदीविलासेन स्फटिकगिरितटेनेव लग्नसिंहमुखप्रतिमेन प्रसाधितेनेवालोलकर्णपल्लवाहतमुखेन गन्धमादननाम्ना गन्धहस्तिना सनाथीकृतैकदेशम्, उज्ज्वलपट्टकम्बलपटप्रावारितपृष्टैश्च रसितमधुरघण्टिकारवमुखरकण्ठैर्मञ्जिष्ठालोहितस्कन्धकेसरवालपल्लवैर्वनगजरुधिरपाटलसटैरिव केसरिभिः पुरोनिहितयवसराशिशिखरोपविष्टमन्दु-5
रापालैरासन्नमङ्गलगीतध्वनिदत्तकर्णैरन्तःकपोलधृतमधुरसरसलुलितलाजकवलैर्भूपालवल्लभैर्मन्दुरागतैस्तुरंगमैरुद्भासितम्, अधिकरणमण्डपगतैश्चार्यवेषैरत्युच्चवेत्रासनोपविष्टैर्धर्ममयैरिव धर्माधिकारिभिर्महापुरुषैरधिष्ठितम्, अधिगतसकलग्रामनगरनामभिरेकभवनमिव जगदखिलमालोकयद्भिरालिखितसकलभुवनव्यापारतया धर्मराजनगरव्यतिकरमिव दर्शयद्भिरधिकरणलेखकैरा-10
लिख्यमानशासनसहस्रम्, अभ्यन्तरावस्थितनरपतिनिर्गमप्रतीक्षणपरेण च स्थानस्थानेषु बद्धमण्डलेन कनकमयार्धचन्द्रतारागणशतशबलैश्चर्मफलकैर्निशासमयमिव दर्शयता स्फुरितनिशितकरवालकरप्ररोहकरालितातपेनैकश्रवणपुटघटितधवलदन्तपत्रेणोर्ध्ववद्धमौलिकलापेन धवलचन्दनस्थासकखचितभुजोरुदण्डेन वद्धासिधेनुकेनान्धद्रविडसिंहलप्रायेण सेवकजनेनास्थानमण्डप-15
गतेन च यथोचितासनोपविष्टेन प्रसारयता दुरोदरक्रीडामभ्यस्यताष्टापदव्यापारमास्फालयता परिवादिनीमालिखता चित्रफलके भूमिपालप्रतिबिम्बमावञ्चता काव्यगोष्ठीमातन्वता परिहासकथां विन्दता विन्दुमतीं चिन्तयता प्रहेलिकां भावयता नरपतिकृतकाव्यसुभाषितानि पठता द्विपदीं गृह्णता कविगुणानुत्किरता पत्रभङ्गानालपता वारविलासिनीजनमाकर्ण्यता वैता-20
लिकगीतमनेकसहस्रसंख्येन धवलोष्णीषपटाश्लिष्टविकटकिरीटसंकटशिरसा सनिर्झरशिखरालग्नबालातपमण्डलेनेव कुलपर्वतचक्रवालेन मूर्धाभिषिक्तेन सामन्तलोकेनाधिष्ठितम्, आस्थानोत्थितभूमिपालसंवर्तितानां च कुथानां रत्नासनानां च राशिभिरनेकवर्णैरिन्द्रायुधपुञ्जैरिव विराजितसभापर्यन्तम्, अमलमणिभूमिसंक्रान्तमुखनिवहप्रतिविम्बतया विकचकमलपुष्पप्रकरमिव सं-25
पादयता गतिवशरणितनूपुरपारिहार्यरसनास्वनमुखरेण स्कन्धावसक्तकनकदण्डचामरेण निर्गच्छता प्रविशता चानवरतं वारविलासिनीजनेनाकुलितम्, एकदेशनिषण्णचामीकरशृङ्खलासंयतश्वगणम्, इतस्ततः प्रचलितपरिचितामितकस्तूरिकाकुरङ्गपरिमलवासितदिङ्मुखम्, अनेककुब्जकिरातवर्षवरबधिरवामनमूककसंकुलम्, उपाहृतकिन्नरमिथुनम्, आनीतवनमानुषम्, आबद्धमेषकुक्कु-30
टकुररकपिञ्जललावकवर्तिकायुद्धम्, उत्कूजितचकोरकादम्बहारीतकोकिलम्,

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१ '–व्यालैः' न. २ 'मधुरसलवलुलित–' प; 'मधुरसलुलित–' क.
३ अमलभूमि–' न. ४ 'वामनमूक–' न-क.

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आलप्यमानशुकसारिकम्, इभपतिमदपरिमलामर्षजृम्भितैश्च निष्कूजद्भिः शिखरिणां जीवितैरिव गिरिगुहानिवासिभिर्गृहीतैः पञ्जरकेसरिभिरुद्भास्यमानम्, उत्त्रास्यमानैः काञ्चनभवनप्रभाजनितदावानलशङ्कैर्लोलतारकैर्भ्रमद्भिर्भवनहरिणकदम्बकैर्लोचनप्रभया शबलीकृतदिगन्तरम्, उद्दामकेकारवानुमीयमानमरकतकुट्टिमस्थितशिखण्डिमण्डलम्, अतिशिशिरचन्दनविटपिच्छायानिषण्णनिद्रायमाणगृहसारसम्, अन्तःपुरेण च वालिकाजनप्रस्तुतकन्दुकपञ्चालिकाक्रीडेनानवरतसंवाह्यमानदोलाशिखरक्वणितघण्टाटंकारपूरिताशामुखेन भुजगनिर्मोकशङ्कितमयूरहियमाणहारेण सौधशिखरावतीर्णप्रचलितपारावतकुलतया स्थलोत्पलिनीवनशोभितेनेवान्तःपुरिकाजनप्रस्तुतनरपतिचरितविडम्बनक्रीडेनाश्वमन्दुरापरिभ्रष्टागतैरवलुप्तभवनदाडिमीफलैराखण्डिताङ्गणसहकारपल्लवैरभिभूतकुब्जवामनकिरातकरतलाच्छिन्नानि भूषणानि विकिरद्भिः कपिभिराकुलीकृतेन शुकसारिकाप्रकाशितसुरतविश्रम्भालापलज्जितावरोधजनेन प्रासादसोपानसमारोहचलितैरबलानां चरणावसक्तैर्मणिमयैः पदे पदे रणद्भिस्तुलाकोटिवलयैर्द्विगुणीकृतकूजितरुताभिर्भवनकलहंसमालाभिर्धवलिताङ्गणेन धृतधौतधवलदुकूलोत्तरीयैः कलधौतदण्डावलम्बिभिः पलितपाण्डुरमौलिभिराधारमयैरिव मर्यादामयैरिव मङ्गलमयैरिव गम्भीराकृतिभिः स्वभावधीरैरुर्ण्णापिभिर्वयःपरिणामेपि जरत्सिंहैरिवापरित्यक्तसत्त्वावष्टम्भैः कञ्चुकिभिरधिष्ठितेन समुपेताभ्यन्तरम्, जलधरसनाथमिव कृष्णागुरुधूमपटलैः, सनीहारमिव यामकुञ्जरघटाकरसीकरैः, सनिशमिव तमालवीथिकान्धकारैः, सवालातपमिव रक्ताशोकैः, सतारागणमिव मुक्ताकलापैः, सवर्षासमयमिव धारागृहैः, सतडिल्लतमिव हेममयीभिर्मयूरयष्टिभिः, सगृहदैवतमिव शालभञ्जिकाभिः, शिवभवनमिव द्वारावस्थितदण्डपाणिप्रतीहारगणम्, उत्कृष्टकविगद्यमिव विविधवर्णश्रेणिप्रतिपाद्यमानाभिनवार्थसंचयम्, अप्सरोगणमिव प्रकटमनोरमारम्भम्, दिवसकरोदयमिवोल्लसत्पद्माकरकमलामोदम्, उष्णकिरणमिव निजलक्ष्मीकृतकमलोपकारम्, नाटकमिव प्रकटपताकाङ्कशोभितम्, शोणितपुरमिव बाणयोग्यावासोपेतम्, पुराणमिव यथाविभागावस्थापितसकलभुवनकोशम्, संपूर्णचन्द्रोदयमिव मृदुकरसहस्रसंवर्धितरत्नालयम्, दिग्गजमिवाविच्छिन्नमहादानसंतानम्, ब्रह्माण्डमिव सकलजीवलोकव्यवहारकारणोत्पन्नहिरण्यगर्भम्, ईशानबाहुवनमिव महाभोगिमण्डलसहस्राधिष्ठितप्रकोष्ठम्, महाभारतमिवानन्तगीताकर्णनानन्दितनरम्, यदुवंशमिव कुलक्रमागतशूरभीमपुरुषोत्तमबलपरिपालितम्, व्याकर-

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१ '–पतिपरि–' न. २ '– वनेनेवान्तः–' न. ३ 'नाटकमिव पताका–' न. ४ 'पुराणमिव विभागा–' न.

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णमिव प्रथममध्यमोत्तमपुरुषविभक्तिस्थितानेकादेशकारकाख्यातसंप्रदानक्रियाव्ययप्रपञ्चसुस्थितम्, उदधिमिव भयान्तःप्रविष्टसपक्षभूमिभृत्सहस्रसंकुलम्, उषानिरुद्धसमागममिव चित्रलेखादर्शितविचित्रसकलत्रिभुवनाकारम्, वलियज्ञमिव पुराणपुरुषवामनाधिष्ठिताभ्यन्तरम्, शुक्लपक्षप्रदोषमिव विततशशिकिरणकलापधवलाम्बरवितानम्, नरवाहनदत्तचरितमिवान्तःसं- 5
वर्धितप्रियदर्शनराजदारिकागन्धर्वदत्तोत्कण्ठम्, महातीर्थमिव सद्योनेकपुरुषप्राप्तासिपेकफलम्, प्राग्वंशमिव नानासवपात्रसंकुलम्, निशासमयमिवानेकनक्षत्रमालालंकृतम्, प्रभातसमयमिव पूर्वदिग्भागरागानुमेयमित्रोदयम्, गौन्धिकभवनमिव स्नानधूपविलेपनवर्णकोज्ज्वलम्, ताम्बूलिकभवनमिव कृतलवलीलवङ्गैलाकङ्कोलपत्रसंचयम्, प्रथमवेश्यासमागममिवाविदितहृदयाभि- 10
प्रायचेष्टाविकारम्, कामुकजनमिव बहुचाटुसंलापसुभाषितरसास्वाददत्तताडशब्दम्, धूर्तमण्डलमिव दीयमानमणिशतसहस्रालंकरणकृतलेख्यपत्रसंचयम्, धर्मारम्भमिवाशेषजनमनःप्रह्लादनम्, महावनमिव विविधश्वापदद्विजोपघुष्टम्, रामायणमिव कपिकथासमाकुलम्, माद्रीकुलमिव नकुलालंकृतम्, संगीतभवनमिवानेकस्थानावस्थापितमृदङ्गम्, रघुकुलमिव भरतगु- 15
णानन्दितम्, ज्योतिषमिव ग्रहमोक्षकलाभागनिपुणम्, नारदीयमिवावर्ण्यमानराजधर्मम्, यज्ञमिव विविधशब्दरसलब्धास्वादम्, मृदुकाव्यमिवान्यचिन्तिततत्त्वभावाभिप्रायावेदकम्, महानदीप्रवाहमिव सर्वदुरितापहरम्, धनमिव न कस्यचिन्न काङ्क्षणीयम्, संध्यासमयमिव दृश्यमानचन्द्रापीडोदयम्, नारायणवक्षःस्थलमिव श्रीरत्नप्रभाभासितदिगन्तम्, बलभद्रमिव 20
कादम्बरीरसविशेषवर्णनाकुलमैति, ब्राह्मणमिव पद्मासनोपदेशदर्शितभूमण्डलम्, स्कन्दमिव शिखिक्रीडारम्भचञ्चलम्, कुलाङ्गनाप्रचारमिव सर्वदोपजातशङ्कम्, वेश्याजनमिवोपचारचतुरम्, दुर्जनमिवापगतपरलोकभयम्, अन्त्यजजनमिवागम्यविषयाभिलाषम्, अगम्यविषयासक्तमपि प्रशंसनीयम्, अन्तकभटगणमिव कृताकृतसुकृतविचारनिपुणम्, सुकृतमिवादिमध्यावसानक- 25
ल्याणकरम्, वासरारम्भमिव परिस्फुरत्पद्मरागारुणीक्रियमाणनिशान्तम्, दिव्यमुनिगणमिव कलापिसनाथश्वेतकेतुशोभितम्, भारतसमरमिव कृतवर्मशिलीमुखचक्रसंभारभीषणम्, पातालमिव महाकच्छुकिसहस्राध्यासितम्, वर्षपर्वतसमूहमिवान्तःस्थितापरिमाणशृङ्गिहेमकूटम्, महाद्वारमपि दुष्प्र-

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१ '–वाहनदन्तकथेवान्तः–' न. २ 'गन्धिक–' न. ३ '–वनमिव श्वापद–' न. ४ 'नारदीयमिव वर्ण्यमान–' न. ५ '–कुलमतिम्' न. ६. 'वासरारम्भमिव पद्मरागा–' न. ७ '–वर्मबाण–' न. ८ '–कच्छुक्यध्यासितम्' न. ९ 'अपरिमित' न.

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वेशम्, अवन्तिविषयगतमपि मागधजनाधिष्ठितम्, स्फीतमपि श्रमन्नग्नलोकं राजकुलं विवेश ।

८६ ससंभ्रमोपगतैश्च कृतप्रणामैः प्रतीहारमण्डलैरुपदिश्यमानमार्गः, सर्वतः प्रचलितेन च पूर्वकृतावस्थानेन दूरपर्यस्तमौलिशिथिलितचूडामणिमरीचिचुम्बितवसुधातलेन राजलोकेन प्रत्येकशः प्रतीहारनिवेद्यमानेन सादरं प्रणम्यमानः, पदे पदे चाभ्यन्तरविनिर्गताभिराचारकुशलाभिरन्तःपुरवृद्धाभिः क्रियमाणावतरणमङ्गलम्, भुवनान्तराणीव विविधप्राणिसहस्रसंकुलानि सप्तकक्षान्तराण्यतिक्रम्याभ्यन्तरावस्थितम्, अनवरतशस्त्रग्रहणश्यामिकालीढकरतलैः करचरणलोचनवर्जमसितलोहजालकावृतशरीररैरालानस्तम्भैरिव गजमदपरिमललोभनिरन्तरनिलीनमधुकरपटलजटिलैः कुलक्रमागतैरुदात्तान्वयैरनुरक्तैर्महाप्राणतयातिकर्कशतया च दानवैरिवाशयाकारसंभाव्यमानपराक्रमैः सर्वतः शरीररक्षाधिकारनियुक्तैः पुरुषैः परिवृतम्, उभयतो वारविलासिनीभिश्चानवरतमुद्धूयमानधवलचामरम्, अमलपुलिनतलशोभिनि सुरकुञ्जरमिव मन्दाकिनीवारिणि हंसधवलशयनतले निषण्णं पितरमपश्यत् ।

८७ आलोकयेति च प्रतीहारवचनानन्तरमतिदूरावनतेन चलितचूडामणिना शिरसा कृतप्रणाममेह्येहीत्यभिदधानो दूरादेव प्रसारितभुजयुगलः शयनतलादीषदुच्छ्वसितमूर्तिरानन्दजलापूर्यमाणलोचनः समुद्गतपुलकतया सीव्यन्निवैकीकुर्वन्निव पिबन्निव तं पिता विनयावनतमालिलिङ्ग । आलिङ्गितोन्मुक्तश्च पितुश्चरणपीठसमीपे पिण्डीकृतमुत्तरीयमात्मनाम्बूलकरङ्कवाहिन्या सत्वरमासनीकृतमपनयेति शनैर्वदन्नग्रचरणेन समुत्सार्य चन्द्रापीडः क्षितितल एव निषसाद । अनन्तरनिहिते[1] चास्यासने राज्ञा सुतनिर्विशेषमुपगूढो वैशम्पायनो न्यषीदत् । मुहूर्तमिव विस्मृतचामरोत्क्षेपनिश्चलानां वारविलासिनीनां सामिलाषैरनिलचलितकुवलयदलदामदीर्घैर्राजिह्मतरलतारसारैरवलुप्यमान इव दृष्टिपातैः स्थित्वा 'गच्छ वत्स पुत्रवत्सलां मातरमभिवाद्य दर्शनलालसा[2] यथाक्रमं सर्वा जननीर्दर्शनेनानन्दय' इति विसर्जितः पित्रा सविनयमुत्थाय निवारितपरिजनो वैशम्पायनद्वितीयोन्तःपुरप्रवेशयोग्येन राजपरिजनेनोपदिश्यमानवर्त्मान्तःपुरमाययौ ।

८८ तत्र धवलकञ्चुकावच्छन्नशरीरैरनेकशतसंख्यैः श्रियमिव क्षीरोदफेनैः समन्तात्परिवृतां शुद्धान्तान्तर्वंशिकैः[3], अतिप्रशान्ताकाराभिश्च कषायरक्ताम्बरधारिणीभिः संध्याभिरिव सकललोकवन्द्याभिः प्रलम्बश्रवणपाशाभिर्विदितानेककथावृत्तान्ताभिर्भूतपूर्वाः पुण्याः कथाः कथयन्तीभिरितिहा-

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१ 'अनन्तरं निहिते' न. २ '–लालसाम्' न. ३ 'शुद्धान्तर्वंशिकैः' न.

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सान्वाचयन्तीभिः पुस्तकानि दधतीर्धर्मोपदेशान्निवेदयन्तीभिर्जरत्प्रव्रजिताभिर्विनोद्यमानाम्, उपरचितस्त्रीवेषभावेन गृहीतविकटप्रसाधनेन वर्षधरजनेन संसेव्यमानाम्, अनवरतविधूयमानबालव्यजनकलापाम्, अङ्गनाजनेन च वसनाभरणकुसुमपटवासताम्बूलतालवृन्ताङ्गरागभृङ्गारधारिणा मण्डलोपविष्टेनोपास्यमानाम्, पयोधरावलम्बितमुक्तागुणामचलद्वयमध्यप्रवृत्तगङ्गाप्रवाहमिव मेदिनीम्, आसन्नदर्पणपतितमुखप्रतिबिम्बामर्कबिम्बप्रविष्टशशिमण्डलामिव दिवं समुपसृत्य मातरं ननाम ।

८९ सा तु तं ससंभ्रममुत्थाप्य सत्यप्याज्ञासंपादनदक्षे पार्श्वपरिवर्तिनि परिजने स्वयमेव कृतावतरणका प्रस्रुतपयोधरक्षरत्पयोविन्दुच्छलेन द्रवीभूय स्नेहाकुलेन निर्गच्छतेव हृदयेनान्तःशुभशतान्यभिध्यायन्ती मूर्धन्युपाघ्राय तं सुचिरमाशिश्लेष । अनन्तरं च तथैव कृतयथोचितसमुपचारमाश्लिष्टवैशम्पायना स्वयमुपविश्य विनयादवनितले समुपविशन्तमाकृष्य बलादनिच्छन्तमपि चन्द्रापीडमुत्सङ्गमारोपितवती । ससंभ्रमपरिजनोपनीतायामासन्यामुपविष्टे च वैशम्पायने चन्द्रापीडं पुनः पुनरालिङ्ग्य ललाटदेशे वक्षसि भुजशिखरयोश्च मुहुर्मुहुः करतलेन परामृशन्ती विलासवती तमवादीत् । 'वत्स कठिनहृदयस्ते पिता येनेयमाकृतिरीदृशी त्रिभुवनलालनीया क्लेशमतिमहान्तमियन्तं कालं लम्भिता । कथमसि सोढवानतिदीर्घामिमां गुरुजनयत्नानाम् । अहो बालस्यापि सतः कठोरस्थेव ते महद्धैर्यम् । अहो विगलितशिशुजनक्रीडाकौतुकलाघवमर्भके त्वयि हृदयम् । अहो गुरुजनस्योपरि भक्तिरसाधारणा । सर्वथा यथा पितुः प्रसादात्समस्तामिरुपेतो विद्याभिरालोकितोस्येवमचिरेणैव कालेनानुरूपाभिर्वधूभिरुपेतमालोकयिष्यामि' । इत्येवमभिधाय लज्जास्मितावनतमात्मुखप्रतिबिम्बगर्भे विकचकमलकृतकर्णपल्लवावतंस इव कपोले पर्यचुम्बदेनम् । एवं च तत्रापि नातिचिरमेव स्थित्वा क्रमेण सर्वान्तःपुराणि दर्शनेनानन्दयामास । निर्गत्य च राजकुलद्वारावस्थितमिन्द्रायुधमारुह्य तथैव तेन राजपुत्रलोकेनानुगम्यमानः शुकनासं द्रष्टुमयासीत् ।

९० यामावस्थितविविधगजघटासंकटमनेकतुरंगसहस्रसंबाधमपरिमितजननसमूहसहस्रसंमर्दसंकुलमेकदेशोपविष्टैः सहस्रशो निबद्धचक्रवालैरनेककार्यागतैर्दर्शनोत्सुकैः समन्ततो विविधशास्त्राञ्जनोन्मीलितबुद्धिलोचनैश्चीवरच्छन्नना विनयानुरागिभिर्धर्मपटैरिवावगुण्ठितैः शाक्यमुनिशासनपथधौरेयै रक्त-

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१ 'पुस्तकान्' न. २ '–शतानीव ध्यायन्ती' न. ३ 'ते' न. ४ 'कुलद्वारा वहिः स्थितम्' न. ५ 'उन्मीलितप्रतिभैरवच्छन्ना' न.

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पटैः पाशुपतैर्द्विजैश्च दिवानिशमासेव्यमानमभ्यन्तरप्रविष्टानां च सामन्तानां जघनोपविष्टपुरुषोत्सङ्गस्थितद्विगुणकुथाभिरतिचिरावस्थाननिर्वेदप्रसुप्तसाधोरणाभिः सपर्याणाभिर्निश्चलावस्थानप्रचलायिताभिः शतसहस्रशः करिणीभिराकीर्णं शुकनासगृहद्वारमासाद्य सत्वरप्रधावितैर्द्वारदेशावस्थितैः प्रतीहारपुरुषैरनिवार्यमाणोपि राजकुल इव राजपुत्रो बाह्याङ्गण एव तुरंगादवततार । द्वारदेशावस्थापिततुरंगश्च वैशम्पायनमवलम्ब्य पुरःप्रधावितैः समुत्सारितपरिजनैस्तथैव प्रतीहारमण्डलैरुपदिश्यमानमार्गस्तथैव चलितमुकुटकोटिभिर्नरेन्द्रवृन्दैः सेवासमुपस्थितैरुत्थायोत्थाय प्रणम्यमानस्तथैव प्रचण्डप्रतीहारहुंकारभयमूकीभवत्परिजनानि प्रचलितवेत्रलताचकितसामन्तचक्रचरणशतचलितवसुंधराणि कक्षान्तराणि निरीक्षमाणस्तथैव नवनवसुधावदातप्रासादसहस्रनिरन्तरं द्वितीयमिव राजकुलं शुकनासभवनं विवेश । प्रविश्य चानेकनरेन्द्रसहस्रमध्योपविष्टमपरमिव पितरमुपदर्शितविनयो दूरावनतेन मौलिना शुकनासं ववन्दे ।

९१ शुकनासस्तं ससंभ्रममुत्थायानुपूर्व्येणोत्थितराजलोकः सादरमभिमुखदत्तविरलपदः प्रहर्षविस्फारितलोचनागतानन्दजलकणः सह वैशम्पायनेन प्रेम्णा गाढमालिलिङ्ग । आलिङ्गितोन्मुक्तश्च सादरोपनीतमपहाय रत्नासनमवनावेव राजपुत्रः समुपाविशत्तदनु च वैशम्पायनः । समुपविष्टे च राजपुत्रे शुकनासवर्जमन्यदखिलमवनिपालचक्रमुज्झितनिजासनमवनितलमभजत । स्थित्वा च तूष्णीं क्षणमिव शुकनासः समुद्वृतप्रीतिपुलकैरङ्गैरावेद्यमानहृदयहर्षप्रकर्षस्तमब्रवीत् ।

९२ 'तात चन्द्रापीडाद्य खलु देवस्य तारापीडस्य समासविद्यमुपारूढयौवनमालोक्य भवन्तं सुचिराद्भुवनराज्यफलप्राप्तिरुपजाता । अद्य समृद्धाः सर्वा गुरुजनाशिषः । अद्य फलितमनेकजन्मान्तरोपात्तमवदातं कर्म । अद्य प्रसन्नाः कुलदेवताः । न ह्यपुण्यभाजां भवादृशास्त्रिभुवनविस्मयहेतवः पुत्रतां प्रतिपद्यन्ते । केदं वयः । केयममानुषी शक्तिः क्व चेदमशेषविद्याग्रहणसामर्थ्यम् । अहो धन्याः प्रजा यासां भरतभगीरथप्रतिमो भवानुत्पन्नः पालयिता । किं खलु कृतमवदातं कर्म वसुंधरया ययासि भर्ता समासादितः । हरिवक्षःस्थलनिवासासङ्गहृद्व्यसनिनी हता खलु लक्ष्मीर्या विग्रहवती भवन्तं नोपसर्पति । सर्वथा कल्पकोटीर्महावराह इव दंष्ट्रावलयेन वह बाहुना वसुंधराभारं सह पित्रा' । इत्यभिधाय च स्वयमाभरणवस-

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१ 'अपर्याणाभिः सपर्याणाभिश्च' न. २ '–जनैस्तत्प्रतीहार–' न. ३ 'प्रासादनिरन्तरम्' न. ४ '–मध्योपस्थितम्' न. ५ '–व्यसनितया' न.

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नकुसुमाङ्गरागादिभिरभ्यर्च्य विसर्जयांचकार । विसर्जितश्चोत्थायान्तःपुरं प्रविश्य दृष्ट्वा वैशम्पायनमातरं मनोरमाभिधानां निर्गत्य समारुह्येन्द्रायुधं पित्रा पूर्वकल्पितं प्रतिच्छन्दकमिव राजकुलस्य द्वारावस्थितसितपूर्णकलशमावद्धहरितवन्दनमालमुल्लसितसितपताकासहस्रमभ्याहतमङ्गलतूर्यरवपरिपूरितदिगन्तरमुपरचितविकचकमलकुसुमप्रकरमचिरकृताग्निकार्यमुज्ज्वलविविक्तपरिजनमुपपादिताशेषगृहप्रवेशमङ्गलं कुमारो भवनं जगाम । गत्वा च श्रीमण्डपावस्थिते शयने मुहूर्तमुपविश्य सह तेन राजपुत्रलोकेनाभिषेकादिकमशनावसानमकरोद्दिवसविधिम् । अभ्यन्तरे च स्वशयनीयगृह एवेन्द्रायुधस्यावस्थानमकल्पयत् ।

९३ एवंप्रायेण चास्योदन्तेन तदहः परिणतिमुपययौ । गगनतलादवतरन्त्या दिवसश्रियः पद्मरागनूपुरमिव स्वप्रभापिहितरन्ध्रं रविमण्डलमुन्मुक्तपादं पपात । सलिलप्रवाह इव रथचक्रमार्गानुसारेण दिवसकरस्य वासरालोकः प्रतीचीं ककुभमगात् । अभिनवपल्लवलोहिततलेन करेणेवाधोमुखप्रसृतेन दिवसकरबिम्बेन वासरः कमलरागमशेषं ममार्ज । कमलिनीपरिमलपरिचयागतालिमालाकुलितकण्ठं कालपाशैरिव चक्रवाकमिथुनमाकृष्यमाणं विजघटे । करपुटैरादिवसान्तमापीतमरविन्दमधुरसमिव रक्तातपच्छलेन गगनगमनखेदादिव दिवसकरबिम्बं ववाम ।

९४ क्रमेण च प्रतीचीकर्णपूररक्तोत्पले लोकान्तरमुपगते भगवति गभस्तिमालिनि, समुल्लसितायामम्बरतटाकविकचकमलिन्यां संध्यायाम्, कृष्णागुरुपङ्कपत्रलतास्विव तिमिरलेखासु स्फुरन्तीषु दिशां मुखेषु, अलिकुलमलिनेन कुवलयवनेनेव रक्तकमलाकरे तिमिरनिकरेणोत्सार्यमाणे संध्यारागे, कमलिनीनिपीतमातपमुन्मूलयितुमन्धकारपल्लवेष्विव विशत्सु रक्तकमलोदराणि मधुकरकुलेषु, शनैः शनैश्च निशाविलासिनीमुखावतंसपल्लवे गलिते संध्यारागे, दिक्षु दिक्षु विक्षिप्तेषु संध्यादेवतार्चनबलिपिण्डेषु, शिखरदेशलग्नतिमिरास्वनारूढमयूरास्वपि मयूराधिष्ठितास्विव मयूरयष्टिषु, गवाक्षविवरनिलीनेषु प्रासादलक्ष्मीकर्णोत्पलेषु पारावतेषु, विगतविलासिनीसंवाहननिश्चलकाञ्चनपीठासु मूकीभूतघण्टास्वरास्वन्तःपुरदोलासु, भवनसहकारशाखावलम्बितपञ्जरेषु विगतालापेषु शुकसारिकानिवहेषु, संगीतविरामविश्रान्तरवासूत्सार्यमाणासु वीणासु, युवतिनूपुरशब्दोपशमनिभृतेषु भवनकलहंसेषु, अपनीयमानकर्णशङ्खचामरनक्षत्रमालामण्डनेषु मधुकरकुलशून्यकपोलभित्तिषु मत्तवारणेषु, प्रदीप्यमानेषु राजवल्लभतुरंगममन्दुराप्रदीपेषु, प्रविशन्तीषु प्रथमयामकुञ्जरघटासु, कृतराजस्वस्त्ययनेषु निष्क्रामत्सु पुरोहितेषु,

१ '–चन्दनमालम्' न.

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विसर्जितराजलोकविरलपरिजनेषु विस्तारितेष्विव राजकुलकक्षान्तरेषु, प्रज्वलितदीपिकासहस्रप्रतिबिम्बचुम्बितेषु कृतविकचचम्पकदलोपहारेष्विव मणिभूमिकुट्टिमेषु, निपतितदीपालोकासु रविविरहार्तनलिनीविनोदनागतबालातपास्विव भवनदीर्घिकासु, निद्रालसेषु पञ्जरकेसरिषु, समारोपितकार्मुके गृहीतसायके यामिक इवान्तःपुरप्रविष्टे मकरकेतौ, अवतंसपल्लवेष्विव सरागेषु कर्णे क्रियमाणेषु सुरतदूतीवचनेषु, सूर्यकान्तमणिभ्य इव संक्रान्तानलेषु ज्वलत्सु मानिनीनां शोकविधुरेषु हृदयेषु, प्रवृत्ते प्रदोषसमये चन्द्रापीडः प्रज्वलितदीपिकाचक्रवालपरिवारश्चरणाभ्यामेव राजकुलं गत्वा पितुः समीपे मुहूर्तं स्थित्वा दृष्ट्वा च विलासवतीमागत्य स्वभवनमनेकरत्नप्रभाशबलमुरगराजफणामण्डलमिव हृषीकेशः शयनतलमधिशिश्ये ।

९५ प्रभातायां च निशीथिन्यां समुत्थाय समभ्यनुज्ञातः पित्राभिनवमृगयाकौतुकावकृष्यमाणहृदयो भगवत्यनुदित एव सहस्ररश्मावारुह्येन्द्रायुधमग्रतो वालेयप्रमाणानाकर्पद्भिश्चामीकरशृङ्खलाभिः कौलेयकाक्षरव्याघ्रचर्मशबलवसनकञ्चुकधारिभिरनेकवर्णपट्टचीरिकोद्बद्धमौलिभिरुपचितश्मश्रुगहनमुखैरेककर्णावसक्तहेमतालीपुटैराबद्धनिविडकक्षैरनवरतश्रमोपचितोरुपिण्डकैः कोदण्डपाणिभिः श्वपोषकैरनवरतकृतकोलाहलैः प्रधावद्भिर्द्विगुणीक्रियमाणगमनोत्साहो बहुगजतुरगपदातिपरिवृतो वनं ययौ । तत्र च कर्णान्तावकृष्टमुक्तैर्विकचकुवलयपलाशकान्तिभिर्भल्लैर्मदकलकलभकुम्भभित्तिभिदुरैश्च नाराचैश्चापटंकाररवभयचकितवनदेवतार्धाक्षवीक्षितो वनवराहान्केसरिणः शरभांश्चमराननेककुरङ्गकांश्च सहस्रशो जघान । अन्यांश्च जीवत एव महाप्राणतया स्फुरतो जग्राह ।

९६ समारूढे च मध्यमह्नः सवितरि वनात्स्नानोत्थितेनेव श्रमसलिलबिन्दुवर्षमनवरतमुज्झता मुहुर्मुहुर्दर्शनविघट्टनैः खणखणायितखरखलीनेन श्रमशिथिलमुखगलितफेनिलरुधिरलवेन पर्याणपट्टकानुसारोत्थितफेनराजिना कर्णावतंसीकृतमुत्फुल्लकुसुमशबलमलिपटलझंकारखमुखरं वनगमनचिह्नं पल्लवस्तबकमुद्वहतेन्द्रायुधेनोह्यमानः, समुद्वतस्वेदतयान्तरार्द्रीकृतमण्डलेन मृगरुधिरलवशतशबलेन वारवाणेन द्विगुणतरमुपजनितकान्तिरनेकरूपानुसरणसंभ्रमपरिभ्रष्टच्छत्रधारतया छत्रीकृतेन नवपल्लवेन निवार्यमाणातपो विविधवनलताकुसुमरेणुधूसरो वसन्त इव विग्रहवानश्वखुररजोमलिनललाटाभिव्यक्तावदातस्वेदलेखो दूरविच्छिन्नेन पदातिपरिजनेन शून्यीकृतपुरोभागः प्रजवितुरंगमाधिरूढैरल्पावशिष्टैः सह राजपुत्रैरेवं मृगपतिरेवं वराह एवं

१–'पिण्डिकैः' न. २ '–च्छत्रधरतया' न.

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वनमहिष एवं शरभ एवं हरिण इति तमेव मृगयावृत्तान्तमुच्चारयन्स्व-
भवनमाजगाम ।

९७ अवतीर्य च तुरंगमात्ससंभ्रमप्रधावितपरिजनोपनीते समुपविश्या-
सने वारवाणमवतार्यापनीय चाशेषं तुरंगमाधिरोहणोचितं वेषपरिग्रहमित-
स्ततः प्रचलितत्तालवृन्तपवनापनीयमानश्रमो मुहूर्तं विश्रश्राम । विश्रम्य च मणिरजतकनककलशशतसनाथामन्तर्विन्यस्तकाञ्चनपीठां स्नानभूमिम-
गात् । निर्वर्तितामिषेकव्यापारस्य च विविक्तवसनपरिमृष्टवपुषः स्वच्छदुकू-
लपल्लवाकलितमौलेर्गृहीतवाससः कृतदेवार्चनस्याङ्गरागभूमौ समुपविष्टस्य
राज्ञा विसर्जिता महाप्रतीहाराधिष्ठिता राजकुलपरिचारिकाः कुलवर्धनास-
नाथाश्च विलासवतीदास्यः सर्वान्तःपुरप्रेषिताश्चान्तःपुरपरिचारिकाः पटल-
कविनिहितानि विविधान्याभरणानि माल्यान्यङ्गरागान्वासांसि चादाय पु-
रतस्तस्योपतस्थुरुपनिन्युश्च । यथाक्रममादाय च ताभ्यः प्रथमं स्वयमुपलिप्य
वैशम्पायनमुपरचिताङ्गरागो दत्त्वा च समीपवर्तिभ्यो यथार्हमाभरणवसना-
ङ्गरागकुसुमानि विविधमणिभाजनसहस्रसारं शारदमम्बरतलमिव स्फुरिततारा-
गणमाहारमण्डपमगच्छत् । dining saloon

९८ तत्र च द्विगुणीकृतकुथासनोपविष्टः समीपोपविष्टेन तद्गुणोपवर्णनप-
रेण वैशम्पायनेन यथार्हभूमिभागोपवेशितेन राजपुत्रलोकेनेदमस्मै दीयता-
मिदमस्मै दीयतामिति प्रसादविशेषदर्शनसंवर्धितसेवारसेनाहारविधिमक-
रोत् । उपस्पृश्य च गृहीतताम्बूलस्तस्मिन्मुहूर्तमिव स्थित्वेन्द्रायुधसमीपमग-
मत् । तत्र चानुपविष्ट एव तद्गुणोपवर्णनप्रायालापाः कथाः कृत्वा सत्यप्या-
ज्ञाप्रतीक्षणोन्मुखे पार्श्वपरिवर्तिनि परिजने तद्गुणहृतहृदयः स्वयमेवेन्द्रायु-
धस्य पुरो यवसमाकीर्य निर्गत्य राजकुलमयासीत् । तेनैव क्रमेणावलोक्य
राजानमागत्य निशामनैषीत् ।

९९ अपरेद्युश्च प्रभातसमय एव सर्वान्तःपुराधिकृतम्, अवनिपतेः परम-
संमतम्, अनुमार्गागतया प्रथमे वयसि वर्तमानया राजकुलसंवासप्रगल्भ-
याप्यनुज्झितविनयया किंचिदुपारूढयौवनया शक्रगोपकालोहितरागेणांशु-
केन रचितावगुण्ठनया सबालातपयेव पूर्वया ककुभा प्रत्यग्रदलितमनःशि-
लाचूर्णवर्णेनाङ्गलावण्यप्रभाप्रवाहेणामृतरसनदीपूरेणेव भवनमापूरयन्त्या
ज्योत्स्नयेव राहुग्रहग्रासभयादपहाय रजनिकरमण्डलं गामवतीर्णया राजकु-
लदेवतयेव मूर्तिमत्या क्वणितमणिनूपुराकुलितचरणयुगलया कूजत्कलहंसाकु-
लितकमलयेव कमलिन्या महार्हहेममेखलाकलापकलितजघनस्थलया नाति-

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१ 'यथार्हं भूमि–' न. २ '–रसेन च सहाहार–' न. ३ '–शिलावर्णेन' न.

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मनःशिला – Red arsenic

निर्भरोद्भिन्नपयोधरया मन्दं मन्दं भुजलताविक्षेपप्रेङ्खितनखमयूखच्छलेन धाराभिरिव लावण्यरसमनवरतं क्षरन्त्या दिङ्मुखविसर्पिणि हारलतानां रश्मिजाले निमग्नशरीरतया क्षीरसागरोन्मग्नवदनयेव लक्ष्म्या बहलताम्बूलकृष्णिकान्धकारिताधरलेखया समसुवृत्ततुङ्गनासिकया विकसितपुण्डरीकधवललोचनया मणिकुण्डलमकरपत्रभङ्गकोटिकिरणातपाहतकपोलतया सकर्णपल्लवमिव मुखमुद्वहन्त्या पर्युषितधूसरचन्दनरसतिलकालंकृतललाटपट्टया मुक्ताफलप्रायालंकारया राधेयराज्यलक्ष्म्येवोपपादिताङ्गरागया नववनलेखयेव कोमलतनुलतया त्रय्येव सुप्रतिष्ठितचरणया मखशालयेव वेदिमध्यया मेरुवनलतयेव कनकपत्रालंकृतया महानुभावाकारयानुगम्यमानं कन्यकया कैलासनामानं कञ्चुकिनमायान्तमपश्यत् ।

१०० स कृतप्रणामः समुपसृत्य क्षितितलनिहितदक्षिणकरो विज्ञापयामास । "कुमार महादेवी विलासवती समाज्ञापयति । 'इयं खलु कन्यका महाराजेन पूर्वं कुलूतराजधानीमवजित्य कुलूतेश्वरदुहिता पत्रलेखाभिधाना बालिका सती बन्दिजनेन सहानीयान्तःपुरपरिचारिकामध्यमुपनीता । सा मया विगतनाथा राजदुहितेति[1] समुपजातस्नेहया दुहितृनिर्विशेषमियन्तं कालमुपलालिता संवर्धिता च । तदियमिदानीमुचिता भवतस्ताम्बूलकरङ्कवाहिनीति कृत्वा मया प्रेषिता । न चास्यामायुष्मता परिजनसामान्यदृष्टिना भवितव्यम् । बालेव लालनीया । स्वचित्तवृत्तिरिव चापलेभ्यो निवारणीया । शिष्येव द्रष्टव्या । सुहृदिव सर्वविश्रम्भेष्वभ्यन्तरीकरणीया । दीर्घकालसंवर्धितस्नेहतया स्वसुतायामिव हृदयमस्यामस्ति मे[2] । बलवानस्यां पक्षपातः । महाभिजनराजवंशप्रसूता चार्हतीयमेवंविधानि कर्माणि । नियतं स्वयमेवेयमतिविनीततया कतिपयैरेव दिवसैः कुमारमाराधयिष्यति । केवलमतिचिरकालोपचिता बलवती मे प्रेमप्रवृत्तिरस्यामविदितशीलश्चास्याः कुमार इति संदिश्यते । सर्वथा तथा कल्याणिना प्रयतितव्यं यथेयमतिचिरमुचिता परिचारिका ते भवति' ।" इत्यभिधाय विरतवचसि कैलासे कृताभिजातप्रणामां पत्रलेखामनिमिषलोचनं सुचिरमालोक्य चन्द्रापीडो यथाज्ञापयत्यम्बेत्येवमुक्त्वा कञ्चुकिनं प्रेषयामास ।

१०१ पत्रलेखा तु ततःप्रभृति दर्शनेनैव समुपजातसेवारसा न दिवा न रात्रौ न सुप्तस्य नासीनस्य नोत्थितस्य न भ्रमतो न राजकुलगतस्य च्छायेव राजसूनोः पार्श्वं मुमोच । चन्द्रापीडस्यापि तस्यां दर्शनादारभ्य प्रतिक्षणमुपचीयमाना महती प्रीतिरासीत् । अभ्यधिकं च प्रतिदिवसमस्याः प्रसादसकरोत् । आत्महृदयादव्यतिरिक्तामिव चैनां सर्वविश्रम्भेष्वमन्यत ।

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१ '—दुहितेति च' तु. २ 'ये महाभिजन— न.

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१०२ एवं समतिक्रामत्सु केषुचिद्दिवसेषु राजा चन्द्रापीडस्य यौवराज्याभिषेकं चिकीर्षुः प्रतीहारानुपकरणसंभारसंग्रहार्थमादिदेश । समुपस्थितयौवराज्याभिषेकं च तं कदाचिद्दर्शनार्थमागतमारूढविनयमपि विनीततरमिच्छन्शुकनासः सविस्तरमुवाच ।

१०३ तात चन्द्रापीड विदितवेदितव्यस्याधीतसर्वशास्त्रस्य ते नाल्पमप्युपदेष्टव्यमस्ति । केवलं च निसर्गत एवाभानुभेद्यमरत्नालोकोच्छेद्यमप्रदीपप्रभापनेयमतिगहनं तमो यौवनप्रभवम् । अपरिणामोपशमो दारुणो लक्ष्मीमदः । कष्टमनञ्जनवर्तिसाध्यमपरमैश्वर्यतिमिरान्धत्वम् । अशिशिरोपचारहार्योत्यन्ततीव्रो दर्पदाहज्वरोष्मा । सततममूलमन्त्रगम्यो विषमो विषयविषास्वादमोहः । नित्यमस्नानशौचवध्यो[1] बलवान्रागमलावलेपः । अजस्रमक्षपावसानप्रबोधा घोरा च राज्यसुखसंनिपातनिद्रा भवति । इत्यतो विस्तरेणाभिधीयसे । गर्भेश्वरत्वमभिनवयौवनत्वमप्रतिमरूपत्वममानुषशक्तित्वं चेति महतीयं खल्वनर्थपरंपरा[2] । सर्वाविनयानामेकैकमप्येषामायतनं किमुत समवायः । यौवनारम्भे च प्रायः शास्त्रजलप्रक्षालननिर्मलापि कालुष्यमुपयाति बुद्धिः । अनुज्झितधवलतापि सरागैव भवति यूनां दृष्टिः । अपहरति च बालेव शुष्कपत्रं समुद्भूततरजोभ्रान्तिरतिदूरमात्मेच्छया यौवनसमये पुरुषं प्रकृतिः । इन्द्रियहरिणहारिणी च सततमतिदुरन्तेयमुपभोगमृगतृष्णिका[3] । नवयौवनकषायितात्मनश्च सलिलानीव तान्येव विषयस्वरूपाण्यास्वाद्यमानानि मधुरतराण्यापतन्ति मनसः । नाशयति च दिङ्मोह इवोन्मार्गप्रवर्तकः पुरुषमत्यासङ्गो विषयेषु । भवादृशा एव भवन्ति भाजनान्युपदेशानाम् । अपगतमले हि मनसि स्फटिकमणाविव रजनिकरगभस्तयो विशन्ति सुखमुपदेशगुणाः[4] । गुरुवचनममलमपि सलिलमिव महदुपजनयति श्रवणस्थितं शूलमभव्यस्य । इतरस्य तु करिण इव शङ्खाभरणमाननशोभासमुदयमधिकतरमुपजनयति । हरति[5] च सकलमतिमलिनमप्यन्धकारमिव दोषजातं प्रदोषसमयनिशाकर इव गुरूपदेशः । प्रशमहेतुर्वयःपरिणाम इव पलितरूपेण शिरसिजजालममलीकुर्वन्गुणरूपेण तदेव परिणमति । अयमेव चानास्वादितविषयरसस्य ते काल उपदेशस्य । कुसुमशरशरप्रहारजर्जरिते हि हृदये जलमिव गलत्युपदिष्टम् । अकारणं च भवति दुष्प्रकृतेरन्वयः श्रुतं वा[6] विनयस्य । चन्दनप्रभवो न दहति किमनलः । किं वा प्रशमहेतुनापि न प्रचण्डतरीभवति वडवानलो वारिणा । गुरूपदेशश्च नाम पुरुषा-

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१ '–वध्यो राग–' न. २ '–परंपरा सर्वा । अविनयानाम्' न. ३ 'सततदुरन्तेयम्' न. ४ 'सुखेन' न. ५ 'हरत्यतिमलिनमन्ध–' न. ६ 'श्रुतं चाविनयस्य' न.

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णामखिलमलप्रक्षालनक्षममजलं स्नानमनुपजातपलितादिवैरूप्यमजरं वृद्धत्वमनारोपितमेदोदोषं गुरूकरणमसुवर्णविरचनमग्राम्यं कर्णाभरणमतीतज्योतिरालोको नोद्वेगकरः प्रजागरः। विशेषेण[1] तु राज्ञाम्। विरला हि तेषामुपदेष्टारः। प्रतिशब्दक इव राजवचनमनुगच्छति जनो भयात्। उद्दामदर्पश्च[2]-
5 यथुस्थगितश्रवणविवराश्चोपदिश्यमानमपि ते न शृण्वन्ति। शृण्वन्तोपि च गजनिमीलितेनावधीरयन्तः खेदयन्ति हितोपदेशदायिनो गुरून्। अहंकारदाहज्वरमूर्च्छान्धकारिता विह्वला हि राजप्रकृतिः। अलीकाभिमानोन्मादकारीणि धनानि राज्यविषविकारतन्द्राप्रदा राजलक्ष्मीः।

१०४ आलोकयतु तावत्कल्याणाभिनिवेशी लक्ष्मीमेव प्रथमम्। इयं हि[3]
10 सुभटखड्गमण्डलोत्पलवनविश्रमभ्रमरी[4] लक्ष्मीः क्षीरसागरात्पारिजातपल्लवेभ्यो रागमिन्दुशकलादेकान्तवक्रतामुच्चैःश्रवसश्चञ्चलतां कालकूटान्मोहनशक्तिं मदिराया मदं कौस्तुभमणेरतिनैष्ठुर्यमित्येतानि सहवासपरिचयवशाद्विरहविनोदचिह्नानि गृहीत्वैवोद्गता। न ह्येवंविधमपरमपरिचितमिह जगति किंचिदस्ति यथेयमनार्या। लब्धापि खलु दुःखेन परिपाल्यते। दृढगुणपाशसं-
15 दाननिस्पन्दीकृतापि नश्यति। उद्दामदर्पभटसहस्रोल्लासितासिलतापञ्जरविधृताप्यपक्रामति। मदजलदुर्दिनान्धकारगजघटितघनघटापरिपालितापि प्रपलायते। न परिचयं रक्षति, नाभिजनमीक्षते, न रूपमालोकयते, न कुलक्रममनुवर्तते, न शीलं पश्यति, न वैदग्ध्यं गणयति, न श्रुतमाकर्णयति, न धर्ममनुरुध्यते, न त्यागमाद्रियते, न विशेषज्ञतां विचारयति, नाचारं पाल-
20 यति, न सत्यमनुबुध्यते, न लक्षणं प्रमाणीकरोति। गन्धर्वनगरलेखेव पश्यत एव नश्यति। अद्याप्यारूढमन्दरपरिवर्तभ्रान्तिजनितसंस्कारेव परिभ्रमति। कमलिनीसंचरणव्यतिकरलग्ननलिननालकण्टकेव न क्वचिन्निर्भरमावक्षाति पदम्। अतिप्रयत्नविधृतापि परमेश्वरगृहेषु विविधगन्धगजगण्डमधुपानमत्तेव परिस्खलति। पारुष्यमिवोपशिक्षितुमसिधारासु निवसति।
25 विश्वरूपत्वमिव ग्रहीतुमाश्रिता नारायणमूर्तिम्। अप्रत्ययबहुला च दिवसान्तकमलमिव समुपचितमूलदण्डकोशमण्डलमपि मुञ्चति भूभुजम्। लतेव विटपकानध्यारोहति। गङ्गेव वसुजनन्यपि तरङ्गबुद्बुदचञ्चला, दिवसकरगतिरिव प्रकटितविविधसंक्रान्तिः, पातालगुहेव तमोबहुला, हिडिम्बेव भीमसाहसैकहार्यहृदया, प्रावृडिवाचिरद्युतिकारिणी, दुष्टपिशाचीव दर्शि-
30 तानेकपुरुषोच्छ्राया। स्वल्पसत्त्वमुन्मत्तीकरोति। सरस्वतीपरिगृहीतमीर्ष्य-

१ 'विशेषेण राज्ञाम्' न. २ 'उद्दामदर्पाश्च पृथुस्थगित–' न. ३ 'हि खड्ग–' न. ४ 'विभ्रम–' क. ५ 'गुणसन्दान०' न. ६ 'परिवर्तावर्तभ्रान्ति' न–क. ७ 'हिडम्बेव' न.

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येव नालिङ्गति जनम्। गुणवन्तमपवित्रमिव न स्पृशति। उदारसत्त्वमम-ङ्गलमिव न बहु मन्यते। सुजनमनिमित्तमिव न पश्यति। अभिजातमहिमिव लङ्घयति। शूरं कण्टकमिव परिहरति। दातारं दुःस्वप्नमिव न स्मरति। विनीतं पातकिनमिव नोपसर्पति। मनस्विनमुन्मत्तमिवोपहसति। परस्परविरुद्धं चेन्द्रजालमिव दर्शयन्ती प्रकटयति जगति निजं चरितम्। तथाहि। सततमूष्माणमारोपयन्त्यपि जाड्यमुपजनयति। उन्नतिमादधानापि नीचस्वभावतामाविष्करोति। तोयराशिसंभवापि तृष्णां संवर्धयति। ईश्वरतां दधानाप्यशिवप्रकृतित्वमातनोति। बलोपचयमाहरन्त्यपि लघिमानमापादयति। अमृतसहोदरापि कटुकविपाका। विग्रहवत्यप्यप्रत्यक्षदर्शना। पुरुषोत्तमरतापि खलजनप्रिया। रेणुमयीव स्वच्छमपि कलुषीकरोति।

१०५ यथा यथा चेयं चपला दीप्यते तथा तथा दीपशिखेव कज्जलमलिनमेव कर्म केवलमुद्गमति। तथाहि इयं संवर्धनवारिधारा तृष्णाविषवल्लीनां, व्याधगीतिरिन्द्रियमृगाणां, परामर्शधूमलेखा सच्चरितचित्राणां, विभ्रमशय्या मोहदीर्घनिद्राणां, निवासजीर्णवलभी धनमदपिशाचिकानां, तिमिरोद्गतिः शास्त्रदृष्टीनां, पुरःपताका सर्वाविनयानामुत्पत्तिनिम्नगा क्रोधावेगग्राहाणामा-पानभूमिर्विषयमधूनां, संगीतशाला भ्रूविकारनाट्यानाम्, वासदरी दोषाशीविषाणामुत्सारणवेत्रलता सत्पुरुषव्याहाराणाम्, कालप्रावृड्डुण्कलहंसकानां, विसर्पणभूमिर्लोकापवादविस्फोटकानां, प्रस्तावना कपटनाटकस्य, कदलिका कामकरिणो, वध्यशाला साधुभावस्य, राहुजिह्वा धर्मेन्दुमण्डलस्य।

१०६ न हि तं पश्यामि यो ह्यपरिचितयानया न निर्भरमुपगूढो यो वा न विप्रलब्धः। नियतमियमालेख्यगतापि चलति, पुस्तकमय्यपीन्द्रजालमाचरत्युत्कीर्णापि विप्रलभते, श्रुताप्यमिसंधत्ते, चिन्तितापि वञ्चयति। एवंविधयापि चानया दुराचारया कथमपि दैववशेन परिगृहीता विक्लवा भवन्ति राजानः सर्वाविनयाधिष्ठानतां च गच्छन्ति। तथाहि। अभिषेकसमय एवैषां मङ्गलकलशजलैरिव प्रक्षाल्यते दाक्षिण्यम्। अग्निकार्यधूमेनेव मलिनीभवति[2] हृदयम्। पुरोहितकुशाग्रसंमार्जनीभिरिवापनीयते[3] क्षान्तिः। उष्णीषपट्टबन्धेनेवाच्छाद्यते जरागमनस्मरणम्। आतपत्रमण्डलेनेवापवार्यते[4] परलोकदर्शनम्। चामरपवनैरिवापह्रियते सत्यवादिता वेत्रदण्डैरिवोत्सार्यन्ते गुणाः। जयशब्दकलकलैरिव तिरस्क्रियन्ते साधुवादाः। ध्वजपटपल्लवैरिव परामृश्यते यशः। तथाहि। केचिच्छ्रमवशशिथिलशकुनिगलपुटचपलाभिः खद्योतोन्मेषमुहूर्तमनोहराभिर्मनस्विजनगर्हिताभिः संपद्भिः प्रलोभ्यमाना

१ 'व्यवहाराणाम्' न. २ 'मलिनीक्रियते' न. ३ 'अपह्रियते' न. ४ 'अपसार्यते' न.

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धनलवलाभावलेपविस्मृतजन्मानोनेकदोषोपचितेन दुष्टासृजेव रागावेशेन बाध्यमाना विविधविषयग्रासलालसैः पञ्चभिरप्यनेकसहस्रसंख्यैरिवेन्द्रियैरायास्यमानाः प्रकृतिचञ्चलतया लब्धप्रसरेणैकेनापि शतसहस्रतामिवोपगतेन मनसाकुलीक्रियमाणा विह्वलतामुपयान्ति। ग्रहैरिव गृह्यन्ते। भूतैरिवाभिभूयन्ते। मन्त्रैरिवावेश्यन्ते। सत्त्वैरिवावष्टभ्यन्ते। वायुनेव विडम्ब्यन्ते। पिशाचैरिव ग्रस्यन्ते। मदनशरैर्मर्माभिहता इव मुखभङ्गसहस्राणि कुर्वते। धनोष्मणा पच्यमाना इव विचेष्टन्ते। गाढप्रहाराहता इवाङ्गानि न धारयन्ति। कुलीरा इव तिर्यक्परिभ्रमन्ति। अधर्मभग्नगतयः पङ्गव इव परेण संचार्यन्ते। मृषावादविपाकसंजातमुखरोगा इवातिकृच्छ्रेण जल्पन्ति। सप्तच्छदतरव इव कुसुमरजोविकारैरासन्नवर्तिनां[३] शिरःशूलमुत्पादयन्ति। आसन्नमृत्यव इव बन्धुजनमपि नाभिजानन्ति। उत्कुपितलोचना[४] इव तेजस्विनो नेक्षन्ते। कालदष्टा इव महामन्त्रैरपि न प्रतिबुध्यन्ते। जातुपाभरणानीव सोष्माणं न सहन्ते। दुष्टवारणा इव महामानस्तम्भनिश्चलीकृता न गृह्णन्त्युपदेशम्। तृष्णाविषमूर्च्छिताः कनकमयमिव सर्वं पश्यन्ति। इषव इव पानवर्धिततैक्ष्ण्याः परप्रेरिता विनाशयन्ति। दूरस्थितान्यपि फलानीव दण्डनिक्षेपैर्महाकुलानि शातयन्ति। अकालकुसुमप्रसवा इव मनोहराकृतयोपि लोकविनाशहेतवः। श्मशानाग्नय इवातिरौद्रभूतयः। तैमिरिका इवादूरदर्शिनः। उपसृष्टा इव क्षुद्राधिष्ठितभवनाः। श्रूयमाणा अपि प्रेतपटहा इवोद्वेजयन्ति। चिन्त्यमाना अपि महापातकाध्यवसाया इवोपद्रवमुपजनयन्ति। अनुदिवसमापूर्यमाणाः पापेनेवाध्मातमूर्तयो भवन्ति। तदवस्थाश्च व्यसनशतशरव्यतामुपगता वल्मीकतृणाग्रावस्थिता जलबिन्दव इव पतितमप्यात्मानं नावगच्छन्ति।

१०७ अपरे तु स्वार्थनिष्पादनपरैर्धनपिशितग्रासगृध्नैरास्याननलिनीबन्धूकैर्धूतं विनोद इति, परदाराभिगमनं वैदग्ध्यमिति, मृगया श्रम इति, पानं विलास इति, प्रमत्तता शौर्यमिति, स्वदारपरित्यागोव्यसनितेति, गुरुवचनावधीरणमपरग्रणेयत्वमित्यजितभृत्यता सुखोपसेव्यत्वमिति, नृत्यगीतवाद्यवेश्यासिसक्ती रसिकतेति, महापराधावकर्णनं महानुभावतेति, परिभवसहत्वं क्षमेति, स्वच्छन्दता प्रभुत्वमिति, देवावमाननं महासत्त्वतेति, वन्दिजनख्यातिर्यशइति, तरलतोत्साह इत्यविशेषज्ञतापक्षपातित्वमिति, दोषानपि गुणपक्षमध्यारोपयन्निरन्तः स्वयमपि विहसद्भिः प्रतारणकुशलैर्धूर्तैरमानुषोचिताभिः स्तुतिभिः

१ 'दोषासृजेव' न. २ 'पार्श्ववर्तिनाम्' न. ३ 'उत्कम्पित–' न. ४ '–शतसंख्यतां (? सख्यतां)' न. ५ '–नलिनीधूर्तबकैः' न. ६ 'मृगयां' न. ७ 'प्रमत्तताम्' न. ८ 'परित्यागमव्यसनितेति' न. ९ 'अमानुषलोकोचिताभिः' न.

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See Verity's criticism on Polonius' advice to Laertes in Shakespeare's Hamlet.

प्रतार्यमाणा वित्तमदमत्तचित्ता निश्चेतनतया तथैवेत्यात्मन्यारोपितालीकाभिमाना मर्त्यधर्माणोपि दिव्यांशावतीर्णमिव सदैवतमिवातिमानुषमात्मानमुत्प्रेक्षमाणाः प्रारब्धदिव्योचितचेष्टानुभावाः सर्वजनस्योपहास्यतामुपयान्ति । आत्मविडम्बनां चानुजीविना जनेन क्रियमाणामभिनन्दन्ति । मनसा देवताध्यारोपणप्रतारणादसद्भूतसंभावनोपहताश्चान्तःप्रविष्टापरभुजद्वयमिवात्मबाहुयुगलं संभावयन्ति । त्वगन्तरिततृतीयलोचनं स्वललाटमाशङ्कन्ते । दर्शनप्रदानमप्यनुग्रहं गणयन्ति । दृष्टिपातमप्युपकारपक्षे स्थापयन्ति । संभाषणमपि संविभागमध्ये कुर्वन्ति । आज्ञामपि वरप्रदानं मन्यन्ते । स्पर्शमपि पावनमाकलयन्ति । मिथ्यामाहात्म्यगर्वनिर्भराश्च न प्रणमन्ति देवताभ्यः, न पूजयन्ति द्विजातीन्, न मानयन्ति मान्यान्, नार्चयन्त्यर्चनीयान्, नाभिवादयन्त्यभिवादनार्हान्, नाभ्युत्तिष्ठन्ति गुरून् । अनर्थकायासान्तरितविषयोपभोगसुखमित्युपहसन्ति विद्वज्जनम् । जरावैक्लव्यप्रलपितमिति पश्यन्ति वृद्धजनोपदेशम् । आत्मप्रज्ञापरिभव इत्यसूयन्ति सचिवोपदेशाय । कुप्यन्ति हितवादिने । सर्वथा तममिनन्दन्ति तमालपन्ति तं पार्श्वे कुर्वन्ति तं संवर्धयन्ति तेन सह सुखमवतिष्ठन्ते तस्मै ददति तं मित्रतामुपनयन्ति तस्य वचनं शृण्वन्ति तत्र वर्पन्ति तं बहु मन्यन्ते तमासतामापादयन्ति योहर्निशमनवरतमुपरचिताञ्जलिरधिदैवतमिव विगतान्यकर्तव्यः स्तौति यो वा माहात्म्यमुद्भावयति ।

१०८ किं वा तेषां सांप्रतं येषामतिनृशंसप्रायोपदेशनिर्घृणं कौटिल्यशास्त्रं प्रमाणमभिचारक्रियाक्रूरैकप्रकृतयः पुरोधसो गुरवः, परामिसंधानपरा मन्त्रिण उपदेष्टारो, नरपतिसहस्रभुक्तोज्झितायां लक्ष्म्यामासक्तिर्मारणात्मकेषु शास्त्रेष्वभियोगः, सहजप्रेमार्द्रहृदयानुरक्ता भ्रातर उच्छेद्याः ।

१०९ तदेवंप्रायेतिकुटिलकष्टचेष्टासहस्रदारुणे राज्यतन्त्रेस्मिन्महामोहकारिणि च यौवने कुमार तथा प्रयतेथा यथा नोपहस्यसे जनैर्न निन्द्यसे साधुभिर्न धिक्क्रियसे गुरुभिर्नोपालभ्यसे सुहृद्भिर्न शोच्यसे विद्वद्भिः । यथा च न प्रहस्यसे विटैर्न प्रतार्यसे कुशलैर्नास्वाद्यसे भुजंगैर्नावलुप्यसे सेवकवृकैर्न वञ्च्यसे धूर्तैर्न प्रलोभ्यसे वनिताभिर्न विडम्ब्यसे लक्ष्म्या नं नर्त्यसे मदेन नोन्मत्तीक्रियसे मदनेन नाक्षिप्यसे विषयैर्न विकृष्यसे रागेण नापहियसे सुखेन । कामं भवान्प्रकृत्यैव धीरः । पित्रा च महता प्रयत्नेन समारोपितसंस्कारः । तरलहृदयमप्रतिबुद्धं च मदयन्ति धनानि । तथापि

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१ 'उपजनयन्ति' न. २ 'अभिचारक्रियाः क्रूरैकप्रकृतयः' न. ३ 'शस्त्रेषु' न. ४ 'प्रकाश्यसे' न. ५ 'नावकृष्यसे'. ६ 'पित्रा च समा'–न.

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भवद्गुणसंतोषो मामेवं मुखरीकृतवान् । इदमेव च पुनः पुनरभिधीयसे । विद्वांसमपि सचेतनमपि महासत्त्वमप्यभिजातमपि धीरमपि प्रयत्नवन्तमपि पुरुषमियं दुर्विनीता खलीकरोति लक्ष्मीरिति । सर्वथा कल्याणैः पित्रा क्रियमाणमनुभवतु भवान्यौवराज्याभिषेकमङ्गलम् । कुलक्रमागतामुद्वह पूर्वपुरुषैरूढां धुरम् । अवनमय द्विषतां शिरांसि । उन्नमय बन्धुवर्गम् । अभिषेकानन्तरं च प्रारब्धदिग्विजयः परिभ्रमन्विजितामपि तव पित्रा सप्तद्वीपभूषणां पुनर्विजयस्व वसुंधराम् । अयं च ते कालः प्रतापमारोपयितुम् । आरूढप्रतापो हि राजा त्रैलोक्यदर्शीव सिद्धादेशो भवति । इत्येतावदभिधायोपशशाम ।

११० उपशान्तवचसि शुकनासे चन्द्रापीडस्तामिरमलामिरुपदेशवारिभिः प्रक्षालित इवोन्मीलित इव स्वच्छीकृत इव निर्मृष्ट इवाभिषिक्त इवाभिलिप्त इवालंकृत इव पवित्रीकृत इवोद्भासित इव प्रीतहृदयो मुहूर्तं स्थित्वा स्वभवनमाजगाम ।

१११ ततः कतिपयदिवसापगमे च राजा स्वयमुत्क्षिप्तमङ्गलकलशः सह शुकनासेन पुण्येहनि पुरोधसा संपादिताशेषराज्याभिषेकमङ्गलमनेकनरपतिसहस्रपरिवृतः सर्वेभ्यस्तीर्थेभ्यः सर्वाभ्यो नदीभ्यः सर्वेभ्यश्च सागरेभ्यः समाहृतेन सर्वौषधिभिः सर्वफलैः सर्वमृद्भिः सर्वरत्नैश्च परिगृहीतेनानन्दवाष्पजलमिश्रेण मन्त्रपूतेन वारिणा सुतमभिषिषेच । अभिषेकसलिलार्द्रदेहं च तं लतेव पादपान्तरं निजपादपमुज्झत्यपि तारापीडं तत्क्षणमेव संचक्राम राजलक्ष्मीः । अनन्तरमखिलान्तःपुरपरिवृतया च प्रेमार्द्रहृदयया विलासवत्या स्वयमा पादतलादामोदिना चन्द्रातपधवलेन चन्दनेनानुलिप्तमूर्तिरभिनवविकसितसितकुसुमकृतशेखरो गोरोचनाच्छुरितदेहो दूर्वाप्रवालरचितकर्णपूरो दीर्घदशमनुपहतमिन्दुधवलं दुकूलयुगलं वसानः पुरोहितप्रतिबद्धप्रतिसरप्रसाधितपाणिर्नवराजलक्ष्मीकमलिनीमृणालेनाभिषेकदर्शनार्थमागतेन सर्षपिमण्डलेनेव हारेणालिङ्गितवक्षःस्थलः सितकुसुमग्रथिताभिराजानुलम्बिनीभिरिन्दुकरकलाभिर्वैकक्षकस्रग्भिर्निरन्तरनिचितशरीरतया धवलवेषपरिग्रहतया च नरसिंह इव विधुतकेसरनिकरः कैलास इव स्रवत्स्रोतस्विनीस्रोतोराशिरैरावत इव मन्दाकिनीमृणालजालजटिलः क्षीरोद इव स्फुरितफेनलवाकुलस्तत्कालप्रतिपन्नवेत्रदण्डेन पित्रा स्वयं पुरःप्रारब्धसमुत्सारणः सनमारुरोह ।

११२ आरूढस्य चास्य कृतयथोचितसकलराजलोकसंमानस्य मुहूर्तं स्थित्वा दिग्विजयप्रयाणशंसी प्रलयघनघटाघोषपर्यवस्थानिरुद्धमिव मन्दर-

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पातैर्वसुंधरापीठं[1] इव युगान्तनिर्घातैरुत्पातजलधर इव तडिद्दण्डपातैः पाता-
लकुक्षिरिव महावराहघोणाभिघातैः कनककोणैरभिहन्यमानः प्रस्थानदुन्दु-
भिरामन्थरं दध्वान । येन ध्वनता समाध्मातानीवोन्मीलितानीव पृथक्कृ-
तानीव विस्तारितानीव गर्भीकृतानीव प्रदक्षिणीकृतानीव वधिरीकृतानीव
रवेण भुवनान्तराणि विश्लेषिता इव दिशामन्योन्यबन्धसंधयः । यस्य च
भयवशविपमवलितोत्तानफणासहस्रेणालिङ्ग्यमान[2] इव रसातले शेषेण, मुहु-
र्मुहुरभिमुखदत्तदन्तोर्ध्वघातैराहूयमान इव दिक्षु दिक्कुञ्जरैः, संत्रासरचित-
रेचकमण्डलैः प्रदक्षिणीक्रियमाण इव नभसि दिवसकररथतुरगैः, अपूर्वश-
वाट्टहासशङ्काहर्षहुंकृतेनाभाष्यमाण[3] इव कैलासशिखरिणि त्र्यम्बकवृषभेण,
कृतगम्भीरकण्ठगर्जितेन प्रत्युद्गम्यमान इव विबुधसद्मन्यैरावतेन[4], अश्रुतपू-
र्वरवजनितरोषावेशतिर्यगवनमितविषाणमण्डलेन प्रणम्यमान इव यमसद्मनि
कृतान्तमहिषेण, संत्रस्तलोकपालाकर्णितो वभ्राम त्रिभुवनमखिलं निनादः ।
ततो दुन्दुभिरवमाकर्ण्य जयजयेति च सर्वतः समुद्घुष्यमाणजयशब्दः
सिंहासनात्सह द्विपतां श्रिया संचचाल चन्द्रापीडः । समन्तात्ससंभ्रमो-
त्थितैश्च परस्परसंघट्टविघटितहारसूत्रविगलिताननवरतमाशाविजयप्रस्थानम-
ङ्गललीलालाजानिव मुक्ताफलप्रकरान्क्षरद्भिः पारिजात इव सितकुसुममुकु-
लपातिभिः कल्पपादपैरैरावत इव विमुक्तकरसीकरैराशागजैर्गगनाभोग
इव तारागणवर्षिभिर्दिगन्तरैर्जलदकाल इव स्थूलजललवासारस्यन्दिभिर्जल-
धरैरनुगम्यमानो नरपतिसहस्रैरास्थानमण्डपान्निरगात् ।

११३ निर्गत्य च पूर्वारूढया पत्रलेखया समध्यासितान्तरासनामुपपा-
दितप्रस्थानसमुचितमङ्गल्यालंकारां ससंभ्रमाधोरणोपनीतां करेणुकामधिरु-
ह्याचलरेचकैर्वक्रीकृतक्षीरोदावर्तपाण्डुरेण दशवदनबाहुदण्डावस्थितकैलास-
कान्तिना मुक्ताफलजालिना शतशलाकेनातपत्रेण निवार्यमाणातपो निर्ग-
न्तुमारेभे । निर्गच्छंश्चाभ्यन्तरावस्थित एव प्राकारान्तरितदर्शनानां द्वारावस्थितानां प्रतिपालयतां राज्ञामुन्मयूखानां चूडामणीनामलक्तकद्रवद्युतिमुषा
बहलेनालोकबालातपेन राज्याभिषेकानन्तरप्रसूतेन स्वप्रतापवह्निनेवात्यर्थं
पिञ्जरीक्रियमाणा दश दिशो यौवराज्याभिषेकजन्मना निजानुरागेणेव
रज्यमानमवनितलमासन्नरिपुविनाशपिशुनेन दिग्दाहेनेव पाटलीक्रियमाण-
मम्बरतलमभिमुखागतभुवनतललक्ष्मीचरणालक्तकरसेनेव लोहितायमानात-
पं दिवसं ददर्श ।

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१ 'पीठमिव' न. २ 'चलितोत्तान–' न. ३ '–हुंकृतेनाश्रुतपूर्वेण आभाष्य–' न. ४ 'इव मेरावैरावतेन' न. ५ 'विबुधसद्मनि' न. ६ 'चक्रीकृत–' न. ७ '–दर्श-नानां प्रतिपालयतां' न.

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११४ विनिर्गतश्च ससंभ्रमप्रचलितगन्धगजघटासहस्रैरन्योन्यसंघट्टजर्जरितातपत्रमण्डलैरादरावनतमौलिशिथिलमणिमुकुटपङ्क्तिभिरावर्जितरत्नकर्णपूरैः कपोलस्थलस्खलितकुण्डलैराज्ञप्तसेनापतिनिर्दिश्यमाननामभिरवनिभुजां चक्रवालैः प्रणम्यमानो बहलसिन्दूररेणुपाटलेन क्षितितलदोलायमानस्थूलमुक्ताकलापावचूलेन सितकुसुममालाजालशबलशिरसा संलग्नसंध्यातपेन तिर्यगावर्जितश्वेतगङ्गाप्रवाहेण तारागणदन्तुरितशिलातलेन मेरुगिरिणेव गन्धमादनेनानुगम्यमानः कनकालंकारप्रभाकल्माषितावयवेन च दत्तकुङ्कुमस्थासकेनेवाकृष्यमाणेनेन्द्रायुधेन सनाथीकृतपुरोभागः शनैः शनैः प्रथममेव शातक्रतवीमाशामभिप्रतस्थे ।

११५ चलितगजघटाकम्पितधवलातपत्रमनेककल्लोलपरंपरापतितचन्द्रमण्डलप्रतिबिम्बसहस्रं महाप्रलयजलधिजलमिव प्लावितमहीतलमद्भुतोद्भूतकलकलमखिलं संचचाल बलम् ।

११६ उच्चलितस्य चास्य स्वभवनादुपपादितप्रस्थानमङ्गलो धवलदुकूलवासाः सितकुसुमाङ्गरागो महता प्रलंसमूहेन नरेन्द्रवृन्दैश्चानुगम्यमानो धृतधवलातपत्रो द्वितीय इव युवराजस्त्वरितपदसंचारिण्या करिण्या वैशम्पायनः समीपमाजगाम । आगत्य च रजनिकरे इव रवेरासन्नवर्ती बभूव । अनन्तरमितश्चेतश्च 'निर्गतो युवराजः' इति समाकर्ण्य प्रधावतां बलानां भरेण चलितकुलशैलकीलितजलधिजलतरङ्गतेव तत्क्षणमाचकम्पे मेदिनी । संमुखागतैरन्यैश्चान्यैश्च प्रणमद्भिर्भूमिपालैरंशुलताजालजटिलचूलिकानां मणिमुकुटानामालोकेनोन्मिषितबहुलरोचिषां च पत्रभङ्गिनीनां केयूरमण्डलीनां प्रभासंतानेन क्वचिद्विकीर्यमाणचापपक्षक्षोदा इव क्वचिदुत्पतितशिखिकुलचलच्चन्द्रकशतसारा इव क्वचिदकालजलधरतडित्तरला इव क्वचित्सकल्पतरुपल्लवा इव क्वचित्सशतयज्ञचापा इव क्वचित्सबालातपा इवाक्रियन्त दश दिशः । धवलान्यपि विविधमणिनिकरकल्मापैरुत्सर्पिभिश्चूडामणिमरीतलं कुञ्जरमयमिव दिक्चक्रवालमातपत्रमण्डलमयमिवान्तरिक्षं ध्वजवनमयमिवाम्बरतलमिभमदगन्धमय इव समीरणो भूपालमयीव प्रजासृष्टिराभरणांशुमयीव दृष्टिः किरीटमय इव दिवसो जयशब्दमयमिव त्रिभुवनमभवत् । सर्वतश्च कुलपर्वताकारैः प्रचलद्भिर्मत्तवारणैः, उत्पातचन्द्रमण्डलनिभैश्च प्रेङ्खद्भिरातपत्रैः, संवर्तकाम्भोदगम्भीरभीमनादेन च ध्वनता दुन्दुभिना, तारकावर्षसदृशेन विसर्पता गजसीकरनिकरेण, धूमकेतुधूसरैश्चोल्

१ 'अथ चलितगजघटाकम्पितातपत्रवनम्' न. २ 'शशिकर इव' न. ३ 'शतक्रतु०' न. ४ 'इव क्रियन्ते' न. ५ 'राजन्ते' न.

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सन्निरवनिरजोदण्डकैः, निर्घातपातपरुषगम्भीरघोषैश्च करिकण्ठगर्जितैः, क्षत-
जकणवर्षपश्रुणा च भ्रमता मतङ्गजकुम्भसिन्दूररेणुना, संक्षुभितजलधिजल-
कल्लोलचञ्चलाभिश्च प्रविसर्पन्तीभिस्तुरंगममालाभिः, अन्धकारितदिगन्तरेण
चानवरतं क्षरता मदजलधारादुर्दिनेन, कलकलेन च भुवनान्तरव्यापिना
महाप्रलयकाल इव संजज्ञे । 5

११७ बलवद्[1]हलकोलाहलभीता इव धवलध्वजनिवहनिरन्तरावृता ययुः
क्वापि दश दिशः । मलिनावनिरजःसंस्पर्शशङ्कितमिव समदगजघटावचूलस-
हस्रसंरुद्धमतिदूरमम्बरतलमपससार । प्रबलवेत्रिवेत्रलतासमुत्सार्यमाणा इव
तुरगखुररजोधूसरताभीता[2] इवार्ककिरणा मुमुचुः पुरोभागम् । इभकरसीक-
रनिर्वापणत्रस्त इवातपत्रसंछादितातपो दिवसो ननाश । बलभरजर्जरीकृता 10
मदकलकरिचरणशतैः[3]संताडिता द्वितीयेव प्रयाणभेरी भैरवं भूमी ररास ।
गुल्फद्वयसे च तुरङ्गमुखविनिःसृतसितफेनपल्लविते मदपयसि मदच्युतां
करिणां प्रचस्खलुः पदे पदे पदातयः । हरितालपरिमलनिभेन चातिपटुना
राजमदामोदेनानुलिप्तस्य सामजस्येव[4] समुपययौ निखिलान्यगन्धग्रहणसामर्थ्यं
घ्राणेन्द्रियस्य । क्रमेण च प्रसर्पतो बलस्य पुरः प्रधावतां जनकदम्बकानां 15
कोलाहलेन तारतरदीर्घेण च काहलानां निनादेन खुरवविमिश्रेण च
वाजिनां हेषारवेणानवरतकर्णतालस्वरसंपृक्तेन च दन्तिनामाडम्बररवेण
ग्रैवेयककिङ्किणीक्वणितानुसृतेन च गतिवशाद्विषमरागिणीनां घण्टानां टंक्-
तेन मङ्गलशङ्खशब्दसंवर्धितध्वनीनां च प्रयाणपटहानां निनादेन मुहुर्मुहु-
रितस्ततस्ताड्यमानानां डिण्डिमानां च निःस्वनेन जर्जरीकृतश्रवणपुटस्य 20
मूर्छेवाभवज्जनस्य ।

११८ शनैःशनैश्च बलसंक्षोभजन्मा क्षितेरनेकवर्णतया क्वचिज्जीर्णशफ-
रक्रोडधूम्रः, क्वचित्कमेलकसटासंनिभः, क्वचित्परिणतरल्लकरोमपल्लवमलिनः,
क्वचित्पत्रोर्ण[5]तन्तुपाण्डुरः, क्वचिज्जरठमृणालदण्डधवलः, क्वचिज्जरत्कपिकेश-
कपिलः, क्वचिद्धरवृषभरोमन्थफेनपिण्डपाण्डुरस्त्रिपथगाप्रवाह इव हरिचर- 25
णप्रभवः, कुपित इव मुञ्चन्क्षमाम्, आरब्धपरिहास इव रुन्धन्नयनानि,
तृपित इव पिबन्करिकरसीकरजलानि, पक्षवानिवोत्पतन्गगनतलम्, अलिनि-
वह इव चुम्बन्मदलेखाम्, मृगपतिरिव रचयन्करिकुम्भस्थलीषु पदम्, उ-
पात्तविजय इव गृह्णन्पताकाः[6], जरागम इव पाण्डुरीकुर्वन्शिरांसि, मुद्रयन्निव
पक्ष्माग्रसंस्थितो दृष्टिम्, आजिघ्रन्निव मकरन्दमधुविन्दुपङ्कलग्नः कर्णोत्प- 30
लानि, मदकलकरिकर्णतालताडनत्रस्त इवाविशन्कर्णशङ्खोदरविवराणि, पीय-

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१ 'वलकोलाहल—' न. २ 'भीतार्ककिरणाः' न. ३ 'शतखण्डिता' न.
४ 'समाजस्येव' प. ५ 'उत्पन्नोर्णा—' न. ६ 'पताकाम्' न.

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मान इवोन्मुखीभिरवनिपतिमुकुटमणिपत्रभङ्गमकरिकाभिः, अभ्यर्च्यमान इव तुरगमुखविक्षेपविप्रुतैः फेनपल्लवकुसुमस्तवकैः, अनुगम्यमान इव मत्तगजघटाकुम्भभित्तिसंभवेन धातुधूलिवलयेन, आलिङ्ग्यमान इव चलच्चामरकलापविधुतेन पटवासपांशुना, प्रोत्साह्यमान इव नरपतिशेखरसहस्रपरिच्युतैः कुसुमकेसररजोभिः, उत्पातराहुरिव दिवसकरमण्डलमकाण्ड एव पिबन्, नृपप्रस्थानमङ्गलप्रतिसरवलयमालिकासु गोरोचनाचूर्ण्यमानः, ककचकृतचन्दनक्षोदधूसरो रेणुरुत्पपात । अपरिमाणबलसंघट्टसमुपचीयमानश्च शनैः शनैः संहरन्निव विश्वमशेषमकालकालमेघपटलमेदुरो विस्तारमुपगन्तुमारेभे ।

११९ तेन च क्रमेणोपचीयमानबहलमूर्तिना दिग्विजयमङ्गलध्वजेन रिपुकुलकमलप्रलयनीहारेण राज्यलक्ष्मीविलासपटवासचूर्णेनाहितातपत्रपुण्डरीकखण्डनतुषारेण सैन्यभरपीडितमहीतलमूर्च्छान्धकारेण चलद्बलजलदकालकदम्बकुसुमोद्गमेन दिवसकरकमलवनोद्दलनद्विपयूथेन गगनमहीतलप्लावनप्रलयपयोधिपूरेण त्रिभुवनलक्ष्मीशिरोवगुण्ठनपटेन महावराहकेसरनिकरकुरेण प्रलयानलधूमराजिमांसलेन पातालतलादिवोत्तिष्ठता चरणेभ्य इव निर्गच्छता लोचनेभ्य इव निष्पतता दिग्भ्य इवागच्छता नभस्तलादिव पतता पवनादिवोल्लसता रविकिरणेभ्य इव संभवतानपहृतचेतनेन निद्रागमेनानवगणितसूर्येणान्धकारेणाधर्मकालोपस्थितेन भूमिगृहेणानुदिततारागणनिवहेन बहुलनिशाप्रदोषेणापतितसलिलेन जलधरसमयेनाश्रान्तभुजंगेन रसातलेन हरिचरणेनेव संवर्धमानेन त्रिभुवनमलङ्घ्यत रजसा ।

१२० विकचकुवलयवनमिव नवोदकेन गगनतलमवष्टभ्यमानमलक्ष्यत क्षीरोदफेनपाण्डुना क्षितिक्षोदेन । बहुलरजोधूसरितमशिशिरकिरणबिम्बमवचूलचामरमिव निष्प्रभमभवत् । दुकूलपट्टधवला कदलिकेव कलुषतामाजगाम गगनापगा । नरपालबलभरमतिगुरुमसहमाना पुनरिव भारावतारणार्थमसरलोकमारुरोह रजोमिषेण मही । निःशेषनिपीतातपमन्तर्दह्यमानमिव जलधिजलेषु धूसरितरविरथध्वजपटमपतदवनिरजः । मुहूर्तेन च गर्भवासमिव संहारसागरजलमिव कृतान्तजठरमिव महाकालमुखमिव नारायणोदरमिव ब्रह्माण्डमिव विवेश पृथिवी । मृण्मय इव बभूव दिवसः । पुस्तमय इव चकाशिरे ककुभः । रेणुरूपेणेव परिणतमम्बरतलमेकमहाभूतमयमिव त्रैलोक्यमासीत् ।

१२१ अथ निजमदोष्मसंतप्तानां दन्तिनां दिशि दिशि करविवरविनिः-

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१ 'खण्डतुषारेण' प–क. २ 'क्षीरोदपाण्डुना' न. ३ 'भरमसहमानो' न.

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सृतैः क्षरद्भिः क्षीरोदधवलैः सीकरासारैः कर्णपल्लवप्रहतिविच्युतेन च विसर्पता दानजलविन्दुदुर्दिनेन हेषारवविप्रकीर्णैश्च वाजिनां लालाजललवजालकैरुपशमिते रजसि पुनरुपजातालोकासु दिक्षु सागरसलिलादिवोन्मग्नमालोक्य तदपरिमाणं बलमुपजातविस्मयः सर्वतो दत्तदृष्टिर्वैशम्पायनश्चन्द्रापीडमावभाषे । 5

१२२ 'युवराज किं न जितं देवेन महाराजाधिराजेन तारापीडेन यजेष्यसि । का दिशो न वशीकृता या वशीकरिष्यसि । कानि दुर्गाणि न प्रसाधितानि यानि प्रसाधयिष्यसि । कानि द्वीपान्तराणि नात्मीकृतानि यान्यात्मीकरिष्यसि । कानि रत्नानि नोपार्जितानि यान्युपार्जयिष्यसि । के वा न प्रणता राजानः । कैर्न विरचितः शिरसि बालकमलकुड्मलकोमलः 10 सेवाञ्जलिः । कैर्न मसृणीकृताः प्रतिबद्धहेमपट्टैर्ललाटैः सभाभुवः । कैर्न घृष्टाः पादपीठे चूडामणयः । कैर्न प्रतिपन्ना वेत्रलताः । कैर्नोद्धृतानि चामराणि । कैर्नोच्चारिता जयशब्दाः । केषां न पीताः किरीटपत्रमकरैः सलिलधारा इव निर्मलास्तच्चरणनखमयूखराजयः । एते हि चतुरुदधिजलावगाहदुर्ललितबलमदावलिप्ता दशरथभगीरथभरतदिलीपार्लर्कमान्धातृप्रतिमाः कु- 15 लाभिमानशालिनः सोमपायिनो मूर्धाभिषिक्ताः पृथिव्यां सर्वपार्थिवा रक्षाभूतिमिवाभिषेकपयःपातपूतैश्चूडामणिपल्लवैरुद्वहन्ति मङ्क्ल्यां भवच्चरणरजःसंहतिम् । एभिरियमादिपर्वतैरिवापरैर्धृता धरित्री । एतानि चाप्यमीपामाक्रान्तदशदिगन्तरालानि सैन्यानि भवन्तमुपासते । तथाहि । पश्य पश्य यस्यां यस्यां दिशि विक्षिप्यते चक्षुस्तस्यां तस्यां रसातलमिवोद्गिरति वसुधेव 20 सूते ककुभ इव वमन्ति गगनमिव वर्षति दिवस इव सृजति बलानि । अपरिमितबलभराक्रान्ता मन्ये स्मरति महाभारतसमरसंक्षोभस्याद्य क्षितिः । एष शिखरदेशेषु स्खलितमण्डलो ध्वजान्गणयन्निव कुतूहलाद्भ्रमति कदलिकावनान्तरेषु मयूखमाली । सर्वतश्च मदजलमुचां करिणामेलापरिमलसुरभिणि वेणिकावाहिनि मदवारिणि निरन्तरमग्ना निपतितमधुकरकुलकलकल- 25 कलिला कालिन्दीजलकल्लोलकलितेव भाति भूतधात्री । सैन्यभरसंक्षोभभयात्सरित इव गगनतलमुत्पतिताः संछादयन्त्येता दिक्चक्रवालमिन्दुधवला ध्वजपङ्क्तयः । सर्वथा चित्रं यन्नाद्य विघटितसकलकुलशैलसंधिबन्धा सहस्रशः शकलीभवति बलभरेण धरित्री यद्वा बलभरपीडितवसुधाधारणविधुरा न चलन्ति फणिनां पत्युः फणामित्तयः ।' 30

१२३ इत्येवं वदत एव तस्य युवराजः समुच्छ्रितानेकतोरणां तृणमयाकारमन्दिरसहस्रसंबाधामुल्लासितधवलपटमण्डपशतशोभिनीमावासभूमि-

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१ 'विसृतेन' न. २ 'पुनरपि जातालोकासु' न.

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मवाप । तस्यां चावतीर्य राजवत्सर्वाः क्रियाश्चकार । सर्वैश्च तैः समेत्य नरपतिभिरमात्यैश्च विविधाभिः कथाभिर्विनोद्यमानस्तं दिवसमशेषममिनवपितृवियोगजन्मना शोकावेगेनायास्यमानहृदयो दुःखेनात्यवाहयत् । अतिवाहितदिवसश्च यामिनीमपि स्वशयनीयस्थ नातिदूरे निहितशयननिषण्णेन वैशम्पायनेनान्यतश्च समीपे क्षितितलविन्यस्तकुथप्रसुप्तया पत्रलेखया सहान्तरा पितृसक्तमन्तरा मातृसंबद्धमन्तरा शुकनासमयं कुर्वन्नालापं नात्युपजातनिद्रः प्रायेण जाग्रदेव निन्ये । प्रत्यूषे चोत्थाय तेनैव क्रमेणानवरतप्रयाणकैः प्रतिप्रयाणकमुपचीयमानेन सेनासमुदायेन जर्जरयन्वसुंधरामाकम्पयन्गिरीनुत्सिञ्चन्सरितो रिक्तीकुर्वन्सरांसि चूर्णयन्काननानि समीकुर्वन्विषमाणि दलयन्दुर्गाणि पूरयन्निम्नानि निम्नयन्स्थलानि प्रातिष्ठत । शनैः शनैश्च स्वेच्छया परिभ्रमन्नमयन्नुन्नतानुन्नमयन्नवनतानाश्वासयन्भीतान्नक्षञ्शरणागतानुन्मूलयन्विटपकानुत्सादयन्कण्टकानभिषिञ्चन्स्थानस्थानेषु राजपुत्रान्समर्जयन्नज्ञानि प्रतीच्छन्नुपायनानि गृह्णन्करानादिशन्देशव्यवस्थाः स्थापयन्स्वचिह्नानि कुर्वन्कीर्तनानि लेखयञ्शासनानि पूजयन्नर्चयन्मुनीन्पालयन्नाश्रमाञ्जनयञ्जनानुरागं प्रकाशयन्विक्रममारोपयन्प्रतापमुपचिन्वन्यशो विस्तारयन्गुणान्प्रख्यापयन्सच्चरितमामृद्नंश्च वेलावनानि वलरेणुभिराधूसरीकृतसकलसागरसलिलः पृथिवीं विचचार । प्रथमं प्राचीं ततस्त्रिशङ्कुतिलकां ततो वरुणलाञ्छनामनन्तरं सप्तर्षितारादाशवलां दिशं विजिग्ये । वर्षत्रयेण चात्मीकृताशेषद्वीपान्तरं सकलमेव चतुरम्भोधिखातवलयपरिखाप्रमाणं बभ्राम महीमण्डलम् । ततः क्रमेणावजितसकलभुवनतलः प्रदक्षिणीकृत्य वसुधां परिभ्रमन्कदाचित्कैलाससमीपचारिणां हेमकूटधाम्नां किरातानां सुवर्णपुरं नाम निवासस्थानं नातिविप्रकृष्टं पूर्वजलनिधेर्जित्वा जग्राह । तत्र च निखिलधरणितलपर्यटनखिन्नस्य निजबलस्य विश्रामहेतोः कतिपयान्दिवसानतिष्ठत् ।

१२४ एकदा तु तत्रस्थ एवेन्द्रायुधमारुह्य मृगयानिर्गतो विचरन्काननं शैलशिखरादवतीर्णं यदृच्छया किंनरमिथुनमद्राक्षीत् । अपूर्वदर्शनतया तु समुपजातकुतूहलः कृतग्रहणाभिलाषस्तत्समीपमादरादुपसर्पितुरङ्गः समुपसर्पन्नदृष्टपूर्वपुरुषदर्शनत्रासप्रधावितं च तत्पलायमानमनवरतपार्ष्णिप्रहारद्विगुणीकृतजवेनेन्द्रायुधेनैकाकी निर्गत्य निजबलसमूहात्सुदूरमनुससार । 'अत्र गृह्यतेत्र गृह्यत इदं गृहीतमिदं गृहीतम्' इत्यतिरभसाकृष्टचेता महाजवतया तुरंगमस्य मुहूर्तमात्रेणैकपदमिवासहायस्तस्मात्प्रदेशात्पञ्चदशयोजन-

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१ 'नातिजातनिद्रः' न. २ 'आश्रमान् जनानुरागं' न. ३ 'हेमजकूटनाम्नाम्' न. ४ 'अपूर्वतया तु' न. ५ 'पलायमानमनुसरन्तस्तपाणि-' न.

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मात्रमध्वानं जगाम । तच्चानुवध्यमानं किंनरमिथुनमालोकयत एवास्य संमुखापतितमचलतुङ्गशिखरमारुरोह ।

१२५ आरूढे च तस्मिञ्शनैः शनैस्तदनुसारिणीं निवर्त्य दृष्टिमचलशिखरप्रस्तरप्रतिहतगतिप्रसरो विधृततुरङ्गमश्चन्द्रापीडस्तस्मिन्काले समारूढश्रमस्वेदार्द्रशरीरमिन्द्रायुधमात्मानं चावलोक्य क्षणमिव विचार्य स्वयमेव विहस्याचिन्तयत् । किमिति निरर्थकमयमात्मा मया शिशुनेवायासितः । किमनेन गृहीतेनागृहीतेन वा किंनरयुगलेन प्रयोजनम् । यदि गृहीतमिदं ततः किम् । अथ न गृहीतं ततोपि किम् । अहो मे मूर्खतायाः प्रकारः । अहो यत्किंचनकारितायामादरः । अहो निरर्थकव्यापारेष्वभिनिवेशः । अहो बालिशचरितेष्वासक्तिः । साधुफलं कर्म क्रियमाणं वृथा जातम् । अवश्यकर्तव्या क्रिया प्रस्तुता विफलीभूता । सुहृत्कार्यमुपपाद्यमानं नोपपन्नम् । राजधर्मः प्रवर्तितो न निष्पन्नः । गुर्वर्थः प्रारब्धो न परिसमाप्तः । विजिगीषुव्यापारप्रयत्नो न सिद्धः । कस्मादहमाविष्ट इवोत्सृष्टनिजपरिवार एतावतीं भूमिमायातः कस्माच्च मया निष्प्रयोजनमिदमनुसृतमश्वमुखद्वयम् । इति विचार्यमाणे सत्ययमात्मैव मे पर इव हासमुपजनयति । न जाने कियताध्वना विच्छिन्नमितो बलमनुयायि मे । महाजवो हीन्द्रायुधो निमेषमात्रेणातिदूरमतिक्रामति । न चागच्छता मया तुरगवेगवशात्किंनरमिथुने बद्धदृष्टिनास्मिन्नविरलतरुशतशाखागुल्मलतासंतानगहने निरन्तरपतितशुष्कपर्णावकीर्णतले महावने पन्था निरूपितो येन प्रतिनिवृत्य यास्यामि । न चास्मिन्प्रदेशे प्रयत्नेनापि परिभ्रमता मया मर्त्यधर्मा कश्चिदासाद्यते यः सुवर्णपुरगामिनं पन्थानमुपदेक्ष्यति । श्रुतं हि मया बहुशः कथ्यमानमुत्तरेण सुवर्णपुरं सीमान्तलेखा पृथिव्याः सर्वजनपदानां ततः परतो निर्मानुषमरण्यं तच्चातिक्रम्य कैलासगिरिरिति । अयं च कैलासः । तदिदानीं प्रतिनिवृत्यैकाकिना स्वयमुत्प्रेक्ष्योत्प्रेक्ष्य दक्षिणामाशां केवलमङ्गीकृत्य गन्तव्यम् । आत्मकृतानां हि दोषाणां नियतमनुभवितव्यं फलमात्मनैव । इत्यवधार्य वामकरतलवलितरश्मिपाशस्तुरङ्गमं व्यावर्तयामास ।

१२६ व्यावर्तिततुरगश्च पुनश्चिन्तितवान् । अयमुद्भासितप्रभाभास्वरो भगवान्भानुरधुना दिवसश्रियो रशनामणिरिव मध्यमलंकरोति । परिश्रान्तश्चायमिन्द्रायुधः । तदेनं तावदागृहीतकतिपयदूर्वाप्रवालकवलं कस्मिंश्चित्सरसि शिलाप्रस्रवणे वा सरिदम्भसि वा स्नातपीतोदकमपनीतश्रमं कृत्वा स्वयं च सलिलं पीत्वा कस्यचित्तरोरधश्छायायां मुहूर्तमात्रं विश्रम्य ततो गमिष्यामि । इति चिन्तयित्वा सलिलमन्वेषयन्मुहुर्मुहुरितस्ततो दत्तदृष्टिः

१ 'चलित' न.

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पर्यटन्नलिनीजलावगाहोत्थितस्याचिरादपक्रान्तस्य च महतो गिरिचरस्य वनगजयूथस्य चरणोत्थापितैः पङ्कपटलैरार्द्रीकृतं करावकृष्टैश्च समृणालमूलनालैः कमलकलापैः कल्माषितमार्द्रार्द्रैश्च शैवलप्रवालैः श्यामलितोद्देशमुद्दलितैश्च कुमुदकुवलयकह्लारकुञ्जलैरन्तरान्तरा विच्छुरितमुत्खातैश्च सकर्दमैः शालूककन्दैराकीर्णं खण्डितैश्च कुसुमस्तबकसारैर्वनपल्वलैराच्छादितमालूनामिश्रं कुसुमोपविष्टोल्लसत्पद्मदामिर्वनलताभिराकुलितमभिनवकुसुमपरिमलवाहिना च तमालपल्लवरसश्यामेन मदजलेन सर्वतः सिक्तं मार्गमद्राक्षीत् ।

१२७ उपजातजलाशयशङ्कश्च तं प्रतीपमनुसरन्नुद्वीवद्दृश्यैरुपरिच्छन्नमण्डलाकारैः सरलसालसल्लकीप्रायैरविरलैरपि निःशाखतया विरलैरिवोपलक्ष्यमाणैः पादपैरुपेतेन, स्थूलकपिलवालुकेन शिलावहुलतया विरलतृणोलपेन, वनद्विपदशनदलितमनःशिलाधूलिकपिलेन, आभङ्गिनीभिरुत्कीर्णाभिरिव पत्रभङ्गकुटिलाभिः पाषाणभेदकमञ्जरीभिर्जटिलीकृतशिलान्तरालेन, अनवरतगलद्गुग्गुलुद्रुमद्रवार्द्रीकृतदृषदा शिखरस्रुतशिलाजतुरसपिच्छलोपलेन, टङ्कनहयखुरखण्डितहरितालक्षोदपांशुलेन, आखुनखरोत्खातविलविप्रकीर्णकाञ्चनचूर्णेन, सिकतानिमग्नचमरकस्तूरिकामृगीखुरपङ्क्तिना, संशीर्णरङ्कुरल्लकरोमप्रकरनिचितेन, विषमशिलाच्छेदोपविष्टजीवञ्जीवकयुगलेन, वनमानुषमिथुनाध्यासिततटगुहामुखेन, गन्धपाषाणपरिमलामोदिना, वेत्रलताप्रतानप्ररूढवेणुना कैलासतलेन कंचिदध्वानं गत्वा तस्यैव कैलासशिखरिणः पूर्वोत्तरे दिग्भागे जलभारालसं जलधरव्यूहमिव बहुलक्षपान्धकारमिव पुञ्जीकृतमत्यायतं तरुखण्डं ददर्श । तच्च संमुखागतेन कुसुमरजःकषायामोदिना जलसंसर्गशिशिरेण सीकरिणा चन्दनरससमस्पर्शेनालिङ्ग्यमान इव जलतरंगमारुतेन कमलमधुपानमत्तानां च श्रोत्रहारिभिः कलहंसानां कोलाहलैराहूयमान इव प्रविवेश ।

१२८ प्रविश्य च तस्य तरुखण्डस्य मध्यभागे मणिदर्पणमिव त्रैलोक्यलक्ष्म्याः, स्फटिकभूमिगृहमिव वसुंधरादेव्याः, निर्गमनमार्गमिव सागराणाम्, निस्यन्दमिव दिशाम्, अंशावतारमिव गगनतलस्य, कैलासमिव द्रवतामापन्नम्, तुषारगिरिमिव विलीनम्, चन्द्रातपमिव रसतामुपेतम्, हराट्टहासमिव जलीभूतम्, त्रिभुवनपुण्यराशिमिव सरोरूपेणावस्थितम्, वैदूर्यगिरिजालमिव सलिलाकारेण परिणतम्, शरदभ्रवृन्दमिव द्रवीभूतैर्जनगुणैरिव हरिणलोचनप्रभाभिरिव मुक्ताफलांशुभिरिव निर्मितम्, आपू-

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१ 'शिलातलबहुलतया' प.

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र्णपर्यन्तमप्यन्तःस्पष्टदृष्टसकलवृत्तान्ततया रिक्तमिवोपलक्ष्यमाणम्, अनिलोद्भूतजलतरंगसीकरधूलिजन्मभिः सर्वतः समुपस्थितैः संरक्ष्यमाणमिवेन्द्रचापसहस्रैः, प्रतिमानिभेनान्तःप्रविष्टं[1] सकाननशैलनक्षत्रग्रहचक्रवालं त्रिभुवनमुद्भिन्नपङ्कजेनोदरेण नारायणमिव बिभ्राणम्, आसन्नकैलासावतीर्णस्य च शतशो भगवतः खण्डपरशोर्मज्जनोन्मज्जनक्षोभचलितचूडामणिचन्द्रखण्डच्युतेनामृतरसेन जलक्षालितवामार्धकपोलगलितलावण्यप्रवाहानुकारिणा संमिश्रितजलम्, उपकूलतमालवनप्रतिबिम्बान्धकारिताभ्यन्तरैर्दृश्यमानरसातलद्वारैरिव सलिलप्रदेशैर्गम्भीरतरम्, दिवाप्युपजातनिशाशङ्कैश्चक्रवाकमिथुनैः परिहियमाणनीलोत्पलवनगहनम्, असकृत्पितामहपरिपूरितकमण्डलुपरिपूतजलम्, अनेकशो वालखिल्यकदम्बककृतसंध्योपासनम्, बहुशः सलिलावतीर्णसावित्रीभग्नदेवतार्चनकमलसहस्रम्, सहस्रशः सप्तर्षिमण्डलस्नानपवित्रीकृतम्, सर्वदा सिद्धवधूधौतकल्पलतावल्कलपुण्यीकृतोदकम्, उदकक्रीडादोहदागतानां च गुह्यकेश्वरान्तःपुरकामिनीनां मकरकेतुचापचक्राकृतिभिरतिविकटैरावर्तभिर्नाभिमण्डलैरापीतसलिलम्, क्वचिद्वरुणहंसोपात्तकमलवनमकरन्दम्, क्वचिद्दिग्गजमज्जनजर्जरितजरन्मृणालदण्डम्, क्वचिदभ्यस्यकवृषभविषाणकोटिखण्डिततटशिलाखण्डम्, क्वचिद्यममहिषशृङ्गशिखरविक्षिप्तफेनपिण्डम्, क्वचिदैरावतदशनमुसलखण्डितकुमुदखण्डम्, यौवनमिवोत्कलिकाबहुलम्, उत्कण्ठितमिव मृणालवलयालंकृतम्, महापुरुषमिव मीनमकरकूर्मचक्रप्रकटलक्षणम्, षण्मुखचरितमिव श्रूयमाणक्रौञ्चवनिताप्रलापम्, भारतमिव पाण्डुधार्तराष्ट्रकुलपक्षकृतक्षोभम्, अमृतमथनसमयमिव तीरावस्थितशितिकण्ठपीयमानविषम्[2], कृष्णबालचरितमिव तटकदम्बशाखाधिरूढहरिकृतजलप्रपातक्रीडम्, मदनध्वजमिव मकराधिष्ठितम्, दिव्यमिवानिमिषलोचनरमणीयम्, अरण्यमिव विजृम्भमाणपुण्डरीकम्, उरगकुलमिवानन्तशतपत्रपद्मोद्भासितम्, कंसबलमिव मधुकरकुलोपगीयमानकुवलयापीडम्, कद्रूस्तनयुगलमिव नागसहस्रपीतपयोगण्डूषम्, मलयमिव चन्दनशिशिरवनम्, असत्साधनमिवादृष्टान्तम्, अतिमनोहरमाह्लादनं दृष्टेरुच्छोदं नाम सरो दृष्टवान्।

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१ '–प्रविष्टसजलचरकाननशैल–' न. २ 'तीरकासारव–' न.

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Kâdambarî—Pûrvabhâga

NOTES

Verse 1. The principal sentence is अजाय नमः (Hail to the Birthless). अज is an epithet applied to the Supreme Spirit (Brahman) in the Upanishads; compare 'स वा एष महानज आत्मा' बृहदारण्यक 4.4.22; 'अजो नित्यः शाश्वतोऽयं पुराणः' कठोपनिषद् 2.18. All the words in the dative from रजोजुषे to त्रिगुणात्मने qualify अजाय. प्रजानां is to be connected with जन्मनि, स्थितौ and प्रलये. रजो...स्पृशे that (Brahman) assumes activity at the time of creating things (lit. beings), that manifests *Sattva* (goodness or enlightenment) in their continuance and that shows (lit. touches) *tamas* (darkness) in their destruction. रजो जुषते इति रजोजुट् (from ०जुष्) तस्मै. सत्त्वे वृत्तिः यस्य or सत्त्वं वृत्तिः (function, modification) यस्य. तमः स्पृशतीति तमःस्पृक् तस्मै. Brahman is unborn, unchanging and eternal. When in combination with Prakṛiti it assumes the character of a personal God, it is spoken of as creating, upholding and destroying. Prakṛiti is made up of the three Guṇas called सत्त्व, रजस् and तमस्. When रजस् predominates there is creation, when सत्त्व predominates the world continues and when तमस् is supreme, the world comes to an end. रजस् is conceived to be the active element of प्रकृति, सत्त्व as its enlightening and beatific element and तमस् as engulfing or clouding. Compare 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः। गुरु वरणकमेव तमः प्रदीपवच्चार्थतो वृत्तिः॥' सांख्यकारिका; अजोऽपि सन्नव्ययात्मा भूतानामीश्वरोऽपि सन्। प्रकृतिं स्वामधिष्ठाय संभवाम्यात्ममायया॥ गीता 4. 6. See मार्कण्डेयपुराण chap. 46 'ब्रह्मत्वे स प्रजाः सृष्ट्वा ततः सत्त्वातिरेकवान्। विष्णुत्वमेत्य धर्मेण कुरुते परिपालनम्॥ ततस्तमोगुणोद्रिक्तो रुद्रत्वे चाखिलं जगत्। उपसंहृत्य वै शेते त्रैलोक्यं त्रिगुणोऽगुणः॥' 14–15. सर्ग...हेतवे that (Brahman) is the cause of creation, subsistence and destruction. In the Upanishads and the Vedântasûtras, Brahman is described as that from which all beings proceed, whereby they live and wherein they merge. 'यतो वा इमानि भूतानि जायन्ते येन जातानि जीवन्ति यत्प्रयन्त्यभिसंविशन्ति तद्विजिज्ञासस्व तद्ब्रह्मेति' तैत्तिरीयोपनिषद् III. 1. त्रयीमयाय— त्रयी means the three Vedas, ऋग्वेद, यजुर्वेद and सामवेद. ब्रह्म is spoken of as त्रयीमय, because a correct knowledge of it can

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be had only by a study of the three Vedas *i. e.* ब्रह्म is वेदप्रतिपाद्य. There is another reason also. The Vedas are spoken of as the breath of Brahma. 'अस्य महतो भूतस्य निश्वसितमेतद्यदृग्वेदो यजुर्वेदः सामवेदः &c.' बृहदारण्यकोपनिषद् 4. 5. 11. Some explain त्रयी as referring to the Triad ब्रह्मा, विष्णु, and महेश. But that is not proper. The most usual sense of त्रयी is वेदत्रयी and the Triad has already been indirectly mentioned in the first half of the verse, as ब्रह्मा, विष्णु and महेश are respectively charged with the work of सर्ग, स्थिति and लय. 'त्रयी त्रिवेद्यां त्रितये' शाश्वतः. 'ऋग्यामूक्सामयजुषी इति वेदास्त्रयस्त्रयी' अमरः. त्रिगुणात्मने—that (Brahman) assumes the forms of the three Guṇas. प्रकृति which is constituted by the three Guṇas mentioned above is a शक्ति of Brahman and hence the latter is त्रिगुणात्मन्. Compare for the sense of the whole verse 'नमो विश्वसृजे पूर्वं विश्वं तदनु बिभ्रते । अथ विश्वस्य संहर्त्रे तुभ्यं त्रेधा स्थितात्मने ॥' रघु. 10. 16; 'नमस्त्रिमूर्तये तुभ्यं प्राक् सृष्टेः केवलात्मने । गुणत्रयविभागाय पश्चाद्भेदमुपेयुषे ॥' कुमारसंभवं II. 4. The metre of this and the following verses is वंशस्थ, which is defined as 'जतौ तु वंशस्थमुदीरितं जरौ.'

Verse 2. जयन्ति—the subject is °पांशवः (dust). For पांशु (*m*) we also often have पांसु. बाणासुरस्य मौलिना लालिताः (पांशवः) that were caressed by the crown (or head) of the demon Bâṇa. 'मौलिः संयतकेशेषु चूडामुकुटयोस्तथा' शाश्वतः. The demon बाण was a great devotee of शिव from whom he obtained the boon of meeting his equal in battle. *Vide* विष्णुपुराण 5. 33 and बृहत्कथामञ्जरी VII. 1. 66–67. When बाण said 'देव बाहुसहस्रेण निर्विण्णोऽहं विना रणम् ।', S'iva replied 'मा त्वरां ध्वजभङ्गस्ते यदा बाण भविष्यति । पिशिताशिजनानन्दं प्राप्स्यसि त्वं महारणम् ॥'. The story of Ushâ, the daughter of Bâṇa, and her lover अनिरुद्ध, is well-known. See 'उषानिरुद्धसमागममिव चित्रलेखादर्शितविचित्रसकलत्रिभुवनाकारम्' para 85 below. दशास्यः (दश आस्यानि मुखानि यस्य) रावणः तस्य चूडामणीनां चक्रं (circle, row) चुम्बन्ति इति चुम्बिनः (पांशवः). On the ten heads of रावण there must have been a row of ten crest-jewels. रावण also was a great devotee of शिव. He obtained a sword called चन्द्रहास by propitiating शिव. *Vide* रामायण उत्तरकाण्ड 16. सुराणां असुराणां च अधीशाः तेषां शिखाः चूडाः तासां अन्तेषु शेरते इति °शायिनः (पांसवः). When the lords of gods and demons bowed at the feet of S'iva, the dust of the latter's feet stuck to their crests. भवच्छिदः (भवं संसारं छिन्दन्तीति) destroying (the cycle of) births. By the favour of शिव, his

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devotee becomes free from the cycle of births and deaths *i. e.* from संसार. 'प्राप्तिसंसारसत्तासु जन्मशंकरयोर्भवः' शाश्वतः. We see from the हर्षचरित (उच्छ्वास II) that the author was a devotee of शिव.

Verse 3. The principal sentence is सः उपेन्द्रः जयति (glory to that Vishṇu). इन्द्रमुपगतः उपेन्द्रः. 'उपेन्द्र इन्द्रावरजश्चक्रपाणिश्चतुर्भुजः' अमरः. विष्णु became the younger brother of Indra as the son of कश्यप and अदिति when he assumed the वामन form. The reference in this verse is to the नृसिंहावतार of विष्णु. See भागवतपुराण VII. 3. 42 where कृष्ण says to वसुदेव and देवकी 'तयोर्वां पुनरेवाहमदित्यामास कश्यपात् । उपेन्द्र इति विख्यातो वामनत्वाच्च वामनः ॥'. *Vide* also रामायण I. 29. 16–17 where कश्यप chooses a boon 'पुत्रत्वं गच्छ भगवन्नदित्या मम चानघ ॥ भ्राता भव यवीयांस्त्वं शक्रस्यासुरसूदन ।.' Construe यः with चकार, the object of which is उरः. विभित्सया—Instru. sing of विभित्सा (भेत्तुमिच्छा). क्षणं लब्धं लक्ष्यं यया that obtained its target for a moment only *i. e.* that cast but a moment's glance. रिपोः = हिरण्यकशिपुदानवस्य. असृक्पाटलम् (1) red like blood; (2) red with blood. The poet indulges in a fancy (उत्प्रेक्षा) here. The might of Vishṇu is so great that merely by casting a moment's glance from his eye reddened by anger he, though far off in heaven (दूरतः), made the chest of his enemy असृक्पाटल (red like blood), as though it (उरः) burst of its own accord through fear (of the wrathful eye of विष्णु). The chest was blood—stained because it was torn by the nails of नृसिंह, but the poet fancies that it became blood—stained because it burst of itself through fear. An inflamed eye can be poetically spoken of as reddening the object on which it falls. हिरण्यकशिपु persecuted his son प्रह्लाद for being a devotee of Vishṇu. The latter assumed the man-lion form and killed हिरण्यकशिपु. See भागवतपुराण VII. chapters 5 and 8 for the story. The force of एव after दृशा is this:– विष्णु desiring to tear (विभित्सया) the chest of the demon did not employ sharp weapons for that purpose, but merely his eye.

Verse 4. भर्वोः—It is difficult to say who is referred to. The commentary in N reads भत्सोः and explains that भत्सु was the name of Bâṇa's teacher. Some read पित्रोः. Some explain भर्वोः as the *geni.* dual of भरु and Peterson approved of this (*vide* his notes p. 111). But this does not seem proper. If

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भरु refers to हरि and हर as the quotation cited by Peterson shows, then there is repetition, because शिव and विष्णु have been already glorified in the preceding verses. Besides the word चरणाम्बुजद्वयं shows that a single person is intended. It appears to us that whatever the name may be, the poet bows to the feet of his *guru*. भर्वोः would be the geni. sing of भर्वु. स...र्चनम् (*adj.* of ०द्वयं) that were honoured by the Maukhari kings wearing diadems *i. e.* they placed their crowned heads at his feet. For the Maukharis and their relations with Harsha, Bâṇa's patron, see our Introduction. समस्त...ङ्गुलि is an *adj.* of ०द्वयं. समस्ताः सामन्ताः तेषां किरीटानि एव वेदिका (raised seat) तस्याः विटङ्कः स एव पीठं तस्मिन् उल्लुठिताः (rolled, rubbed) अरुणाः अङ्गुलयः यस्य—the toes of which became red, being rubbed on the footstool (पीठं) made of the high platform of the crowns of all feudatory kings. The gems in the crowns of the kings on which his feet rested reddened the toes of Bâṇa's *guru*. विटङ्कः—dovecot; hence an elevated spot. 'कपोतपालिकायां तु विटङ्कं पुंनपुंसकम्' अमरः. We may also say that his toes were naturally red and were rubbed on the crowns of the chiefs when they bowed at his feet.

Verse 5. अकारणमाविष्कृतं वैरं तेन दारुणात्. Translate—who is there that is not afraid of the wicked that are pitiless because they manifest enmity without any cause and in whose mouth abuse (or calumny) hard to bear is always present as poison (in the mouth) of a serpent? The poison of a serpent also is सुदुःसह. Compare for the idea 'मृगमीनसज्जनानां तृणजलसन्तोषविहितवृत्तीनाम्। लुब्धकधीवरपिशुना निष्कारणवैरिणो जगति॥' भर्तृहरि; 'अहो खलभुजङ्गस्य विचित्रोऽयं वधक्रमः। अन्यस्य दशति श्रोत्रमन्यः प्राणैर्वियुज्यते॥'; 'विषधरतोऽप्यतिविषमः खल इति न मृषा वदन्ति विद्वांसः। यदयं नकुलद्वेषी सकुलद्वेषी पुनः पिशुनः॥' वासवदत्ता.

Verse 6. कटु...इव—In this half wicked persons are compared to fetters (शृङ्खला) with which a person is bound. Both cause sufficient (*i. e.* deep) pain. कटु क्वणन्तः (1) speaking harsh words; (2) producing a harsh sound. मलदायकाः (1) that throw dirt (*i. e.* that abuse and spread calumnies); (2) that cause stains on the feet. Iron fetters would make the skin dark. In the latter half good men are compared to

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jewelled anklets. सन्तः मनः हरन्ति the good charm the mind. साधुध्वनिभिः (1) by their good tones; (2) by sweet sounds. पदे पदे (1) at each word; (2) at each step.

Verse 7. सुधा...मृतम्—fascinating (हारि) poetic words do not go down the throat of the wicked, as nectar in the case of Râhu (the enemy of the Sun). The idea is that even charming poetry makes no impression on wicked men, as they have no appreciative heart. When the nectar churned out of the ocean was being distributed to the gods, Râhu disguised himself and tried to drink it along with the gods. The sun and the moon discovered this and informed Vishṇu who severed his head from the body. But as he had tasted a little of the nectar, the head became immortal and is supposed to wreak vengeance on the sun and the moon at the time of eclipses. *Vide* आदिपर्व chap. 19. सुभाषितम्—*lit.* fine speech *i. e.* poetic composition, saying pregnant with meaning. 'पुराणेष्वितिहासेषु तथा रामायणादिषु । वचनं सारभूतं यत्तत्सुभाषितमुच्यते.' तदेव सुभाषितमेव. हृदयेन धत्ते (1) puts into the heart, treasures it up; (2) wears on the chest. हरिः=विष्णुः. महारत्नम्=कौस्तुभाख्यं मणिम्. कौस्तुभ was one of the 14 jewels churned from the ocean and was placed on the chest by Vishṇu. 'कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः । तस्मिन्हरिः स्पृहां चक्रे वक्षोऽलंकरणे मणौ ॥' भागवतपु. VIII. 8. 5. The word is derived as कुं भुवं स्तुभ्नाति व्याप्नोति कुस्तुभः सागरः तत्र भवः कौस्तुभः. अतिनिर्मलम्—because it was produced from the waters of the ocean (and not dug out of a mine).

Verse 8. The principal sentence is कथा वधूरिव जनस्य हृदि रागं करोति. For the technical meaning of कथा see Introduction XXII–XXIII. Or it may mean simply 'tale, plot'. स्फुरन् कलः मधुरः आलापः (शब्दरचना) तस्य विलासः तेन कोमला charming or tender with the grace of bright and sweet composition (with कथा); स्फुरन् कलः आलापः विलासश्च ताभ्यां कोमला charming on account of bright and sweet tones and graceful dalliance (with वधूः). विलासः—शृङ्गारभावजा क्रिया. कौतुकं अधिकं यस्मिन् (*adj.* of रागं). करोति...धिकम् produces in the heart pleasure along with admiration or interest (with कथा); creates love in the heart (of the lover) along with admiration or curiosity. रसेन on account of the (prevailing) sentiment (with कथा); through (intense) love (with वधूः). Rasas are the prevailing senti-

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ments in a poetic composition. They are eight, शृङ्गार, वीर, करुण, हास्य, रौद्र, भयानक, बीभत्स, अद्भुत. Some add a ninth viz शान्त. शय्या a particular manner of composition (with कथा); bed (with वधूः). शय्या means 'such a collocation of words in a poetic work that no word can be substituted for another without marring the beauty of the work'. 'या पदानां परान्योन्यमैत्री शय्येति कथ्यते' प्रतापरुद्रयशोभूषण (वृत्ति-पदविनिमयासहिष्णुत्वाद्बन्धस्य पदानुगुण्यरूपा शय्या). The word occurs also in the हर्षचरित (Introductory verse 20) 'सुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः। शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः॥'. The अग्निपुराण says that शय्या is the same as मुद्रा 'अभिप्रायविशेषेण कविशक्तिं विवृण्वती। मुत्प्रदायिनी सा मुद्रा सैव शय्यापि नो मते॥' 342.26. The सरस्वतीकण्ठाभरण enumerates शय्या among शब्दालंकारs. अभिनवा new, wonderful, peerless; newly married. रसेन...वधूरिव—The idea is:—when a newly married wife approaches of her own accord the bed chamber of her husband being impelled by deep love (and not by her friends or others), the husband feels great love and admiration for her; so when a poet, being impelled by powerful feelings, allows them to overflow in a composition of matchless style that brooks no change of expression, the appreciative reader is pleased and lost in admiration.

Verse 9. In this verse कथाs are compared to large garlands (महास्रजः). The point of resemblance between the two here, as very often in Bâṇa, is that the same adjectives (in different senses) apply to both. The principal clause is कथाः महास्रजः इव कं न हरन्ति—whom do not Kathâs like large garlands captivate? The answer is that they captivate every good and appreciative person. Supply उपपादिताः after ०कुड्मलैः also. ०पमैः and नवैः qualify both पदार्थैः and ०कुड्मलैः. उज्ज्वलानि दीपकानि उपमाश्च येषु–in which the figures of speech called दीपक and उपमा are brilliant (with पदार्थैः); उज्ज्वलानां दीपकानां उपमा (सादृश्यं) येषां–that resemble bright lamps (with चम्पक buds). The चम्पक bup appears like the tapering flame of a lamp. The figure दीपक occurs when several things that are the matters to be described and others that are not the matters in hand are connected with one property or when several actions are connected with one object that is the matter in hand. 'सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्। सैव क्रियासु बहीषु कारकस्येति दीपकम्॥' काव्यप्रकाश X. Examples of the two varieties are 'मदेन भाति कलभः प्रतापेन महीपतिः' (कुवल-

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यानन्द) and 'दूरं समागतवति त्वयि जीवनाथे भिन्ना मनोभवशरेण तपस्विनी सा। उत्तिष्ठति स्वपिति वासगृहं त्वदीयमायाति याति हसति श्वसिति क्षणेन ॥' (साहित्यदर्पण). नवैः ever new (with पदार्थैः); fresh (with buds). पदानि अर्थाश्च (words and senses) पदार्थाः or पदानामर्थाः. A really poetic composition is lit up by ever new coruscations of imagination. प्रतिभा (poetic fire) is defined as 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता'. According to older rhetoricians like दण्डि and भामह, शब्द and अर्थ constitute काव्य. 'तैः शरीरं च काव्यानामलंकाराश्च दर्शिताः। शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥' काव्यादर्श I. 10; 'शब्दार्थौ सहितौ काव्यं' भामह I. 16. उपपादिताः composed; made or strung. निरन्तरैः श्लेषैः घनाः interwoven with thickly strewn puns (with कथाः); thick on account of their being woven without leaving any interstices (with स्रजः). श्लेष is a figure of speech and is of two kinds, शब्दश्लेष and अर्थश्लेष. In the first a particular word gives rise to two different senses, but if that word be omitted and its synonym be substituted, then the double meaning vanishes. For example take the half verse 'बालेवोद्यानमालेयं सालकाननशोभिनी.' Here the word साल० means सालकं (अलकैः कुन्तलैः सह) आननं तेन शोभिनी (with बाला) and also सालानां काननं तेन शोभिनी (with उद्यानमाला). If for सालक we substitute सकुन्तल, then the श्लेष vanishes. Bâṇa's works abound in शब्दश्लेषs. Bâṇa seems to have admired, like सुबन्धु, works full of श्लेष. In अर्थश्लेष even if we substitute a synonym, there are two meanings. Compare 'उदमयते दिङ्मालिन्यं निराकुरुतेतरां...वत वत लसत्तेजःपुञ्जो विभाति विभाकरः ॥' काव्यप्रकाश X (here a king named विभाकर and the Sun are both praised). Bâṇa appears to have heartily approved of the dictum of Daṇḍin 'श्लेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम्। भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ॥' काव्यादर्श II. 363. सुजातयः—शोभनाः जातयः यासु—in which there are fine figures of speech called जाति (with कथाः); in which there are fine jasmine flowers (with स्रजः). 'सुमना मालती जातिः' अमरः. जाति is another name for the figure of speech called स्वभावोक्ति. It consists in vivid descriptions of objects (particularly children, lower animals, aspects of nature) as they are in their various positions. 'नानावस्थं पदार्थानां रूपं साक्षाद्विवृण्वती। स्वभावोक्तिश्च जातिश्चेत्याद्या सालंकृतिर्यथा ॥' काव्यादर्श II. 8. See Bhoja's सरस्वतीकण्ठाभरण (III) and रुद्रट's काव्यालङ्कार VII. 30-31. Compare हर्षचरित (Introductory verse 8) for Bâṇa's ideal of high poetry 'नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः

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स्फुटो रसः । विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुर्लभम् ॥'. The com. in N explains जाति as a kind of metre. But this is not happy. There are very few verses in a कथा technically so called and so there is hardly any occasion for employing the जाति metres. A जाति metre is that which is regulated by the number of मात्रास (syllabic instants) and not by अक्षरs, as *e. g.* in आर्या, गीति &c. 'मात्राभिर्गणना यत्र सा जातिरिति काश्यप ।' अग्निपुराण chap. 337. 22.

Verse 10. बभूव—the subject is कुबेरनामा द्विजः. वात्स्यायनवंशे संभवः उत्पत्तिः यस्य. On the propriety of the word द्विजः the com. in N remarks 'द्विज इति च द्विजोत्कृष्टत्वसूचनार्थम् । यथा गजमात्रस्य दन्तवत्त्वेऽपि उत्कृष्टदन्ते दन्तीति प्रयोगः ।'. जगति or जगता गीताः गुणाः यस्य. अग्रणीः सताम् foremost among the good. अनेकगुप्तैः अङ्कितं पादपङ्कजं यस्य. The Guptas were an imperial house that ruled over almost the whole of Northern India in the 4th and 5th centuries of the Christian era. समुद्रगुप्त was the most famous of them. *Vide* the Introduction to the Gupta inscriptions by Dr. Fleet. The com. in N explains in a rather far-fetched manner 'अनेकेऽसंख्या ये गुप्ता गुप्तनामाङ्किता वैश्यशूद्रादयः' and quotes in support a verse which seems to be taken from the विष्णुपुराण 'शर्मान्तं ब्राह्मणस्योक्तं वर्मान्तं क्षत्रियस्य तु । गुप्तदासात्मकं नाम प्रशस्तं वैश्यशूद्रयोः ॥'. अंश...भुवः who was as if a portion of Brahmâ. कुबेर is so described on account of his intent application to the study of the four Vedas, which were supposed to have been promulgated from the four mouths of Brahmâ. *Vide* विष्णुपुराण I. 5. Compare हर्षचरित III 'तच्छ्रुत्वा बाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्यासपवित्रितमूर्तयः'; 'अतिविमलैश्च वेदार्थैरिव साक्षात्पितामहमुखादाकृष्टैः' कादम्बरी p. 130 of P; 'चतुर्मुखमुखकमलवासिभिश्चतुर्वेदैः' para 39 below.

Verse 11. The sentence is यस्य (कुबेरस्य) मुखे सरस्वती सदा उवास. The rest of the verse contains four adjectives qualifying मुखे. श्रुत्या (वेदाभ्यासेन) शान्तं कल्मषं पापं यस्य the sin of which was removed by (the study of) the Vedas. पुरोडाशेन पवित्रितः अधरः यस्य whose lip was purified by (partaking of) the leavings of sacrificial oblations. सोमेन कषायितं उदरं यस्य the inside of which (mouth) was rendered astringent by (drinking) Soma juice. The com. in N remarks 'सोमस्य किंचित्कटुत्वादिति भावः'. 'तुवरस्तु कषायोऽस्त्री' अमरः. समस्तानि शास्त्राणि (न्यायवेदान्तव्याकरणादीनि) स्मृतयश्च (मन्वादिप्रणीताः) ताभिः बन्धुरे मनोहरे. 'बन्धुरं सुन्दरे दृष्टं बन्धुरं नम्रवाचकम्'

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शाश्वतः. The four adjectives show that कुबेर made a profound study of the Vedas, offered oblations into fire, performed Soma sacrifices and mastered the various Smṛitis and lores like logic and grammar.

Verse 12. The principal sentence is यस्य गृहे वटवः यजूंषि सामानि च जगुः—in whose house students sang the Sâman verses and (recited) the Yajurveda. The word जगुः (perfect of गै) is more appropriate to the Sâmaveda than to the यजुर्वेद. Separate गृहे अभ्यस्त०. अभ्यस्तं समस्तं वाङ्मयं (literature) यैः. वाचो विकारः वाङ्मयम्. Affix मय is added in the sense of विकार and अवयव. 'एकाचो नित्यम्' वार्तिक on 'मयड्वैतयोर्भाषायामभक्ष्याच्छादनयोः' पा. 4. 3. 143. In ancient times there were 14 विद्याs, *viz.* four Vedas, six Angas, मीमांसा (पूर्व and उत्तर), न्याय, पुराण and धर्मशास्त्र. सारिकाभिः सह (बहुव्रीहि) ससारिकैः. निगृह्यमाणाः checked or found fault with. 'निग्रहो भर्त्सनाभिख्यो मर्यादां निग्रहं विदुः' शाश्वतः. Several generations of students had studied the Vedas in Kubera's house, so much so that even the parrots and *mainas* had mastered the correct text of the Vedas and interfered if the students committed a mistake in reciting them. Hence the boys learning there were afraid (शङ्किताः) of the parrots. The com. in N gives a strange explanation 'भवद्भिरशुद्धं पठ्यते वयं गुरुनिकटे कथयित्वा ताडनं कारयिष्यामः। ईदृशं शुकवचनमाकर्ण्य ते भीताः सन्तः पठन्ति वटवः'. Compare हर्षचरित II. para 1 'शुकसारिकारब्धाध्ययनदीयमानोपाध्यायविश्रान्तिसुखानि (भवनानि)'.

Verse 13. The sentence is ततः अर्थपतिः अभूत्. The com. in N. says 'ततः कुबेरादर्थपतिनामा पुत्रोऽभूत्'. But if we turn to the हर्षचरित (I) we find that कुबेर had four sons, अच्युत, ईशान, हर and पाशुपत, from the last of whom was born अर्थपति. So अर्थपति was the grandson of कुबेर and not son. It is strange that all reference to पाशुपत should have been omitted in this introduction. We may assume that the verse referring to पाशुपत is lost or that for some reason पाशुपत was omitted. Though no word like सुत or पुत्र occurs in the verse the similes suggest that अर्थपति was the son of कुबेर. हिरण्य...ण्डकात्—From the मनुस्मृति (I. 8–13) we learn that स्वयंभू desiring to create the world first produced water and cast the seed in it, which became the primordial golden egg. In that Brahmâ manifested himself as हिरण्यगर्भ,

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who created the heaven and the earth with the two halves of the egg. Compare हर्षचरित IV 'सिन्दूररेणुना पुनरुत्पन्नहिरण्यगर्भगर्भशोणितशोणाशमिव ब्रह्माण्डकपालमभवत्'. क्षपाकरः—the lord of the night *i. e.* the moon. The moon was one of the fourteen jewels churned out of the Milky ocean. सुपर्णः=गरुडः. विनता was the mother of गरुड. गरुड is said to have freed his mother from the slavery of कद्रू, her cowife, by offering the ransom of अमृत which he snatched from Indra after vanquishing the latter. द्विजन्मनां पतिः the chief among ब्राह्मण (with अर्थपति); the lord of birds (with सुपर्णः). 'दन्तविप्राण्डजा द्विजाः' शाश्वतः. The words द्विजन्मनां पतिः apply to the moon and हिरण्यगर्भ also. The moon is called द्विजराज. 'द्विजराजः शशधरो नक्षत्रेशः क्षपाकरः' अमरः. The reason is this :—There are Vedic passages like 'तस्मात्सोमो राजा ब्राह्मणानाम्'. The moon was also called सोम and came to be identified with सोम (the plant). The Vedas sprang from the mouth of हिरण्यगर्भ *i. e.* ब्रह्मा. The study of the Vedas is the special duty of द्विजs. Hence ब्रह्मा is द्विजन्मनां पतिः. The three similes suggest that अर्थपति was a great student of the Vedas, he had a charming personality like the moon and he was मातृभक्त (or a devotee of विष्णु) like गरुड.

Verse 14. The sense is नवाः नवाः शिष्यगणाः यस्य अधिकां श्रियं प्रचक्रिरे new bands of pupils gave him new glory. विसारि वाङ्मयं विवृण्वतः expounding the ever increasing lores. Though the विद्याs were only 14 in ancient times, the works on each विद्या were being multiplied every day. Drawn by his fame fresh troops of pupils came to him every day. उषस्सु श्रवणे लग्नाः bent on listening to him in the dawn (with गणाः). श्रवण may also mean 'study of the Vedas.' The dawn was the proper time for the study of the Vedas, as said in दक्षस्मृति 'प्रदोषपश्चिमौ यामौ वेदाभ्यासेन तौ नयेत् । प्रहरद्वयं शयानो हि ब्रह्मभूयाय कल्पते ॥'. श्रवणे लग्नाः placed on the ear (with ०पल्लवाः). नवा नवाः may be taken with पल्लवाः also.

Verse 15. The sentence is यः गजैरिव असंख्यैः मखैः सुखेन सुरालयं अजयत् who easily secured heaven by innumerable sacrifices as with elephants. Elephants enable a person to gain one's object or a battle. The three adjectives ०शोभितैः, ०मूर्तिभिः and यूपकरैः apply to both मखैः and गजैः. विधानेन संपादितं दानं तैः शोभिताः

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तैः that were adorned with gifts that were offered according to the prescribed rules; that (elephants) were adorned with ichor (दानं) brought about by (giving them) a special diet. In the हस्त्यायुर्वेद of पालकाप्य special diet is prescribed for fattening elephants and producing मद in them. 'विधानं हस्तिकवलः' वैजयन्ती. Compare माघ V. 51. 'उत्क्षिप्तहस्ततलदत्तविधानपिण्डलेहस्रुतिस्रपितवाहुरिभाधिराजम् ॥'. See also अग्निपुराण chap. 287 मदक्षीणस्य नागस्य पयःपानं प्रशस्यते । दीपनीयैस्तथा द्रव्यैः श्रृतो मांसरसः शुभः ॥ 26. स्फुरन्तः महावीराः (मखाग्नयः सुभटाः वा) तैः सनाथा मूर्तिः येषाम् that had brilliant sacrificial fires; that were ridden by brilliant warriors. यूपकरैः— यूपा एव कराः येषाम् that had the posts as their arms; यूपा इव कराः येषाम् whose trunks were (thick) like sacrificial posts.

Verse 16. The sentence is सः (अर्थपतिः) सुतोत्तमानां मध्ये चित्रभानुं तनयं अवाप. From the हर्षचरित we learn that अर्थपति had eleven sons of whom चित्रभानु was one. Vide Introduction II. सुतोत्तमानाम् of excellent sons. श्रुति...नाम् of those that were versed in the Vedas and Sâ'stras. स्फटिकोपलस्य उपमा यस्य (*adj.* of तनयं) who was (spotless and pure) like crystal. The reading of K. and the Calcutta editions स्फटिकोपलामलम् is not bad. स्फटिकोपलवत् अमलम् (with तनयं and कैलासम्); or स्फटिकोपलैः अमलम् (with कैलास). Mount Kailâsa also on which there is eternal snow is like crystal. क्षमाभृताम् of those that were patient by nature (with सुतोत्तमानाम्); among mountains. क्षमां पृथ्वीं बिभ्रति इति क्षमाभृतः (*nom. plu.* of क्षमाभृत्) पर्वताः. It was believed that the earth, which was at first unsteady, was steadied by the mountains. Compare 'भिषजो भूधरा इव भुवो धृतिं चक्रुः' हर्षचरित IV.

Verse 17. The sentence is यस्य महात्मनः (चित्रभानोः) गुणाः नृसिंहस्य नखाङ्कुराः इव द्विषन्मनः प्राविविशुः the virtues of that great man entered (made an impression on the hearts) (even) of his enemies like the claws of नृसिंह (which pierced the heart of the enemy हिरण्यकशिपु). °निर्गताः, °त्विषः and कृतान्तराः qualify both गुणाः and नखाङ्कुराः. सुदूरनिर्गताः (the fame of) which spread far and wide; that were grown long (with nails). कलङ्केन मुक्ता इन्दुकला तद्वत् अमला त्विट् (कान्तिः) येषां that were spotless like the digit of the moon free from the spot, that (nails) were bright like the spotless digit of the moon.

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Verse 18. The sentence is यस्य मलीमसः अध्वरधूमसंचयः निजं यशः शुक्लतरं चकार the dark mass of the smoke of whose sacrifices made his glory shine the more. Though the smoke of sacrifices is dark, his fame grew purer and purer by performing them. It is a convention among poets to represent यशः as white. This verse is a good example of विषमालंकार (where there is कार्यकारणगुणविरोध), for which see काव्यप्रकाश. दिशा...गतः (*adj.* of ०संचयः) that became the rebellious curl on the forehead of the (damsels *viz.*) the quarters. Smoke is dark and hence looks like a curl of hair. The smoke spread in all directions and hence the poet fancies it to be the curls of the women, the दिशः. अलीकं ललाटं तस्मिन् अलकाः कुन्तलाः तेषां भङ्गः (रचना) तस्य भावः ०भङ्गता ताम्. Usually we have अलिक in the sense of ललाट. If अलीक is taken in the sense of 'false', then the meaning will be 'that had the false appearance of the curl &c.' This is not a happy explanation. त्रयी वेदत्रयी एव वधूः तस्याः कर्णे तमालपल्लवः. Smoke is dark like the leaves of तमाल tree. तमाल leaves are placed by women on their ears and in their braids as ornaments. As the smoke arose in sacrifices where the Vedas were recited, it is spoken of as an ornament on the ear of the three Vedas.

Verse 19. The sentence is ततः (चित्रभानोः) बाणः इति सुतो व्यजायत. The two words ०श्मसः and ०विष्टपात् qualify चित्रभानु referred to by the word ततः. सरस्वत्याः पाणिः एव सरोजं कमलं तस्य संपुटः (cavity) तेन प्रमृष्टं होमे श्रमसीकराम्भः यस्य (०श्मसः is the ablative sing. of ०श्मस्) drops of whose perspiration due to fatigue in sacrifices were wiped away by the cavity of the lotus-like hands of सरस्वती. The poet means that सरस्वती as if in person waited upon चित्रभानु to wipe off his perspiration. यशसः अंशवः (किरणाः कान्तिर्वा) तैः शुक्लीकृतानि सप्त विष्टपानि (भुवनानि) येन who illuminated the seven worlds by the brilliance of his fame. The seven worlds are भूः, भुवः, स्वः, महः, जनः, तपः, सत्यम्.

Verse 20. The sentence is तेन द्विजेन इयम् अतिद्वयी कथा निबद्धा that Brâhmaṇa (Bâṇa) composed this unequalled Kathâ by his intellect. अतिद्वयी that has no equal (i e. that is so poor that all other Kathâs surpass it; also that is of such a high order that it has no equal). अतिद्वयी may also suggest 'surpassing the two Kathâs' (preceding बाण's) viz. the बृहत्कथा of गुणाढ्य

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and वासवदत्ता, both of which are eulogised in the हर्षचरित. ०कौण्ठ्यया, ०सान्धया and ०मुग्धया are three adjectives qualifying धिया. अक्षतं कण्ठस्य कौण्ठ्यं यस्याः *lit.* the dulness of whose throat is not removed *i. e.* whose intellect has not been able to remove the natural dulness of his speech. महान् मनोमोहः तेन मलीमसा अन्धा च तया dark and blinded by great infatuation (folly) of mind. Bâṇa says—It is sheer infatuation on my part to try to compose a work rivalling the कथाs of old. अलब्धः वैदग्ध्यविलासः यया सा ०विलासा मुग्धा च तया–that has not the grace of polish and is therefore simple. विदग्धस्य भावः वैदग्ध्यम् skill, refinement.

As to the authorship of these verses see Introduction XXI.

Para 1. The principal sentence is आसीत्...राजा शूद्रको नाम (l. 27). अशेषाः नरपतयः तेषां शिरोभिः समभ्यर्चितं शासनं यस्य whose orders were honoured with their heads (*i. e.* by bowing their heads or by placing them on their heads) by all kings. पाक... परः who was as if another Indra. The word ०शासनः suggests the comparison with पाकशासन. Indra also is the lord of gods. चतुर्णामुदधीनां माला मेखला (girdle) यस्याः. चतु...भर्ता lord of the earth girt by the four oceans (in the four directions). प्रतापः अनुरागश्च ताभ्यां अवनतं समस्तानां सामन्तानां चक्रं (मण्डलं) यस्य to whom the circle of all neighbouring chiefs bowed on account of his might and the attachment (they felt for him). We may also explain प्रतापे अनुरागः तेन &c. They bowed to him because of their admiration for his valour. समन्ते भवः सामन्तः. चक्रवर्तिनः लक्षणैरुपेतः endowed with the signs of a universal emperor. According to सामुद्रिकशास्त्र there were several peculiar signs found only on the bodies of चक्रवर्ति rulers, such as figures of चक्र, खड्ग, परशु on the hand, जालग्रथिताङ्गुलिकरत्व (referred to in the 7th Act of शाकुन्तल). Compare बृहत्संहिता 67. 47 'चक्रासिपरशुतोमरशक्तिधनुः-कुन्तसन्निभा रेखाः। कुर्वन्ति चमूनाथं &c'; 'शंखातपत्रशिविकागजाश्वपद्मोपमा नृपतेः॥' 45. *Vide* para 65 for a list of such signs. चक्रधरः—विष्णुः. करः कमलमिव तस्मिन् उपलक्ष्यमाणं शङ्खचक्रलाञ्छनं यस्य on whose lotus-like hand were to be seen the marks of a conch and quoit (with the king); in whose hands are to be seen the special marks *viz.* conch and discus (with विष्णु). लाञ्छनं=चिह्नम्. विष्णु has in his hands शंख and चक्र. The king had lines of शंख and चक्र on the hand. हरः=शिवः. जितः मन्मथः मदनः येन. The king kept the passion

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of love under restraint. S'iva burnt to ashes मदन when the latter, in order to help the gods in their wars against तारक, who was destined to be killed by the son of शिव, tried to influence शिव who was engaged in meditation. गुहः = कार्तिकेय or षडानन. अप्रतिहता शक्तिः यस्य whose prowess was irresistible (with the king); whose weapon was unfailing or unimpeded. शक्तिः a missile or weapon. कार्तिकेय is called शक्तिधर. In the case of a king, शक्ति is three-fold *viz.* प्रभुशक्ति (that is, the might of the king due to his resources and his power of punishment), उत्साहशक्ति (a king's innate energy) and मन्त्रशक्ति (the power due to the counsel and secret policy settled in conjunction with trusted ministers). कमलयोनिः=ब्रह्मा (because he springs from the lotus in the navel of विष्णु). विमानीकृतं राजहंसमण्डलं (राजानः हंसाः इव तेषां मण्डलं) येन who deprived the circle of swan-like kings of their pride (by conquering them). विगतः मानः यस्य स विमानः, अविमानः विमानत्वेन संपन्नः कृतः विमानीकृतः, according to 'अभूततद्भाव इति वक्तव्यम्' वार्तिक on 'कृभ्वस्तियोगे संपद्यकर्तरि च्विः' पा. 5. 4. 50. वि...मण्डलः (with ब्रह्मा) means 'who made the circle of swans his conveyance'. The वाहन of ब्रह्मा is हंस. Compare हर्षचरित VII 'विश्रान्तमिव विततपक्षतिना वियति पितामहविमानहंसयूथेन'. 'विमानं देवतायाने सप्तभूमे च वेश्मनि' शाश्वतः. लक्ष्मीप्रसूतिः the source of wealth *i. e.* who bestowed wealth on others (with the king); from which लक्ष्मी sprang (with जलधि). लक्ष्मी was one of the fourteen jewels churned out from the ocean. भगीरथपथेन प्रवृत्तः who followed the path of भगीरथ *i. e.* who was as pious and as stubborn in his purpose as भगीरथ was (with शूद्रक); that flowed by the path indicated by भगीरथ (with गंगाप्रवाह). While searching for the sacrificial horse of सगर carried away by Indra, Sagara's sons dug the earth and met Kapila, whom they took to be the thief. They were burnt to ashes by the wrath of कपिल. It was found that their salvation could be effected only if their ashes were watered by the celestial Ganges. Neither सगर, nor his grandson अंशुमान्, nor his great-grandson दिलीप could do any thing to bring down the Ganges from heaven. दिलीप's son भगीरथ practised severe austerities and succeeded in bringing down the Ganges from heaven. The Ganges fell on the head of S'iva and after various adventures (in which भगीरथ's patience and perseverance were tried to the utmost) भगीरथ succeeded in

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washing the ashes in the holy waters of the Ganges. The Ganges is said to have followed the track of भगीरथ's chariot. *Vide* रामायण बालकाण्ड chap 38–44 for the story in detail. 'भगीरथरथस्यानु स्रोतसैकेन दक्षिणाम् ॥' मार्कण्डेयपुराण 56. 12. 'भगीरथो हि राजर्षिर्दिव्यं स्यन्दनमास्थितः ॥ प्रायादग्रे महाराजस्तं गङ्गा पृष्ठतोऽन्वगात् ।' बालकाण्ड 43. 30–31. प्रतिदिवसं (दिवसे दिवसे इति प्र०) उपजायमानः उदयः यस्य. The Sun rises (उदय) everyday. The king's prosperity went on increasing from day to day. सकलभुवनेन उपजीव्यमाना पादयोः छाया यस्य (with शूद्रक) on the shade (*i. e.* protection) of whose feet depended the whole world. सकलभुवनैः उपजीव्यमाना पादानां (प्रत्यन्तपर्वतानां) छाया यस्य (with Meru) on the shade (or brightness) of the neighbouring of hills which all the worlds depend or subsist. According to Pauranic geography, Meru is a mountain of gold in the centre of the world with its seven द्वीपs. The Sun, the Moon and the stars were supposed to revolve round Meru. Being round Meru and revolving round it, the भुवनs are spoken of as depending on the ranges of मेरु. See व्यासभाष्य on योगसूत्र III. 25 'सप्तद्वीपा वसुमती यस्याः सुमेरुर्मध्ये पर्वतराजः...तस्य सूर्यप्रचाराद्रात्रिंदिवं लग्नमिव वर्तते' and भागवतपुराण 5.22. दिग्गजः—It was supposed that there were eight guardian elephants of the quarters. 'ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः। पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥' अमरः. अनवरतं प्रवृत्तं दानं तेन आर्द्रीकृतः करः यस्य whose hand was wet with gifts that were constantly flowing; whose trunk was wet with ichor that was ceaselessly flowing from his temples. A gift was made with water. कर्ता...र्याणाम् He (the king) did wonderful things. आ...शास्त्राणाम् he performed sacrifices and was the mirror of all S'âstras. He had mastered the S'âstras so well that they could be seen in their true nature in him as in a mirror. कलानाम्—There were 64 *kalas*, such as dancing, singing, painting etc. He studied and encouraged all arts. कुलभुवनम् home. आग...रसानाम् He was the source of the nectarial delights of poetry *i. e.* he inspired poets to compose delightful poems or he himself composed such poems. उत्पा...मण्डलस्य to his circle of friends, he was the source of prosperity. The orb (मण्डल) of the sun also rises from behind the fabulous mountain in the east called उदयगिरि. उत्पा...जनस्य he (the king) was the comet of evil to his enemies. The rise of a comet (केतुः) was supposed to forebode evil to people. उत्पातः an evil omen. Compare

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'उपप्लवाय लोकानां धूमकेतुरिवोत्थितः' कुमारसंभव II. 32; 'ग्रहीष्यसि सकलपृथ्वीपतिप्रलयोत्पातमहाधूमकेतुं मान्धातेव...कार्मुकं ककुभां विजये' हर्ष० VI. प्रव... बन्धानाम् he started the sessions (or meetings) of learned men. 'समज्या परिषद् गोष्ठी सभासमितिसंसदः' अमरः. गोष्ठी was somewhat like a literary meeting or club in ancient India. Compare हर्षचरित I. para 1 'अन्याश्च निरवद्या विद्यागोष्ठीर्भावयन्'. 'समानविद्यावित्तशीलबुद्धिवयसामनुरूपैरालापैरेकत्रासनबन्धो गोष्ठी'. रसिक a man of taste (literary). प्रत्या...भ्मताम् He threw into the background (*i. e.* he eclipsed) all archers. 'प्रत्यादेशो निराकृतिः' अमरः. धौरेयः—धुरि भवः (from धुर्+affix ढक्, according to 'धुरो यड्ढकौ' पा. 4. 4. 77 धुर्यः, धौरेयः). साहसिक bold man. वैनतेयः=गरुडः. वि...जननः—विनतानां नम्राणां आनन्दजननः; विनतायाः आ०—who caused delight to the humble (with शूद्रक); who delighted (his mother) विनता (with वैनतेय). वैन्यः son of वेन *i. e.* पृथु. चापकोट्या समुत्सारिताः अरातिकुलाचलाः येन. अरातयः शत्रवः कुलाचलाः इव (with शूद्रक); अरातयः इव (अरातिसदृशाः) कुलाचलाः कुलपर्वताः. शूद्रक uprooted his enemies that were like mountains with the end of his bow. Formerly mountains were rebellious and covered the earth just as they pleased; consequently no corn grew and people were starved. पृथु levelled the earth by casting away the mountains with his bow and made the earth fertile. *Vide* विष्णुपुराण I. 13. 'तत उत्सारयामास शैलान् शतसहस्रशः। धनुष्कोट्या तदा वैन्यस्तेन शैला विवर्धिताः॥' 82. Compare 'पृथ्वीमिव समुत्सारितमहाकुलभूभृद्व्यतिकराम्' कादम्बरी p. 189 of P and the 2nd verse of हर्षचरित IV. There are seven principal mountains called कुलपर्वतs. 'महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः। विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः॥' वायुपुराण 45. 88.

Para 2—P. 2 l. 28–P. 3 l. 17. निर्भिन्नं अरातीनां शत्रूणां हृदयं येन. विरचितः नारसिंहरूपस्य आडम्बरः येन (*adj.* of वासुदेवम्)—who had to make the grand preparation of assuming the man-lion form. 'आडम्बरः समारम्भे गजगर्जिततूर्ययोः' शाश्वतः. एकविक्रमेण (केवलेन विक्रमेण) आक्रान्तं सकलं भुवनतलं येन who subdued the whole world by his prowess alone. विक्रमत्रयेन आयासितं (वासुदेवम्) who was worried by having to take three steps. This is a reference to the वामनावतार of विष्णु. Bali was a powerful but generous demon. At the request of the gods, Vishṇu assumed the form of a dwarf mendicant and begged Bali to give him as much space as would be covered by his three steps. When Bali granted his request, he assumed a mighty form, covered the heaven and

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earth in two steps, planted the third on Bali's head and thrust him into पाताल. See रामायण बालकाण्ड chap. 29. जहास इव—The poet indulges in a fancy here. शूद्रक laughed at विष्णु on account of his superiority to the latter in two respects, *viz.* firstly, by the terror of his *very name*, he broke the hearts of his *numerous enemies*, while Vishṇu had to assume a strange form and to employ nails to burst the heart of a *single* enemy; and secondly by एकविक्रम (which also means one step) he subdued the three worlds, while विष्णु had to take three steps. The other reading विक्रमत्रयासितभुवनत्रयं (विक्रमत्रयेण आयासितं भुवनत्रयं येन) is not so good as the one in the text. अतिक्रान्ताः कुनृपतयः तेषां सहस्रं तस्य संपर्केण कलङ्कः तम्. कृपाणस्य धारा एव जलं तस्मिन्. यस्य...लक्ष्मीः in the water of whose sword-edge long dwelt royal glory *i. e.* with his sword he secured glory and retained it long. A sword with a fine edge is said to have 'fine water'. One that is besmirched with mud washes it in pure water. The poet fancies that लक्ष्मी dwelt in the water of his edge to wash off the stain adhering to her by long association with former bad kings. यश्च...नारायणस्य—connect वसता (1. 4) with all instrumentals like धर्मेण, यमेन &c. With nouns in the feminine like भुवा we have to understand वसन्त्या by the लिंग-विपरिणाम process. मनसि धर्मेण वसता—In his mind dwelt धर्म *i. e.* he was always thinking of righteous actions. कोपे यमेन—He was, when angered, destructive like यम. प्रसादे धनदेन—When pleased with anyone he showered riches on him like कुबेर. प्रतापे...शशिना his prowess burnt enemies like fire, the earth rested on his arm (*i. e.* he single-handed bore the responsibility of the kingdom), that man became glorious on whomsoever he cast his eye, सरस्वती dwelt in his speech, his face was delightful like the moon. बले...सवित्रा he had the *irresistible* strength of the wind, his intellect was like that of बृहस्पति (the teacher of the gods), he had the beauty of Cupid and the brilliance of the sun. As the king had धर्म, यम, अग्नि &c. in himself in the way explained above he was सर्वदेवमय and also appeared in various aspects. प्रकटिता विश्वरूपाकृतिः येन. This is a reference to chapter eleven of the भगवद्गीता styled विश्वरूपदर्शनयोग. कृष्ण there showed his universal form to अर्जुन and pointed out the identity of himself with all the gods and various objects.

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अनुकरोति नारायणस्य—This is present; in order to give it the sense of the past, we want the word स. See Introduction X (first footnote). कृ with अनु 'to imitate' governs the genitive or accusative. The next sentence is यस्य च...कृपाणेनाकृष्यमाणा समीपमसकृत् आजगाम राजलक्ष्मीः. मदेन कलानि (मनोहराणि) करिकुम्भपीठानि (the broad temples of the elephants of his enemies) तेषां पाटनं (breaking, splitting). आचरतः qualifies यस्य. लग्नानि स्थूलानि मुक्ताफलानि यस्मिन्. He rent asunder the temples of elephants with his sword, on which stuck pearls found in them. It was believed that pearls were found in the temples of elephants, in bamboos &c. 'द्विपभुजगशुक्तिशङ्खाभ्रवेणुतिमिसूकरप्रसूतानि। मुक्ताफलानि तेषां बहु साधु च शुक्तिजं भवति॥' बृहत्संहिता 81.1. निष्ठ्यूताः (exuded) धाराजलबिन्दवः तेन दन्तुरः (uneven) तेन. 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिषु' मेदिनी. दृढ...दन्तुरेणेव—the pearls from the temples of elephants stuck to his sword-blade; the poet fancies that the bright pearls were the drops of water on the blade oozing out because the sword-handle was firmly gripped in the hand. कृपाणेनाकृष्यमाणा—he drew राजलक्ष्मी towards him by his sword *i. e.* by his personal valour. सुभटानां (शत्रुवीराणां) उरांसि एव कपाटानि तेभ्यः विघटितानि (severed) कवचसहस्राणि तेषां अन्धकारः तन्मध्ये वर्तते इति वर्तिनी. The dark iron armour severed from the chests of hostile warriors is fancied to be darkness in which लक्ष्मी is wrapped up. लक्ष्मी was as if confined within the armour of the warriors of the king's enemies. When that armour was rent asunder, she could freely approach him. °दुर्दिनासु—करिणां करटाः (गण्डाः) तेषां तटेभ्यः गलितं मदजलं तस्य आसारः (shower) तेन दुर्दिनं (raining or cloudy day) यासु—*adj.* of निशासु. 'काकेभगण्डौ करटौ' अमरः. अभिसारिका a lady who out of intense love goes out to meet her lover at an appointed place. 'हित्वा लज्जां समाकृष्टा मदेन मदनेन या। अभिसारयते कान्तं सा भवेदभिसारिका॥' भरत's नाट्यशास्त्र chap 22.206. 'कान्तार्थिनी तु या याति संकेतं साभिसारिका' अमरः. समर...लक्ष्मीः Glory (or Victory) came to him often on nights of battle like an अभिसारिका. An अभिसारिका meets her lover protected by the darkness of night and in spite of storm and rain. Here the iron armour supplies the darkness and the shower of ichor the storm and rain. The reading असकृत् is better. It suggests that the king was the victor in numerous battles. If we read सकृत्, the plural समरनिशासु loses all its force. प्रतापानलः प्रतापः

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एव अनलः. यस्य च...जज्वाल–the idea is:—शूद्रक, by the devastating fire of his prowess, uprooted his enemies. The hearts of their widows day and night pined for their departed lords. The poet speaks of this as 'his प्रतापानल burnt day and night in the hearts.' Then the poet fancies that the reason why his प्रतापानल flamed forth in their hearts is that it wanted to burn even the husbands that the ladies enshrined in their hearts. The force of अपि after हृदयस्थितान् is this that the husbands were now no longer living in flesh and blood but were only cherished in the hearts by their widows. His प्रतापानल could not brook the presence of his enemies even in the hearts of their wives. यस्मिंश्च...परिपालयति—these are locatives absolute. जितं जगत् येन (*adj.* of यस्मिन्). The idea in the sentence is that while king शूद्रक ruled certain things were found in certain places and nowhere else. Connect all *nom. plurals* with प्रजानां आसन् (l. 15)—occurred among the subjects. चित्र...संकराः—वर्णसंकर existed only in painting. वर्णसंकरः mixture of colours; intermixing of the different castes. There were four Varṇas (ब्राह्मण, क्षत्रिय, वैश्य and शूद्र). Although at one time marriages between persons of different *varṇas* in the अनुलोम order were allowed, in course of time this came to be looked down upon and was prohibited. रतेषु ...ग्रहाः seizing of hair occurred only in sexual unions (and not in brawls and affrays). This sentence contains fine examples of the figure of speech called परिसंख्या, most of which are based on श्लेष. When with or without a query, there is, owing to the express mention of a thing, the exclusion of something else similar to it, whether that exclusion be expressed or implied, there is परिसंख्या. 'प्रश्नात्प्रश्नतो वापि कथिताद्वस्तुनो भवेत् । तादृगन्यव्यपोहश्चेच्छाब्द आर्थोऽथवा तदा ॥ परिसंख्या' &c. साहित्यदर्पण X. So there are four varieties, I where a question is asked and there is express exclusion; II where a question is asked and there is implied exclusion; III where there is no question and there is express exclusion of things similar; IV where there is no question and only implied exclusion. The present sentence is an example of the fourth variety. Examples of the first three are किं भूषणं सुदृढमत्र यशो न रत्नम्; किमाराध्यं सदा पुण्यं; भक्तिर्भवे न विभवे. काव्ये...बन्धाः—दृढबन्ध (I. tight fetters or severe imprisonment; II. well-knit composition) occurred only in poems. No one

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committed crimes and so there was no occasion to imprison any one. बन्ध means पदरचना (arrangement of words) according to काव्यालंकारसूत्रवृत्ति of वामन (III. 1. 4). दृढ is opposed to शिथिल. By दृढत्व the author seems to be speaking of what is called ओजस् in काव्य, which वामन defines as 'गाढबन्धत्वमोजः' (III. 1. 5) and which दण्डी (काव्यादर्श I. 80) defines as समासभूयस्त्व—a profusion of compounds. शास्त्रेषु चिन्ता–Reflection only as to शास्त्र; there was no चिन्ता (anxiety or worry) about other matters such as earning one's livelihood. विप्रलम्भाः=वियोगाः. Separation existed only in dreams and not in actual life. There were no premature deaths due to pestilence and hence no harrowing separations. कनकदण्डाः fines in gold; golden rods. Umbrellas had golden rods; but as no one transgressed the law, fines had not to be paid. प्रकम्पाः fluttering (in the wind); quaking (through fear). रागविलसितानि (1) various modifications of musical modes; (2) the (evil) manifestations of passion. The रागs in music are six. करिषु among elephants. मदविकाराः the effects of being in rut; the effects of arrogance or pride. गुणच्छेदाः the breaking of strings; the loss of virtues. गवाक्षेषु in windows. गवाक्षः—गवामक्षि इव—according to 'अक्ष्णोऽदर्शनात्' पा. 5. 4. 76 (अचक्षुःपर्यायादक्ष्णोऽच् स्यात्समासान्तः). जालमार्गाः latticed outlets (for smoke &c); deceitful methods. 'गवाक्षवृन्ददम्भेषु जालं मत्स्यादिबन्धने' शाश्वतः. कलङ्काः spots or darkness; disgrace. Only the moon, swords and armour had darkness (or dark spots), but no disgrace was brought on any family by the misdeeds of a member. रति... प्रेषणानि sending of messengers only in lover's disputes (and not between warring nations or combatants). शार्य...गृहाः empty houses (squares) existed only in chessmen and dice. No houses became empty by people migrating through oppression or no houses were empty through extinction of progeny. 'अक्षोपकरणं शारिः' शाश्वतः. The reference is to the game called in Marathi सोंगट्याचा डाव. There are on the board in this game many vacant squares. अक्षाः dice. The reading न प्रजानामासन् is not good. We can construe it only in this way तस्मिन् राजनि महीं परिपालयति चित्रकर्मसु वर्णसंकराः आसन् न प्रजानाम्. But the sense is better if we leave the exclusion of things to be implied in the various cases. यस्य...हृदयम्—who was afraid only of the next world (and not of enemies). वक्रताऽभङ्गे—there was भङ्ग (crookedness) only in the

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tresses of the ladies of the harem (and no defeat or reverse for the king or the people). नू...मुखरता only the anklets resounded (but the people were not loquacious). करग्रहणम् taking the hand (in marriage); levying tribute. अन...पातः tears were shed because of the smoke from the sacrifices going on ceaselessly (and not because of bereavements). कशाभिघातः strokes of the lash. People were not whipped, but only horses. मकर...ध्वनिः only Cupid twanged his bow (and not fighting warriors). The king had silenced all strife. Cupid is styled पुष्पधन्वा.

Para 3. P 3–ll. 18–22. The sentence is तस्य राज्ञः...विदिशाभिधाना नगरी राजधानी आसीत् a city named विदिशा was the capital of that king. विदिशा is modern Bhilsa in central India, where ancient Buddhist remains have been found. कालिदास in his मेघदूत refers in eulogistic terms to विदिशा. कलिकालात् भयं तेन पुञ्जीभूतं कृतयुगं तत् अनुकरोति इति °नुकारिणी. कृतयुग—There are four युगs, कृत, त्रेता, द्वापर and कलि. धर्म is fullest and at its highest in कृतयुग and decreases by one quarter in each of the next three. So कलि has only one quarter of धर्म and three quarters of अधर्म. The capital was so devoted to धर्म that it seemed as if it was कृतयुग that reigned there. One that is afraid contracts his limbs. कृतयुग instead of spreading over the whole world contracted itself to the size of the capital. 'चतुष्पात्सकलो धर्मः सत्यं चैव कृते युगे। नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते॥ इतरेष्वागमाद्धर्मः पादशस्त्ववरोपितः। चौरिकानृतमायाभिर्धर्मश्चापैति पादशः॥' मनुस्मृति I. 81–82. त्रिभु...विस्तीर्णा—the city was so large that it seemed as though it were the source of the three worlds. मज्जन्त्यः (bathing) मालवविलासिन्यः (the beautiful ladies of Malva) तासां कुचतटैः आस्फालनं (striking or dashing against) तेन जर्जरिताः (shattered) ऊर्मिमालाः यस्याः (*adj.* of वेत्रवत्या). जला...सलिलया—जलावगाहनाय आयाताः जयकुञ्जराः तेषां कुम्भेषु (मूर्धसु) सिन्दूरं तेन सन्ध्यायमानं सलिलं यस्याः the waters of which were tinged red by the vermilion on the foreheads of excellent elephants that came to plunge in its water. सन्ध्या इव आचरति सन्ध्यायते. जयकुञ्जर an elephant that ensured victory in battle. उन्मदं कलहंसकुलं तस्य कोलाहलेन मुखरितं (resounding) कूलं (तीरं) यस्याः. वेत्र...गता surrounded by the river वेत्रवती (modern Betva that falls into the Jumna).

Para 4. The sentence is स तस्यां (राजधान्यां)...राजपुत्रैः सह रममाणः प्रथमे वयसि सुखं अतिचिरं उवास (P. 4 l. 3). अवजितं अशेषं भुवन-

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मण्डलं येन सः ०मण्डलः तस्य भावः ०मण्डलता तया. विगतः राज्यचिन्ताभारः यस्य सः ०भारः स चासौ निर्वृतश्च happy as he was free from the burden of the cares of (looking after) the kingdom. द्वीपान्तरेभ्यः (अन्यत् द्वीपं द्वीपान्तरं) आगताः अनेकभूमिपालाः तेषां मौलीनां मालाः ताभिः लालितं (caressed) चरणयुगलं यस्य. वलय...वहन् bearing the burden of the earth (*i. e.* of protecting the earth) on his arm easily as if it were a bracelet. वलयs are worn on the left arm by males. He deemed the protection of the earth such a light task. अमरगुरुं= बृहस्पतिम्. अनेक...गतैः who were many and hereditary (and not recent). असकृत् आलोचितं (studied) नीतिशास्त्रं तेन निर्मलानि मनांसि येषाम्. अलुब्धैः not greedy. प्रबुद्धैः enlightened. समानाः वयोविद्यालंकाराः येषाम् whose age, learning and decorations were the same as those of the king. This and the following words in the instrumental (plural) qualify राजपुत्रैः (p. 4 l. 2). अने...द्भूतैः sprung from various families of crowned kings. अखिलानां कलानां कलापः (समूहः) तस्य आलोचनेन कठोरा परिणता (mature) मतिः येषाम्. अतिप्रगल्भैः very bold or ready-witted. 'प्रगल्भः प्रतिभान्विते' अमरः. कालविद्भिः who knew the proper time to do a thing. प्रभावेण अनुरक्तं हृदयं येषाम् whose hearts were attached to the king on account of his valour. अश्लील...कुशलैः who were clever in jokes that were not low or indecent. इंगिता...वेदिभिः who understood (the correct indications of) appearances and gestures. It should be noted that Amarasiṃha gives आकार and इंगित as synonyms. 'आकारस्त्विंग इंगितम्' 'आकाराविङ्गिताकृती' अमरः. But it is usual for rhetoricians (आलंकारिकs) to make a difference between the two, as in defining the figure सूक्ष्म. 'इंगिताकारलक्ष्योऽर्थः सौक्ष्म्यात् सूक्ष्म इति स्मृतः ॥' काव्यादर्श II. 260. इंगित means चेष्टा (gestures that suggest the inner feeling) and आकार 'posture or appearance' (अवयवसंस्थानम्). आख्यानकं—The com. in N explains this as चूर्णक. वामन in his काव्यालंकारसूत्र speaks of चूर्ण as 'अनाविद्धललितपदं चूर्णम्' I. 3. 24 (वृत्ति—अनाविद्धानि अदीर्घसमासानि ललितान्यनुद्धतानि पदानि यस्मिन्). आख्यानक—seems to be a tale told in simple and charming language. For आख्यायिका, see Introduction XXII–XXIII. आलेख्यं drawing. व्याख्यानं-exposition. Compare 'न केवलं चर्चापदानि व्याख्यानं वृद्धिः आत् ऐजिति । किं तर्हि । उदाहरणं प्रत्युदाहरणं वाक्याध्याहार इत्येतत्समुदितं व्याख्यानं भवति' महाभाष्य (Kielhorn vol. I p. 11). अतिकठिनाः पीवराः (fleshy, rounded) स्कन्धोरुबाहवः येषाम् (shoulder, thighs and arms). असकृत् अवदलिताः समदानां रिपुगजघटानां पीठबन्धाः यैः that

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had often shattered (अवदलित) the broad foreheads of arrays (घटा) of enemy elephants that were in rut. 'करिणां घटना घटा' अमरः. केसरिकिशोरकैरिव resembling young lions. The princes are compared to young lions, as the latter also tear away the temples of elephants. विक्रमै...हारिभिः although their only passion was valour, yet they behaved with courtesy. Though they were brave young men, still they were courteous. विक्रमः एव एकः रसः येषाम्. विनयेन व्यवहरन्तीति तैः. आत्मनः refers to शूद्रक. प्रथमे वयसि in the prime of life. तस्य—connect with सुरतसुखस्योपरि द्वेष इवासीत् he seemed to have as if an aversion to sexual pleasures. अति...सत्त्वतया these two words give the reasons why he entertained an aversion to such pleasures. अति...तया—because he wished to be a great conqueror and because he had powerful vitality (or noble aspirations). Compare 'असमाप्तजिगीषस्य स्त्रीचिन्ता का मनस्विनः। अनाक्रम्य जगत्कृत्स्नं नो सन्ध्यां भजते रविः॥' राजतरंगिणी IV. 441 (quoted in the अलंकारसर्वस्व) and 'सिंहो बली द्विरदसूकरमात्रभोजी संवत्सरेण रतिमेति किलैकवारम्। पारावतः खरशिलाकणमात्रभोजी कामी भवत्यनुदिनं वद कोऽत्र हेतुः॥' भर्तृहरि. तृण...कलयतः who looked upon all women with their petty thoughts as grass. लघुवृत्ति (1) light or frivolous in thoughts and ideas (with स्त्रैण); light in weight (with grass). स्त्रैणं=स्त्रीणां समूहः according to 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा. IV. I. 87. संता...क्षितस्यापि—although his ministers, desirous to see the continuance of his line, expected him (to be given up to pleasures of youth). सत्यपि अवरोधजने in spite of the fact that he had a harem. 'शुद्धान्तश्चावरोधः स्यात्' अमरः. The locatives from ०विभ्रमे to ०हारिणि qualify ०जने. रूपेण विलासैश्च उपहसिताः रतेः (मदनप्रियायाः) विभ्रमाः (amorous gestures) येन. अन्वयवति (*lit.* possessed of) born of a noble family. हृदयहारिणि (*loc. sing.* of ०हारिन्) captivating the heart. The sentence is स कदाचित्.....संगीतकप्रसङ्गेन कदाचित् ... मृगयाव्यापारेण ... वनितासंभोगसुखपराङ्मुखः ... दिवसमनयत्—the king passed the whole day, not in dalliance with the ladies of the harem but in various other occupations detailed in the sentence. अनवरतं दोलायमानं (swinging, moving to and fro) रत्नवलयं यस्य—Even now rich men wear golden and jewelled bracelets on their left forearms. When playing on the मृदङ्ग, his bracelets would move backwards and forwards. दोलायमान is *pr. p.* of the denominative verb दोलायते—दोला इव आचरति. घर्घरिकायाः आस्फालनं (beating, striking) तेन प्रकम्पः तेन झणझणायमानः मणिकर्णपूरः

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(jewelled ear-ornament) यस्य. स्वय...वाद्यः—explains why his वलय began to move to and fro. घर्घरिका is a small bell used as an ornament. When he began to play on the मृदङ्ग, the bell attached to his ear-ornament struck against it and made it vibrate and produce a sound. घर्घरिका also means 'a musical instrument'. If घर्घरिका means वादित्रदण्ड (stick for playing upon an instrument) as हेमचन्द्र says then the meaning is 'in beating with a stick the मृदङ्ग his कर्णपूर was set in motion'. झणझणायमान is an onomatopoetic word. संगीतकम्—is a combination of the three *viz.* गीत, वाद्य and नृत्य. Connect all instrumentals like ०प्रसंगेन with दिवसमनयत्. अविरलं विमुक्तः शराणां आसारः (वृष्टिः) तेन शून्यीकृतं काननं येन who emptied the forest (of wild beasts) by an incessant shower of arrows. आबद्धं विदग्धमण्डलं येन who gathered together an assembly of cultured men. शास्त्रालापः conversation on or discussion of S'âstras. इतिहास—works like the महाभारत were in ancient times called इतिहास. पुराण—there are 18 principal पुराणs and several minor ones. बाण in the हर्षचरित mentions the वायुपुराण by name. आलेख्यविनोदेन by the pastime of painting. अक्षरच्युतक—अक्षरस्य च्युतं (च्युतिः) यत्र तत्. This is a variety of चित्र, a kind of शब्दालंकार. It may be illustrated by the verse 'कुर्वन् दिवाकराश्लेषं दधच्चरणडम्बरम् । देव यौष्माकसेनायाः करेणुः प्रसरत्यसौ ॥' वाग्भटालंकार 4. 13. Here the verse describes what करेणु (an elephant) does. If we take away the अक्षर 'क' from करेणु, the verse will be an appropriate description of रेणुः (dust) also. मात्रायाः च्युतं (च्युतिः) यत्र तत् मात्राच्युतकम्—This is another variety of चित्र. An example is 'नियतमगम्यमदृश्यं भवति किल त्रस्यतो रणोपान्तम् ।' रुद्रट's काव्यालंकार 5. 28. Here if we take away the मात्रा (इ) in किल, what is left is कल (अ being necessary for उच्चार) and then the verse will read 'नियतमगम्यमदृश्यं भवति कलत्रस्य तोरणोपान्तम् ।' (a कलत्र *i. e.* कुलवधू cannot see the royal gate, she being guarded). We have to bear in mind the remark of नमिसाधु 'मात्राच्युतके च सर्वत्र मात्रापगमेप्यकारान्तत्वावस्थितिः । उच्चारणार्थत्वादकारस्य.' The example of मात्राच्युतक given in N is 'मूलस्थितिमधः कुर्वन्पात्रैर्जुष्टो गताक्षरैः । विटः सेव्यः कुलीनस्य तिष्ठतः पथि कस्य कः ॥' which is वाग्भटालंकार IV. 10 (Here for विटः we read वटः). On these and other tricks with words, the following remarks of रुद्रट and दण्डी deserve attention 'मात्राविन्दुच्युतके प्रहेलिकाकारकक्रियागूढे । प्रश्नोत्तरादि चान्यत् क्रीडामात्रोपयोगमिदम् ॥' काव्यालंकार 5. 24;

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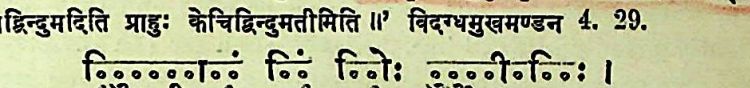
'क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे । परव्यामोहने चैव सोपयोगाः प्रहेलिकाः ॥' काव्यादर्श III. 97. विन्दुमती—'स्वरेषु विन्दुयुक्तेषु हलानां यदबोधनम् । तद्विन्दुमदिति प्राहुः केचिद्विन्दुमतीमिति ॥' विदग्धमुखमण्डन 4. 29.



विन्दुमती—Here for the consonants of a verse only dots (विन्दु) are made and the signs for vowels (except अ) are added to the dots and the verse has to be inferred from these data. An example is 'त्रिभुवनचूडारत्नं मित्रं सिन्धोः कुमुद्वतीदयितः । अयमुदयति घुसृणारुणतरुणीवदनोपमश्चन्द्रः ॥' विदग्धमुखमण्डन 4. 31. गूढः चतुर्थपादः यस्मिन्. This is another variety of चित्र. An example is 'द्युवियद्वामिनी तारसंरावविहतश्रुतिः । हेमेपुमाला शुशुभे' काव्यानुशासन of वाग्भट IV. Here the fourth पाद 'विद्युतामिव संहतिः' is concealed in the three other पाद्स *i. e.* some of the letters of the three पाद्स when properly arranged will yield the fourth. प्रहेलिका means 'a riddle or conundrum'. It is defined as 'प्रहेलिका तु सा ज्ञेया वचो संवृतिकारि यत्'. A full exposition of प्रहेलिका will be found in the काव्यादर्श and in the सरस्वतीकण्ठाभरण of भोज. रुद्रट says प्रहेलिका is of two kinds, स्पष्टप्रच्छन्नार्था and अव्याहृतार्था. In the first one meaning is clear from the words and there is also a hidden meaning in those very words. In the second the real meaning has to be understood by reflection over the words. An example of both varieties is given by रुद्रट in one verse 'कानि निकृत्तानि कथं कदलीवनवासिना स्वयं तेन । कथमपि न दृश्यतेऽसावन्वक्षं हरति वसनानि ॥'. The first half is an instance of स्पष्टप्रच्छन्नार्था. कदलीवनवासिना तेन कानि कथं स्वयं निकृत्तानि. This is a question and the meaning is plain. The answer is contained in these very words. कानि (शिरांसि) निकृत्तानि कथं कदलीव (like a plantain plant) असिना (with a sword), नव (nine) स्वयं तेन (दशाननेन). Separate कदलीव नव असिना. The second line is an example of अव्याहृतार्था. It applies only to the wind (that cannot be seen with the eye and yet carries off clothes before our very eyes) and not to a thief &c. Another example is 'नासिक्यमध्या परितश्चतुर्वर्णविभूषिता । अस्ति काचित्पुरी यस्यामष्टवर्णाह्वया नृपाः ॥' काव्यादर्श III. 114 (the town is काञ्ची and the name of the royal family is पुण्ड्रक that contains eight letters). प्रदानं—putting forward for solution and himself solving such riddles. आरब्धाः विविधाः क्रीडाः परिहासाश्च तेषु चतुरैः

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Para 5. The first sentence is एकदा तु...राजानम्...समुपसृत्य प्रतीहारी...सविनयमब्रवीत् (p. 4 ll. 23–24). नाति...मालिनि when the sun, that burst open the fresh buds of lotus and that had slightly given up its red hue, had not risen far (in the sky). नवाः नलिनदलसंपुटाः तान् भिनत्ति इति °भिद् तस्मिन्. किंचिद् उन्मुक्तः पाटलिमा येन. पाटलिमन् (*m.*) is formed from पाटल with the affix इमन् according to 'पृथ्वादिभ्य इमनिज्वा' पा. 5. 1. 22. राजानम्—is the object of समुपसृत्य (l. 23). आस्था...गतम् sitting in the hall of audience. अङ्ग...कृतिः whose form was lovely yet awe-inspiring, like a sandal plant tenanted by a snake, on account of a sword that hung down at the left side and that was not in keeping with her womanhood. Women do not carry swords; but she being a doorkeeper carried one. कौक्षेयकः—'कौक्षेयको मण्डलाग्रः करवालः कृपाणवत्' अमरः—कुक्षौ भवः, according to 'कुलकुक्षिग्रीवाभ्यः श्वास्यलंकारेषु' पा. 4. 2. 96 (कौलेयकः श्वा, कौलोऽन्यः। कौक्षेयकः असिः, कौक्षो—ऽन्यः। सि. कौ.). संनिहितः विषधरः यस्याः. The dark sword resembled a black snake. भीषणा रमणीया च आकृतिः यस्याः. This applies to चन्दनलता also. अविरलं चन्दनानुलेपनं तेन धवलितं स्तनतटं यस्याः. उन्मज्जत् ऐरावतकुम्भमण्डलं यस्याः from which the round temple of the celestial elephant Airâvata emerges after a bath. मन्दाकिनी the celestial Ganges. ऐरावत is the elephant of Indra and is described as fair. The fair प्रतीहारी looked like the celestial Ganges, the waters of which are white, and her protuberant breasts anointed with sandal like the temple of ऐरावत rising over the surface of the water after a bath. चूडा...माना—the idea is:—the प्रतीहारी was reflected in the bright crest jewels of the feudatory princes. The poet fancies that under the guise of her reflection they honoured by placing on their heads her who was as if the king's edict in flesh and blood. The king's orders were as a matter of fact highly respected by the princes. शर...म्बरा She was, like the शरद् season, कल...म्बरा. कलहंसैः धवलं अम्बरं (आकाशं) यस्याम् (with शरद्); कलहंसवत् धवलं अम्बरं (वस्त्रं) यस्याः (with प्रतीहारी). हंसs were supposed to come back from the मानस lake in शरद्. Compare 'हंसपथिकसार्थसर्वातिथौ...शरत्समयारम्भे' हर्षचरित III para. 1. जामदग्न्यः जमदग्नेः पुत्रः परशुरामः तस्य परशुः तस्य धारा. वशीकृतं सकलं राजमण्डलं यया—that captivated (by her charms) all the kings assembled (with प्रतीहारी); that subdued all kings (with परशुधारा). परशुराम killed कार्तवीर्य for carrying away the cow of

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his father जमदग्नि. The sons of कार्तवीर्य in revenge killed जमदग्नि in the absence of परशुराम, who on knowing this took the vow of extirpating the क्षत्रियs and is said to have done so with his axe 21 times. बाण very frequently alludes to this story. Compare 'परशुराममिव क्षत्रक्षपणक्षीणपरशुपाशचिह्नितं बालतां गतम्' हर्षचरित IV (about भण्डि); 'समग्रमुद्यतमेकविंशतिकृत्वः कृत्तवंशमुत्खातवान्राजन्यकं परशुरामः' हर्ष० VI; 'सकलराजन्यवंशवनदावानलस्य परशुरामस्येव' para 12 below. वेत्रलतावती possessed of वेतस plants (with विन्ध्य०); carrying a cane-stick (प्रतीहारी). A cane-stick was carried in the hand as a symbol of authority by door-keepers &c. 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञः ।' शाकुन्तल 5. 3. राज्या...हिणी she seemed to be the guardian deity of the realm incarnate. विग्रहिणी = शरीरिणी. The प्रतीहारी moved with so much authority, grace and majesty that the poet fancies her to be राज्याधिदेवता. क्षितितले निहिते जानुकरकमले यया—who placed her knee and lotus-like hand on the ground (who bowed low). सुरलोक...राजलक्ष्मीः who (चाण्डालकन्यका) is like the royal Glory of त्रिशङ्कु, who was climbing up towards heaven, that (glory) was hurled down by the murmur of the enraged Indra. कुपितः शतमखः इन्द्रः तस्य हुंकारेण निपातिता. इन्द्र is supposed to have attained his position by performing one hundred sacrifices. त्रिशङ्कु—was a king of the solar race and father of हरिश्चन्द्र. He wished to go to heaven with his mortal body by performing a यज्ञ. His family priest वसिष्ठ declared it to be impossible. He went to वसिष्ठ's sons who rejected his proposal. त्रिशङ्कु told them that he would go to another preceptor, whereupon they cursed him to be a चाण्डाल. विश्वामित्र, whose family त्रिशङ्कु had saved from starvation in a famine, took pity on him and raised त्रिशङ्कु towards heaven by the power of his austerities, when Indra refused to admit him and made him fall down headlong. See रामायण I. 57–60 for details. It is very appropriate that the चाण्डालकन्यका is compared to राजलक्ष्मी of त्रिशङ्कु who had become a चाण्डाल by a curse. Compare 'त्रिशङ्कोरिवोभयलोकभ्रष्टस्य नक्तन्दिवमर्वाक्शिरसस्तिष्ठतः' हर्षचरित VII (about सेवक); 'त्रिशङ्कोश्च पितृशापाच्चण्डालभावः' कादम्बरी उत्तरभाग p. 337 of P. दक्षिणापथ—Deccan. See J. B. B. R. A. S. for 1917 Art XXI for a discussion about दक्षिणापथ. सकल...देवः your majesty is alone (worthy to be) the receptacle of all the treasures of the world, like the ocean. रत्न means 'a jewel', also 'anything excellent'. The sea is called रत्नाकर and

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also yielded up the fourteen jewels. 'जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते' क्षीरस्वामी. आश्चर्यभूतः a marvel. इति कृत्वा so thinking. Separate °मूलम् आदाय आगता अहम्. On देवः प्रमाणम्, com. in N remarks 'यदेवाथ राज्ञोनुशासनं तदेव मया विधेयम्'. विरराम stopped–the subject is प्रतीहारी. रम् is आत्मनेपदि, but when preceded by वि, आ and परि it necessarily becomes परस्मैपदि. 'व्याङ्परिभ्यो रमः' पा. I. 3. 82. उपजातं कुतूहलं यस्मिन्. आलोक्य मुखानि—he wanted to take their consent; besides he saw from their faces that they also were curious to see the चाण्डालकन्यका and the parrot. को...ताम् 'what harm is there (in allowing a चाण्डालकन्यका in the king's presence)? Let her enter'.

Para 6. उत्थाय—the प्रतीहारी had bent her knee on the ground when before the king and so rose to depart. प्रविश्य च सा &c.—The sentence is प्रविश्य च सा...राजानम् अद्राक्षीत् (p. 5 l. 29). सा refers to मातङ्गकुमारी. नर...शिखरिणम्—This and the following clauses qualify राजानम् below. अशनेः भयं तेन पुञ्जिताः (crouching together) कुलशैलाः तेषां मध्यं गतम्. कनकशिखरिन् *m.* = मेरु. For कुलपर्वतस् see above p. 16. मेरु is in the centre of the world and so the other mountains are round it. Formerly mountains had wings and caused great trouble by flying anywhere. Indra cut off their wings with his thunderbolt, but some fled into the sea. Compare 'उदधिमिव भयान्तःप्रविष्टसपक्षभूमिभृत्सहस्रसंकुलम्' below para 85 p. 61. Similarly कालिदास says 'पक्षच्छिदा गोत्रभिदात्तगन्धाः शरण्यमेनं शतशो महीध्राः।' रघु० 13. 7. नरपतिसहस्र is compared to कुलशैल and the king to मेरु. अनेकरत्नाभरणानां किरणानां जालकेन (समूहेन) अन्तरिताः (screened from view) अवयवाः यस्य (qualifies राजानं). इन्द्रायुधसहस्रेण संछादिताः अष्ट दिग्भागाः यस्मिन् (*adj.* of °दिवसम्). जल...सम् a cloudy or rainy day. The king's face could not be clearly seen on account of the bright pencils of rays of various hues shooting from the various jewelled ornaments he wore. The rays were of the colours of the rain-bow and so the king resembled a cloudy day with rain-bows in all directions. अवलम्बितः स्थूलमुक्तानां कलापः यस्मिन् from which were suspended rows of large pearls. This and the next few genitives qualify दुकूलवितानस्य (silken canopy). कनकशृंखलाभिः नियमितं मणिदण्डिकाचतुष्टयं यस्य the four jewelled pillars of which were made fast (or joined) by gold chains. गगनसिन्धु the celestial river *i. e.* the heavenly Ganges. Foam is white and that of the Ganges would be very

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white. न अतिमहतः. इन्दु...षण्णम् sitting on a couch of moon-stones. इन्दुकान्त is the चन्द्रकान्त from which water oozes at the rise of the moon. उद्धूयमानः कनकदण्डचामरकलापः यस्मिन्—As the king sat under the canopy *chowries* with golden handles were being waved near him. A चामर is a symbol of royalty. उद्गताः मयूखाः यस्य तत् उन्मयूखं मुखं तस्य कान्त्या विजयः तेन पराभवः तेन प्रणते. विन्यस्तः वामपादः येन. उन्मयूख...पादम्—the idea is :—the king's left foot rested on a crystal stool, that was bright like the moon. The poet fancies that it (stool) was the moon bent in humiliation on account of the superiority of the flashing beauty of the king's face over the beauty of the moon. Planting the left foot is a way of expressing the utter defeat and humiliation of another. It will be noticed that the poet goes on describing the various limbs of the king from his feet to his head in this and the following clauses. इन्द्र...शोभमानम्—The idea is :—The bright red hue of his nails was darkened by contact with the sapphire pavement. This darkness imparted to the nails is fancied to be due to the nails being soiled by the breaths of the sad chiefs that bent at his feet (being defeated). कुट्टिम *m. n.* pavement. 'कुट्टिमोऽस्त्री निबद्धा भूः' अमरः. आसनो...विराजमानम् endowed with thighs (ऊरु) that were reddened by the rays of rubies that shot up from his seat (throne), resembling Vishṇu red with the blood of Madhu and Kaiṭabha recently slaughtered. आसनात् उल्लसिताः पद्मरागकिरणाः तैः पाटलीकृतेन. पाटल—'श्वेतरक्तस्तु पाटलः' अमरः. His throne was studded with rubies. मधु and कैटभ were two demons born from the ear of Vishṇu, when he was absorbed in Yogic sleep at the end of a *Kalpa*. They were about to devour Brahmâ. The latter woke up Vishṇu, who asked them to choose a boon. They asked him to choose one, when विष्णु chose that they be killed by him. He killed them between his thighs. 'स्वकावनावृतावूरू दृष्ट्वा देववरस्तदा। मधुकैटभयो राजन् शिरसी मधुसूदनः॥ चक्रेण शितधारेण न्यकृन्तत महायशाः।' वनपर्व 203. 35. See मार्कण्डेयपु० chap. 81. Compare हर्षचरित VIII last para 'पुराणपुरुषपीवरोरुसम्पुटपिष्टमधुकैटभरुधिरपटलपाटलवपुरभवदधिपतिरर्णसाम्'. अमृत...वसानम् wearing two silken garments, white like the foam of nectar, on the borders of which were drawn pairs of *hamsas* with yellow pigment and the hems of which danced in the slight breeze of the *chowrie*. गोरोचनया लिखितानि हंसमिथुनानि तैः

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सनाथः (युक्तः) पर्यन्तः ययोः. चारुः चामरस्य पवनः तेन प्रनर्तिताः दशाः ययोः. अतिसुरभिचन्दनानुलेपनेन धवलितं उरःस्थलं यस्य. उपरिविन्यस्ताः कुङ्कुमस्थासकाः यस्य—who had sprinkled over (his chest) saffron ointment. 'चर्चा तु चार्चिक्यं स्थासकः' अमरः. अन्तरा...शिखरिणम्—the idea is:—the king had applied very fragrant and white sandal paste to his chest and had sprinkled saffron ointment over it; he looked like the Kailâsa mountain (which is white with snow) on which the morning sunshine falls at intervals. The morning sunshine is yellowish red like saffron. अन्तरा अन्तरा निपतिताः बालातपस्य छेदाः यस्मिन्. अपर...वेषम् whose face was encircled by a string of pearls, as if it were the galaxy of stars (encircling) through mistaking the face for another moon. His face was like the moon and the pearls were bright like stars. The poet fancies that stars in the form of the necklace encircled his face. कृतः मुखस्य परिवेषः यस्य. परिवेषः circumference, halo. 'परिवेषस्तु परिधिरुपसूर्यकमण्डले' अमरः. अति...शिखरम्—the tops of his arms were clasped by sapphire bracelets, that led one to believe that they were the fetters to bind royal fortune that is very fickle, and that appeared like two snakes attracted by the fragrance of sandal. अतिचपला राजलक्ष्मीः तस्याः बन्धे (बन्धार्थं) निगडः तस्य कटकः (वलयं) तस्य शङ्काम्. लक्ष्मी is proverbially चञ्चल. The dark sapphire bracelet resembled a dark snake. Snakes coil round sandal trees. His armlet was near the sandal paste that he had applied to his chest and arms. ईषत् आलम्बि कर्णोत्पलं यस्य the lotus on whose ear (placed as an ornament) was slightly hanging down. उन्नता घोणा (नासिका) यस्य. A high nose is a sign of a great personage. उत्फु...चनम् whose eyes were like a fully opened lotus. अमल...द्वहन्तम् having a forehead that was endowed with an arch of fine hair between the brows, that was broad like a fillet of pure gold, that resembled in shape the disc of the moon on the 8th day, that was purified by the water (sprinkled over) at the time of his coronation as sovereign of the whole world. अमलं कलधौतं (सुवर्णं) तस्य पट्टः तद्वत् आयतम्. 'कलधौतं रूप्यहेम्नोः' अमरः. पट्ट is the broad band which runs round the crown immediately above the forehead. The बृहत्संहिता (chap. 49) gives some directions about पट्टs to be worn on the crowns of kings, queens &c. अष्टमीचन्द्रकलस्य इव आकारः यस्य (*adj.* of ललाटदेशम्). Note what the बृहत्संहिता says 'विषमललाटा विधना

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धनवन्तोऽर्धेन्दुसदृशेन ॥' chap. 68. 70. At the time of अभिषेक waters of various holy rivers were poured over the king's head. ऊर्णया सनाथम्. ऊर्णा is a curved thin line of hair (resembling wool) between the eyebrows. This was regarded as indicative of a चक्रवर्ति or other high personage. 'ऊर्णा मेषादिलोम्नि स्यादावर्ते चान्तरा भ्रुवौ' इत्यमरः. The com. in N says 'स च चक्रवर्तिप्रभृतीनामेव नान्यजनस्य। तदुक्तम्—"भ्रूद्वयमध्ये मृणालतन्तुसूक्ष्मं शुभ्रायतमेकं प्रशस्तावर्तं महापुरुषलक्षणम्". Compare 'अस्य ललाटपट्टे...नलिननालभङ्गतन्तुतन्वीयमूर्णा परिस्फुरति' para 65 l. 20 below; 'उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवोश्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते। चक्राङ्कं च यथा पदद्वयमिदं मन्ये तथा कोप्ययं नो विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यति ॥' नागानन्द I. 17. आमोदि...चलम् who had a chaplet of very fragrant jasmine flowers on his head and resembled the western mountain on which stretches at dawn a constellation of stars. आमोदिमालती-कुसुमानां शेखरः यस्य. The white jasmine flowers looked like a bright cluster of stars slightly faded in the dawn. शिखरे पर्यस्तः तारकापुञ्जः यस्मिन्. आभरणप्रभाभिः पिशङ्गितं अङ्गं यस्य सः °अङ्गः तस्य भावः °अङ्गता तया. लग्नः हरस्य शिवस्य हुताशः (तृतीयनेत्रोद्भवः अग्निः) यस्मिन्. हुतं अश्नाति इति हुताशः. आभर...ध्वजम् As his body was rendered tawny by the gleams of his ornaments, he looked like Cupid surrounded by the fire of S'iva. The fire from S'iva's third eye reduced to ashes मदन. See above p. 14. Compare 'क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति। तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥' कुमारसंभव III. The king was handsome like Cupid. वारविलासिनीभिः (गणिकाभिः) dancing girls. He had conquered the countries in all (eight) directions. The poet fancies that the directions had come to wait upon him in the garb of the dancing girls. अमले मणिकुट्टिमे संक्रान्तं सकलदेहस्य प्रतिबिम्बं यस्य तस्य भावः °बिम्बता तया. He was the lord of the earth and his image was reflected in the bright jewelled pavement. The poet fancies that the earth as if clasped him to her bosom out of love for him. It is usual with Sanskrit poets to speak of a king as पृथ्वीपति. अशेष...देहम् There is a pun on the words साधारण and राजलक्ष्मी. His riches and prosperity (राजलक्ष्मी) were offered for enjoyment by all *i. e.* they were साधारण (common to all). But his form had an असाधारण (uncommon, superhuman) राजलक्ष्मी (grace or majesty). असाधारण also means 'not common'. There is contradiction in saying that राजलक्ष्मी

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was साधारण and also असाधारण. But the श्लेष on the words explains away the विरोध. In this and the following clauses up to हस्त...तलम् (l. 29), there is the figure called विरोधाभास (which is in this passage based on श्लेष). अद्वितीय (1) who had no second person near him; (2) who had no equal. If he had innumerable attendants how could he be अद्वितीय? The second sense of अद्वितीय removes this विरोध. अनन्तगजतुरगाः साधनं यस्य. खड्गमात्रं सहायः यस्य. There is विरोध in saying that he had a host of elephants and horses and also saying that his only helper was his sword. The idea is that for success in battle he stood in need of his sword alone, and not of elephants &c. व्याप्तं भुवनमण्डलं येन. One who is एकदेशस्थित cannot physically be everywhere in the world. But the meaning is 'he pervaded (*i. e.* controlled or ruled) the whole world by his prowess'. धनुषि निषण्णम् (1) sitting on his bow; (2) relying or depending upon his bow alone (for victory). For this meaning of निषण्णम् compare 'नालम्बते दैष्टिकतां न निषीदति पौरुषे' शिशुपालवध II. 86. भानुचन्द्र says 'परिहारपक्षे धनुः संज्ञा तस्मिन् स्थितमित्यर्थः। नामश्रवणेन विपक्षाणां साक्षादागत इव इति भयोत्पत्तेः'. Peterson approves of this and remarks 'the numerical value of the letters composing his name gives the धनुः sign of the zodiac. On hearing his name therefore his enemies fled away'. धनुः is the 9th sign of the zodiac, while the name शूद्रक contains only 7 letters. उत्सादितानि (destroyed) अशेषाणि द्विपदिन्धनानि (द्विपन्तः शत्रवः एव इन्धनानि) येन. ज्वलन् प्रतापानलः यस्य. If all fuel is destroyed, fire cannot burn. The fire of his valour constantly shone forth by the very fact that all his enemies were uprooted. आयतं (long) लोचनं यस्य. Elongated eyes were regarded as a sign of beauty. सूक्ष्मं दर्शनं यस्य (1) whose eye was small; (2) whose intellect was subtle. 'लोचने दर्शनं दृष्टं बुद्धिशास्त्रोपलब्धिषु' शाश्वतः. महान्तः दोषाः यस्य; महान् दोः (भुजः) यस्य. सकलगुणानाम् अधिष्ठानम् (home, receptacle). कुपति (1) a bad husband; (2) lord of the earth. 'गोत्रा कुः पृथिवी पृथ्वी' अमरः. कलत्रवल्लभ loved by his wife. A bad husband is not likely to be loved by his wife. अविरतं प्रवृत्तं दानं यस्य. दान (1) ichor; (2) gifts. अमदम् (1) free from rut; (2) free from arrogance. कृष्णं चरितं यस्य whose deeds are dark; कृष्णस्य इव चरितं यस्य whose career is like that of Kṛishṇa. अकरम् (1) who had no hand; (2) who levied no tribute. हस्ते स्थितं (lying on his hand; within the grasp or control) सकलभुवनतलं यस्य.

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Para 7. सा=चाण्डालकन्यका. प्रचलितानि रत्नवलयानि यस्य *(adj.* of पाणिना). रक्तं कुवलयदलं (कमलदलं) तद्वत् कोमलेन. जर्जरितः मुखभागः यस्याः the end of which was shattered. Such a bamboo produces a peculiarly grating sound on the ground. नर...धैम् for rousing (*i. e.* attracting the attention of) the king 'अथ राजकम् । राजन्यकं च नृपतिक्षत्रियाणां गणे क्रमात् ॥' अमरः. एकपदे all of a sudden; at once. वन...शब्देन as a herd of wild elephants by the sound of the (fall of the) Tâla tree. The herd would have its attention riveted by the sound of the falling ताल tree. भानुचन्द्र explains ताल as वाद्यविशेष. Peterson's suggestion that ताल here means 'the flapping of the ears (of a rogue elephant or the leader of another herd)' is good. The herd would be all attention on hearing the flappings of the ears of the leader of another herd. Compare रघु IX. 71 'उपसि स गजयूथकर्णतालैः पटुपटहध्वनिभिर्विनीतनिद्रः ॥'. Compare 'समुल्लसति...मनोहरे वनगजकर्णतालशब्दे' para 24 p. 17 l. 15 below; compare also para 39 p. 30 l. 19. आवलितं (turned) वदनं येन. चक्षुः is the object of आकृष्य. तदभिमुखम् with face turned towards her.

Para 8. The sentence is 'अवनिपतिस्तु प्रतीहार्या निर्दिश्यमानां तां...अनिमेषलोचनः ददर्श (p. 7 l. 3). दूरा...निर्दिश्यमानां who was pointed out (to the king) by the doorkeeper after saying to her 'utter your words of greeting from a distance'. Being a चाण्डालकन्यका she was not allowed to approach too near the king. दूरादालोकय—these words are addressed by the प्रतीहारी to the चाण्डालकन्या and not by the king to the princes as Miss Ridding supposes. भानुचन्द्र also seems not to have caught the real point when he explains 'दूरादेव प्रेक्षस्वेति । राज्ञ इति शेषः'. Words like आलोकय, जय, जीव were uttered by bards and others when they were ushered into the royal presence. वयःपरिणामेन पाण्डुरं शिरः यस्य whose head was gray on account of advancing years. This and the following instrumentals qualify पुरुषेण. रक्तराजीववत् ईक्षणापाङ्गौ यस्य—the corners of whose eyes were like a red lotus. अनवरतं कृतः व्यायामः येन तस्य भावः तया. अन...सन्धिना the joints of whose body had not become loose, even though his youth had passed away, because he engaged in incessant physical exercise. सत्यपि...कृतिना though he was a चाण्डाल, his appearance was not very harsh. अनुगृहीतः स्वीकृतः आर्यस्य वेषः येन who was dressed like a respectable person. 'महाकुल-कुलीनार्य-सभ्य-सज्जन-

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साधवः' अमरः. धवलं वासः यस्य. अधिष्ठितः पुरोभागः यस्याः who went before her, who escorted her. आकु...धारिणा (*adj.* of °दारकेण) who had locks of hair falling about very irregularly (over the ears and neck). काकपक्षः lock of hair overhanging the ears; so called from resemblance with the wings of a crow. कनक... द्वहता carrying a cage, which, though made of bars of gold, seemed as if made of emerald, because it was darkened by the (green) lustre of the parrot inside. असुरैः गृहीतं अमृतं तस्य अपहरणे कृतः कपटेन पटुः विलासिनीवेषः येन (*adj.* of हरेः). असुर...कुर्वतीम् who, in her dark features, as though imitated Vishṇu who fraudulently assumed the fine attire of a coquette at the time of taking away *Amrita* seized by the demons. The reference is to the legend of the churning of अमृत from the ocean. The demons carried away the jar of अमृत; the gods besought विष्णु to help them. विष्णु assumed the form of मोहिनी, who agreed to distribute अमृत among the gods and demons and deprived the *Asuras* of अमृत by tricks. See भागवत VIII. 8. तमालोक्यासुराः सर्वे कलशं चामृताभृतम् ॥ 35 लिप्सन्तः सर्ववस्तूनि कलशं तरसाहरन् । 36... एतस्मिन्नन्तरे विष्णुः सर्वोपायविदीश्वरः । योषिद्रूपमनिर्देश्यं दधार परमाद्भुतम् ॥ 41 प्रेक्षणीयोत्पलश्यामं सर्वावयवसुन्दरम् । 42'. In रामायण बालकाण्ड chap. 45. 42 we read 'यदा क्षयं गतं सर्वं तदा विष्णुर्महाबलः । अमृतं सोऽहरत् तूर्णं मायामास्थाय मोहिनीम् ॥'. The चाण्डालकन्या had a dark complexion (श्याम) and was fascinating like मोहिनी. That मोहिनी was dark in complexion follows from the words of the भागवत-पुराण quoted above. Another sense of श्यामा is 'शीते सुखोष्णसर्वाङ्गी ग्रीष्मे तु सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते ॥' भरतमल्लिक on भट्टि V. 18. मल्लिनाथ on शिशु० 8. 36 quotes उत्पल as saying 'श्यामा यौवनमध्यस्था'. For the genitive हरेः अनुकुर्वतीम् compare 'अनुकरोति नारायणस्य' para 2. सञ्ज्ञा...पुत्रिकाम् she was as if a moving doll of sapphire. She was dark like इन्द्रनील and hence compared to a moving doll. 'पाञ्चालिका पुत्रिका स्याद्रूखदन्तादिभिः कृता' अमरः. आ...शरीराम् whose body was covered by a blue garment reaching to her ankle. रक्तांशुकेन रचितं अवगुण्ठनं (veil) यया-नीलो...तपाम्—the चाण्डाल girl clad in blue with a veil of red silk over her garb looked like a plot of ground with blue, lotuses covered over with evening (and so reddish) sunshine. एककर्णे अवसक्तं (लग्नं) दन्तपत्रं तस्य प्रभया धवलितं कपोलमण्डलं यस्याः. दन्तपत्र is an ear-ornament (originally made of ivory). Compare 'विलासिनी-

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विभ्रमदन्तपत्रमापाण्डुरं केतकवर्हमन्यः ।' रघु VI. 17 ; 'उच्छ्वसिते च विभावरीविलास-दन्तपत्रे श्वेतभानौ धवलितदिशि' कादम्बरी p. 206 of P ; 'हरशिखण्डेन्दुद्वितीयखण्डेनेव कुण्डलीकृतेन ज्योत्स्नामुचा दन्तपत्रेण विभ्राजमानाम्' हर्षचरित III. उद्यन् (rising) इन्दुः तस्य किरणैः छुरितं (smeared, overspread) मुखं यस्याः. विभावरीम् रात्रिम्. The dark girl looks like the dark night and her bright दन्तपत्र like the moon. आकपिला (slightly tawny) गोरोचना तया रचितः तिलकः एव तृतीयं लोचनं यस्याः. The reddish mark of गोरोचना on her forehead looked like the reddish third eye of शिव. If we suppose that पार्वती assumed the garb of a mountaineer woman when शिव became a किरात, then the chaṇḍâla girl with the round red mark of गोरोचना looked like पार्वती, who if she were to resemble शिव (किरात) completely must not only put on the garb of a किरात but also must have a third eye. गोरोचना bright yellow substance found in the bile or urine of a cow or found in its head. किरातs were like the *Bhils* of modern times. शिव assumed the form of a किरात when he wanted to test the power of Arjuna who was practising austerities to propitiate S'iva and for securing miraculous weapons. The story is narrated in the महाभारत वनपर्व chap. 39. 'पिनाकपाणिर्भगवान् सर्वपापहरो हरः ॥ कैरातं वेषमास्थाय कांचनद्रुमसन्निभम् ।...देव्या सहोमया श्रीमान् समानव्रतवेषया ।' 1–4. उरःस्थलनिवासेन संक्रान्ता नारायणदेहप्रभा तया श्यामलिता. The girl was dark, but fascinating. The poet fancies her to be लक्ष्मी (who is fair) darkened by the lustre of Vishṇu's body by the fact of her reclining on Vishṇu's chest. नारायण is represented as श्याम and as having लक्ष्मी reclining on his chest. The भागवतपुराण VIII. 8. 25 says 'तस्याः श्रियश्चिजगतो जगतो जनन्या वक्षो निवासमकरोत्परमं विभूतेः ।'. Compare 'यास्य वक्षसि नरकजितो लक्ष्मीरिव ललास' हर्षचरित IV 3rd para ; 'उरःसमारोपितैकलक्ष्मीमुदितनारायणावलेपहरणाय प्रतिविम्बकैर्निजरूपतो लक्ष्मीशतानीव सृजन्तीम्' कादं० p. 188 of P. कुपितः हरः (शिवः) तस्य हुताशनः (तृतीयनेत्रोद्भवः अग्निः) तेन दह्यमानः मदनः तस्य धूमेन मलिनीकृता ताम्. रति is the wife of मदन. The girl was beautiful like रति; but she was dark. So she resembled रति darkened by the smoke issuing from Cupid's burning body. For मदनदाह see above para 6 and notes p. उन्मदः हली (बलरामः) तस्य हलेन अपकर्षणं तसात् भयं तेन प्रपलायिता. The river यमुना is always represented as dark, her water being dark as compared with that of the Ganges. Compare 'गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभमुभयत्र मज्जतः । राजहंस तव सैव शुभ्रता चीयते न च न

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चापचीयते ॥' (quoted in काव्यप्रकाश X). बलराम is represented as dressed in blue clothes and as armed with a plough. On one occassion under the influence of wine, of which he was very fond, he asked यमुना to come to him that he might bathe. When she refused he plunged his plough in her and dragged her after him. At last the river assumed a human form and begged to be forgiven. See विष्णुपुराण V. 25 'आगच्छ यमुने स्नातुमिच्छामीत्याह विह्वलः ॥ 8 तस्य वाचं नदी सा तु मत्तोक्तामवमन्य वै । नाजगाम ततः क्रुद्धो हलं जग्राह लाङ्गली ॥ 9 गृहीत्वा तां तटे तेन चकर्ष मदविह्वलः ।' 10. The poet fancies the dark girl to be यमुना leaving its bed and running away through fear of being dragged by Balarâma's plough. Compare 'वहसि वपुषि विशदे वसनं जलदाभम् । हलहतिभीतिमिलितयमुनाभम् ॥' गीतगोविन्द; 'सीरायुधहलभयनिश्चलकालिन्दीजलत्विषि...मरकतशिलातले' काद० p. 201 of P. अतिबहलः पिण्डालक्तकरसः तस्य रागेण (red colour) पल्लवितं पादपङ्कजं यस्याः—her lotus-like feet were marked with lines of very thick Alaktaka dye, which is red; the lines looked like पल्लव (which also when recent is reddish). पिण्डालक्तकः the Alaktaka dye rolled into a ball. अचिरमृदितः महिषासुरः तस्य रुधिरेण रक्तः चरणः यस्याः. The demon महिष vanquished Indra and the gods and drove them from heaven. The gods went to विष्णु and शिव in despair. तेजस् proceeded from their bodies and from the gods, became amalgamated into one mass and assumed the form of देवी or चण्डी. The gods gave her various weapons *viz.* शूल, चक्र, पाश &c. She vanquished महिषासुर with these and crushed him with her foot. See मार्कण्डेयपुराण chap. 82–84. The foot of the girl reddened by lac resembled the foot of दुर्गा stained with the blood of the recently crushed महिषासुर. आलोहिताः अंगुलयः तेषां प्रभया पाटलिताः नखमयूखाः यस्याः. आलोहि...चरन्तीम् the idea is:—the rays from the nails of her red toes were bright and reddish and resembled fresh foliage. The rays of the nails spread over the pavement. The poet therefore indulges in an उत्प्रेक्षा. In the form of the reddish rays the hard pavement was as though overspread by her with bits of tender leaves in order to prevent injury to her delicate feet when she walked over the hard pavement. आपिञ्ज...शरीरतया as her body was coloured by the lustre of the jewels in her anklets that was slightly red and spread about in all directions. पावकै...दहाम्—the idea is:—the sheen of her jewelled anklets

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encircled her body. She therefore looked as if enveloped in flames of fire. The poet fancies that Fire embraced her, caring only for her beauty and disregarding her birth in an untouchable caste. Fire purifies everything. प्रजापति created her as a चाण्डालकन्यका and therefore as untouchable, but Fire did not mind it (this is referred to in the words प्रजा...कुर्वता). Fire embraced her for removing the stain of her low birth. अनङ्गः (मदनः) एव वारणः (हस्ती) तस्य शिरसि नक्षत्रमालायमानेन. नक्षत्रमाला इव आचरति °मालायते. रोमराजिः एव लता तस्याः आलवालकेन. She had a girdle on her buttocks. The girdle resembled a basin from which a creeper springs up. रोमराजि (line of thin hair on the abdomen issuing from the नाभि) is compared to लता. The मेखला looks like a नक्षत्रमाला (a necklace of 27 pearls resembling the 27 नक्षत्रs) on the broad head of an elephant. 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकैः' अमरः. रोमराजि is looked upon as a sign of beauty. So the meaning is: the girdle she wore (together with her रोमराजि) gave the finishing touch to Cupid (as नक्षत्रमाला does in the case of an elephant) *i. e.* made everyone enamoured of her. अति...ग्रहाम् a pure necklace made of very large pearls encircled her neck as if it (neck) were clasped by the stream of the Ganges suspecting her to be the Jumna. The dark girl resembled the dark Jumna, while the bright necklace was like the fair Ganges. विकसितपुण्डरीकवद् लोचने यस्याः; विकसितानि पुण्डरीकाण्येव लोचनानि यस्याः (with शरद्). Her lotus-like eyes were fully expanded. Expanding lotuses are the eyes of शरद्. Or we may also explain (in the case of शरद्) 'in which Vishṇu opens his eyes', विकसितः पुण्डरीकलोचनः विष्णुः यस्याम्. It was believed that Vishṇu went into Yogic sleep during the four months of the rainy season and woke up on the 11th of कार्तिक (bright half). Compare 'जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्' para 36 p. 27 l. 4; हर्षचरित III. 1 (para) 'दामोदरनिद्राद्रुहि...शरत्समयारम्भे'; मेघदूत 'शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ'. घन...जालाम् who had dense masses of hair (घनं केशजालं यस्याः); having clouds as hair (with प्रावृष्). घनाः (मेघाः) एव केशजालानि यस्याम् (with प्रावृष्). मेखला the slope of a mountain. 'मेखला खड्गबन्धे स्यात्काञ्चीशैलनितम्बयोः' शाश्वतः. चन्दन... तंसाम् who had sandal sprouts on her ear as an ornament (with the girl); that is decked with sandal foliage (with मलयमेखला). Sandal grows on the Malaya mountain. चित्राणि श्रवणाभरणानि तैः

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भूषिताम् decked with various (or wonderful) ear-ornaments; set off with the constellations of चित्रा and श्रवण as ornaments. Or we may see in the words a reference to three नक्षत्रs, चित्रा, श्रवण and भरणी under slightly altered forms. हस्त...शोभाम् that had the beauty of the lotus on her hands *i. e.* her hands were delicate and charming like the lotus (with चाण्डालकन्यका); in whose hand is a beautiful lotus (with श्री *i. e.* लक्ष्मी). लक्ष्मी is represented as having a lotus in her hand. Compare 'स्व-हस्तकमलतालवृन्तैरिव श्वसितैर्मुखश्रिया वीज्यमाने' हर्ष० IV. 5 (para). मनो-हारिणीम् captivating the mind; depriving consciousness (with मूर्च्छा). अक्ष...पन्नाम् who was endowed with unimpaired beauty; that was possessed of Aksha trees (with अरण्यभूमि). अक्षतेन रूपेण संपन्नाम्; अक्षतरुभिः उपसंपन्नाम्. अक्षतरु=विभीतक tree. If we take the reading रूपसंपन्नाम्, then it means 'endowed with beauty; possessed of beasts'. 'ग्रन्थावृत्तौ पशौ शब्दे नाटकादिस्वभावयोः। रूपमाकारसौन्दर्ये नाणकश्लोकयोरपि॥' शाश्वतः. दिव्य...नाम् who, like a goddess, was अकुलीना (not nobly born; not being on the earth). A goddess would be stationed in heaven and not on the earth (कु). The girl was not कुलीन. अकुलीनां may also mean 'not touching the earth'. One of the signs to recognise a देव or देवता was that the feet of a देव never touched the ground. Compare महाभारत वनपर्व 57. 26 'सापश्यद्दिवुधान्सर्वानस्वेदान्स्तब्धलोचनान्। हृषितस्रग्रजोहीनान् स्थितान-स्पृशतः क्षितिम्॥'. Vide the following in a प्रक्षिप्तसर्ग after रामायण III. 26 'पृथिवीं नास्पृशत् पद्भ्यामनिमिषेक्षणानि च। अरजोम्बरधारी च न म्लान-कुसुमस्तथा॥'. लोचनग्राहिणीम् rivetting the eye (by her charms); seizing the eyes *i. e.* closing them. मातङ्ग...ताम् stained by being born in a मातङ्ग (चाण्डाल) family; injured by a herd of elephants. अमू...वर्जिताम् She could not be touched like something that has no form. What is अमूर्त (*i. e.* without a tangible form) cannot be touched (*e. g.* the soul &c.). She being चाण्डाल could not be touched. आलेख्य...फलाम्—A picture can be seen (it cannot serve a practical purpose as the object of which it is a picture would do); she, being चाण्डाल, could only be looked at (but not touched or embraced). मधुमासः चैत्रः तस्य कुसुमसमृद्धिमिव. विजातिम् that is bereft of जाति (jasmine) flowers; that is bereft of (good) birth (*i. e.* birth in a high family). It is a conven-tion of poets that the जाती flower is not found in वसन्त. 'वसन्ते मालतीपुष्पं फलपुष्पे च चन्दने। अलंकारशेखर (15th मरीचि); 'न स्याज्जाती वसन्ते

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न च कुसुमफले गन्धसारद्रुमाणामित्याद्युन्नेयमेतत्कविसमयगतं सत्कवीनां प्रबन्धे ॥'. मुष्टि...मध्याम् whose waist could be caught by one's closed hand; the middle part of which is held by the closed hand. A slender waist was regarded as a sign of beauty. The flowery bow of Cupid must he held in the hand, when shooting. यक्षाणां अधिपः कुबेरः. अलकैः केशैः उद्भासते; अलकया उद्भासते इति. अलका is the capital of कुबेर. अचिरं उपरूढं यौवनं यस्याः whom youth had very recently pervaded. अनि...नः with unwinking eyes.

Para 9. समुपजातः विस्मयः यस्य. अहो...यत्नः how ill placed was the labour of the Creator in creating this beauty! Separate यदि नाम इयम् आत्म०. आत्मरूपेण उपहसिता अशेषरूपसंपद् यया. अपगते स्पर्श-संभोगसुखे यस्मिन् (*adj.* of कुले). मन्ये...पतिना I think that the Creator, being afraid of the fault of touching a person belonging to the chândâla caste, produced her without touching her *i. e.* she was not moulded by the fingers of the creator (but only by his thought). अन्य...लावण्यस्य otherwise how could there be in her this perfection (*lit.* unimpaired nature) of beauty? The fancy is:—What is touched by the hands leaves some traces of the fact. This girl's beauty is so perfect that it does not show any trace of being touched by the hand. धिग्वि...कारिणम् fie upon the Creator who brings about the combination of incongruous things in her (perfect beauty and untouchability)! Connect येन with this clause. इयम् refers to चाण्डालकन्यका. असुर-श्रीरिव like the glory or prosperity of the demons. सततं निन्दितं सुरतं (sexual sintercourse) यस्यां; सततं निन्दिता सुरता (the *class* of gods) यस्याम्. The words दानव...रता occur again in para 54. उद्वेजयति causes disgust or regret. ईष...तंसा whose ornament of leaves placed on the ear was slightly displaced (in the act of bowing). The word कर्ण is really superfluous, as अवतंस means an ear-ornament. But वामन justifies this in his काव्यालंकारसूत्र 'कर्णावतंस-श्रवणकुण्डल-शिरःशेखरेषु कर्णादिनिर्देशः संनिधेः' II. 2. 14. कृत...तस्याम् when she had made her obeisance (*loc. abs.*). राज्ञे न्यवेदयत् offered or presented to the king. विदिताः सकलशास्त्राणां अर्थाः यस्य—who knows the topics of all the S'âstras, such as grammar, logic, Dharma, Vedânta &c. राज...शलः proficient in the practice of the science of statecraft. पुराण...निपुणः clever in narrating the stories contained in the Purâṇas and *itihâsas* (like महाभारत). कौटिल्य defines इतिहास as पुराणमितिवृत्तमाख्यायिकोदाहरणं

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धर्मशास्त्रसमर्थशास्त्रं चेतीतिहासः' I. 5. Another definition is 'आर्षादि बहुधाख्यानं देवर्षिचरिताश्रयम् । इतिहासमिति प्रोक्तं भविष्यद्भूतधर्मयुक् ॥'. वेदिता...श्रुतीनाम् who knows songs and their intervals or 'who can differentiate between the S'rutis in music'. श्रुति is a technical term in music. It means 'a particular division of the octave, a quarter tone or interval'. श्रुतिs are 22 in number. They are those elementary नादs from which the seven स्वरs (सरिगमपधनि) are evolved. 'हृद्यूर्ध्वनाडिकास्थद्वाविंशत्यणुतिरोजनाडीषु । तावन्तः श्रुतिसंज्ञाः स्युर्नादाः परपरोच्चोच्चाः ॥ एवं गले च शीर्षे ताभ्यः सप्त स्वराः श्रुतिभ्यः स्युः ।' रागविबोध verses 13–14. For the words काव्य...प्रभृतीनाम्, see above p. 3. l. 29 (para 4). अध्येता स्वयं च कर्ता he studied himself the काव्यs, सुभाषितs (of others) and himself composed them. परि...शलः expert in witty talk. 'दक्षे चारौ च पेशलः' शाश्वतः. वीणा, वेणु and मुरज (drum) represent three out of the four classes of वाद्यs mentioned by भरत. 'ततं चैवावनद्धं च घनं सुषिरमेव च । चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम् ॥ ततं तन्त्रीकृतं ज्ञेयमवनद्धं तु पौष्करम् । घनं तालस्तु विज्ञेयः सुषिरो वंश एव च ॥' नाट्यशास्त्र 28. 1–2 (also 6. 28–29). वीणा represents all stringed (तत) instruments, वेणु wind (hollow) ones, मुरज all instruments over which hide is stretched, and cymbals represent solid ones. *Vide* para 67 for all the four. असमः श्रोता unequalled connoisseur. D 'युगपत्प्रवृत्तानामपि तेषां पृथक् श्रोता.' नृत्त...निपुणः skilled in the practical demonstration (प्रयोग) and appreciation (दर्शन) of dancing. प्रणयकलहे (in a love quarrel) कुपिता कामिनी तस्याः प्रसादनस्य (reconciling) उपायेषु चतुरः. गज...भिज्ञः—*i. e.* he knew the fortunate and unlucky characteristics of these as laid down in the सामुद्रिकशास्त्र. इति कृत्वा reflecting thus (*viz.* that the parrot is the best रत्न in the world and that your majesty is the one treasure-house of all रत्नs). तद...क्रियताम् *lit.* let this therefore be made one's own *i. e.* accept it.

Para 10. समु...चरणम् having raised its right foot (as is usually done by parrots when uttering words). अति...शब्दः who recited his greeting (*viz.* जय &c.) in a speech wherein the letters, the accent and grammatical purity were quite clear. स्वर may also mean 'the tone or voice'. संस्कार is explained as 'व्याकरणजन्या शुद्धिः'. आर्याम्—a verse in the Âryâ metre. An आर्या is a मात्रावृत्त. 'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पंचदश सार्या ॥' स्तनयुग &c. The sentence is भवतो रिपुस्त्रीणां स्तनयुगं व्रतमिव चरति—the breasts of the

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wives of your enemies are as it were performing a vow. The remaining clauses qualify स्तनयुगम्. अश्रुस्नातं bathed in tears. समीप...ग्नेः that is in close proximity to the fire of sorrow in their hearts (at the death of their lords). विगतः मुक्ताहारः यस्मात् which is bereft of pearl necklaces. This verse suggests the might of the king. The reason why the poet fancies that the breasts are performing a vow is this:—a person who is observing a व्रत bathes, is very near fire (for throwing oblations therein, or because he is performing पंचाग्निसाधन) and observes a fast (विमुक्तः आहारः food येन).

Para 11. तां = आर्याम्. ०वर्तिनम्—this and the next few words qualify अमात्यम्. अतिमहार्हे (very costly) हेमासनं तस्मिन् उपविष्टम्. अमरगुरु = बृहस्पति. नीतिशास्त्र means 'politics or statecraft' and not 'ethics' here. अतिवयसम् very old (अति अधिकं वयः यस्य). अग्रजन्मानं=ब्राह्मणम्. अग्रे आदौ, अग्रात् मुखात् वा जन्म यस्य (according to the पुरुषसूक्त 'ब्राह्मणोऽस्य मुखमासीत्'). स्वरे च मधुरता and the sweetness of his tone. प्रथमं तावत् In the first place. असंकीर्णाः वर्णप्रविभागाः यस्याम् (*adj.* of गिरम्), in which the distinction between the various letters is not obliterated *i. e.* every letter is distinctly and correctly pronounced (there being no confusion, for example, between श्, ष्, स् nor blurring over of conjunct consonants). अभिव्यक्ताः मात्राः अनुस्वाराः संस्कारयोगाश्च यस्याम् in which the मात्राs, अनुस्वारs and grammatic formations are quite distinct (or manifest). 'मात्रा एकारादयः, अनुस्वारा अनुनासिकाः, संस्कारो व्याकरणशुद्धिः अभिव्यक्ताः प्रकटाः एतेषां योगाः संबन्धाः यस्याम्' भानुचंद्र. D 'मात्रा ह्रस्वदीर्घादिका, स्वर उदात्तादिः' (so D reads ०मात्रास्वरसंस्कार०). विशेषसंयुक्ताम् possessed of special features (*i. e.* of more than the ordinary run of speakers) *i. e.* specially charming or poetical. The construction is इदमेव महदाश्चर्यं यत् अयं...गिरं उदीरयति. तत्र पुनरपरं... प्रवृत्तिः—Over and above that (this parrot) though of the lower creation, thoughtfully directs his activities as to a matter desired by it like cultured human beings. Beasts and birds act on instinct and not on reason. समुत्क्षिप्तः दक्षिणचरणः येन. मया...वेदिनः knowing only causes of fear, eating, pairing, sleep and signs. Compare 'आहारनिद्राभयमैथुनानि सामान्यमेतत्पशुभिर्नराणाम्' नीतिशतक. Some beasts (like dogs and horses) know the meaning of signs made to them. But their thinking faculty does not carry them further. महच्चित्रम् great wonder. यशसता...देवेन Your

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majesty already knows that they repeat sounds as heard by them. अन्यस्मिन् जन्मनि उपात्तः (गृहीतः) संस्कारः तस्य अनुबन्धेन by the persistence (or continuance) of culture (training) acquired in a former existence. It is believed that the experiences of past births leave their impressions, which accompany the soul in its migrations as its सूक्ष्मशरीर. The word संस्कार is used here either in the sense 'training or culture' or in the technical sense of वासना (impressions due to previous experience). D 'संस्कारः प्राक्तनकर्मविशेषः, अनुबन्धोऽनुवृत्तिः'. संस्कारा...चित्रम् there is no great wonder that exceedingly great culture is produced (in parrots &c.). अन्यत् there is also another cause (of this parrot's gifts). अतिपरिस्फुटं अभिधानं (utterance) यस्याम् (*adj.* of वाक्). अपरिस्फुटालापता indistinctness of speech. जिह्वापरिवृत्तिः change in their tongue. D 'जिह्वापरिवृत्तिः मूलाग्रयोर्विपर्ययेण स्थितिः'. Their tongue is not like that of other animals. The allusion is to a story in अनुशासनपर्व chap. 85. The gods wanted a warrior to cope with the demon तारक. They were told that they must find out Agni for the purpose. They sought Agni, who concealed himself. Then an elephant declared that Agni was in the अश्वत्थ tree. Then Agni cursed all elephants 'शशाप ज्वलनः सर्वान् द्विरदान् क्रोधमूर्छितः ॥ प्रतीपा भवतां जिह्वा भवित्रीति भृगूद्वह ।' verses 35–36. The gods gave a boon to elephants 'प्रतीपया जिह्वयापि सर्वाहारं करिष्यथ । वाचं चोच्चारयिष्यध्वमुच्चैरव्यंजिताक्षराम् ॥' 38. Then अग्नि entered a शमी tree. Then a parrot informed the gods of this. Agni cursed the parrot 'शशाप शुकमग्निस्तु वाग्विहीनो भविष्यसि ॥' 40. The gods gave it a boon 'भविता न त्वमत्यन्तं शुकत्वे नष्टवागिति । आवृत्तजिह्वस्य सतो वाक्यं कान्तं भविष्यति ॥' 42. इत्ये...तस्मिन् the moment he (कुमारपालित) uttered these words (*loc. abs.*). अशिशिर...वेदयन् announcing that the hot-rayed (sun) had reached the middle (zenith) of the sky (*i. e.* that it was noon). नाडिकायाः छेदे (समाप्तौ) ताडितः पटुः पटहः तस्य नादं अनुसरतीति० सारी following the roar of the big (पटु) drum struck at the end of a *ghaṭikâ*. We rather expect ०पटहपटुनादानुसारी. Drums were beaten and conches blown to indicate periods of time in the day. According to one way of calculation 15 निमेषs were equal to one काष्ठा, 30 काष्ठाs to one कला, 15 कलाs to नाडिका and two नाडिकाs were equal to a मुहूर्त. 'निमेषो मानुषो योऽयं मात्रामात्रप्रमाणतः । तैः पंचदशभिः

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काष्ठा त्रिंशत्काष्ठास्तथा कला ॥ नाडिका तु प्रमाणेन कलाश्च दश पञ्च च । उन्मानेनाम्भसः सा तु पलान्यर्धत्रयोदश ॥ हेममापैः कृतच्छिद्रा चतुर्भिश्चतुरङ्गुलैः । मागधेन प्रमाणेन जलप्रस्थस्तु स स्मृतः । नाडिकाभ्यामथ द्राभ्यां मुहूर्तो द्विजसत्तमाः ।' ब्रह्मपुराण 231. 6–9. कौटिल्य says in his अर्थशास्त्र 'नाडिकाभिरहरष्टधा रात्रिं च विभजेत् ।' (p. 37 text). Out of the 8 parts of the day, the 4th ended with noon. समासन्नः (near) स्नानसमयः यस्य.

Para 12. The sentence is अथ चलति महीपतौ...उत्तिष्ठतां (l. 22) महीपतीनां अतिमहान् संभ्रमः (haste, flurry) आसीत्. अतिरभसेन अतिवेगेन संचलनं तेन चालितानि अङ्गदानि तेषां पत्रभङ्गमकराः तेषां कोटिभिः पाटिताः अंशुकपटाः उत्तरीयवस्त्राणि येषाम् whose silken garments were rent asunder by the points of the figure of a fish drawn in wavy lines on their arm-ornaments that were set in motion by their very hurried movements. अन्योन्यं is to be connected with the word पाटित in the compound अतिरभस०. This is not strictly grammatical. अङ्गद is an ornament worn on the upper arm, also called केयूर. बाण very frequently uses the word पत्रभङ्ग or पत्रलता in the sense of 'wavy lines drawn on the cheeks or breasts of women with musk, saffron or sandalwood.' Compare 'किमिति च हरिण इव हरिणलाञ्छने न लिखितः कृष्णागुरुपत्रभङ्गः पयोधरभारे' para 53 below. On the अङ्गदs of the kings figures of मकरs were carved resembling the पत्रभङ्ग on the cheeks of women. When the chiefs rose suddenly as the king left them, in the hurry they jostled against each other and tore off each other's dresses. आक्षेपेण दोलायमानानि कण्ठदामानि येषाम् whose necklaces began to swing by their jerky movements. अंस...दिशाम्—अंसस्थलेभ्यः उल्लसिते कुङ्कुमं पटवासश्च तयोः धूल्या पिञ्जरिताः दिशः यैः that rendered the quarters yellowish red with the dust of saffron and fragrant powder scattered about (उल्लसित) from their shoulders. They had applied saffron and other fragrant powders over their arms and clothes. When they jostled against each other the powder was rubbed off and spread about in all directions. Saffron is reddish. पटवासः 'a fragrant powder' (पटः वास्यते अनेन). आलोलाः मालतीकुसुमशेखराः तेभ्यः उत्पतत् अलिकदम्बकं येषाम् from the quivering jasmine chaplets on whose heads a swarm of bees rose up. The chaplets were set in motion by their quick movements. अर्धा...स्खलानाम् whose cheeks were caressed by the lotus-ornaments on their ears that half hung down. The lotuses on their ears became slightly displaced in their quick gait, hung down and touched their

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cheeks. Connect अहमहमिकया with गमन०. गम...मिकया who competed in their eagerness to bow to the king at the time of his departure *i. e.* each one of whom wanted to be the first to bow to the king. 'अहमहमिका तु सा स्यात्परस्परं यो भवत्यहंकारः' अमरः (अहं शक्तः अहं शक्तः इत्यस्यामहमहमिका). वक्षःस्थले प्रेङ्खोलिताः (swinging) हारलताः येषाम्. The sentence is निनादेन (p. 8 l. 25)...रणितेन (p. 9 l. 10)...सर्वतः क्षुभितमिव तदास्थानमभवत्—the hall became agitated on all sides by the various sounds and noises mentioned in this passage. It will be noticed that Bâṇa employes ten different words to indicate the different sounds produced and repeats only one word *viz.* निनादेन. इत...ग्राहिणीनाम् of female chowrie-bearers as they struggled out (of the hall) from various directions with chowries placed against their shoulders. स्कन्धदेशे अवसक्तं चामरं यासाम्. Connect ०ग्राहिणीनां with मणिनूपुराणां. कमल...निनादेन by the tinkling of the jewelled anklets (of चामरग्राहिणीs) the jewels of which tinkled at each step and that (निनाद) was mixed up (जर्जर) with the cackling of grown up कलहंसs intoxicated by drinking lotus honey. Connect निनादेन and the following words in the instrumental singular with सर्वतः क्षुभितमिव (p. 9 l. 10). संचरतः qualifies ०जनस्य. जघनस्थले आस्फालनं (striking) तेन रसिताः (shrieking, resounding) रत्नमालिकाः यासु (*adj.* of मेखलानां). नूपुररवेण आकृष्टानाम्. धवलिताः आस्थानमण्डपस्य सोपानफलकाः यैः. नूपुर...कोलाहलेन by the sound of the कलहंसs of palace lakes (दीर्घिका) that were attracted by the tinkling of the anklets (of the dancing girls) and that whitened the boards of the staircase of the hall of audience. Poets represent domestic हंसs as following the tinkling of the anklets of ladies. Compare हर्षचरित V 'प्रदक्षिणीक्रियमाणमिव मणिनूपुरबन्धुभिर्वद्धमण्डलं भ्रमद्भिर्भवनहंसैः.' Haṃsas have white wings and hence the steps were whitened by their presence. रसना...कूजितेन by the cry of tame cranes that were thrilled (उत्सुकित) by the sound (रसितं) of the girdles (of ladies) and that screamed in a very shrill tone, that (cry) was as loud (and prolonged) as the sound of bell-metal when struck. उल्लिख्यमानं कांस्यं तस्य क्रेंकारवत् दीर्घेण. सरभसं (सवेगं) प्रचलितं सामन्तानां शतं तस्य चरणतलैः अभिहतस्य. निर्घा...गम्भीरेण as heavy (or deep) as the sound (निर्घोषः) of contending winds in the sky. 'पवनः पवनाभिहतो गगनाहवनौ यदा समायाति। तदा निर्घातः स च पापो दीप्तविहगरुतः॥' बृहत्संहिता 39. 1. D 'निर्घातो निरग्निरशनिः'.

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कम्पयता इव वसुमतीं ध्वनिना by the noise that as though made the earth to shake. प्रतीहारिणाम्—connect with °शब्देन. पुरः...जनानां that (doorkeepers) drove away before them the (common) people in confusion (in order to make room for the princes). दण्डिनाम् that (doorkeepers) carried a staff (as the symbol of their authority). समारब्धा हेला (लीला) यथा स्यात् तथा (अव्ययीभाव) in a sportive manner. समा...तेति that loudly and good—humouredly uttered the words 'please see'. आलोकयत may also mean 'offer your greetings'. तार...गतेन—the idea is :—their tone was already very shrill (तार) and prolonged (दीर्घ). But the echoes of their words were deeper and more shrill as they reverberated through the bowers of the royal palace. उच्चरितः प्रतिशब्दः (प्रतिध्वनिः) यस्य तस्य भावः °शब्दता तया. आलोक-शब्देन by (their) words of panegyric or greeting. राज्ञां च...स्वनेन with the ringing of the jewelled pavement as it was scratched by the points of the diadems of the kings that prostrated themselves and whose crest-jewels dangled about as they bent their heads in haste. अमल...दन्तुराभिः (omitted in the above translation) means 'that bristled with pointed and pure jewels.' On the किरीटs were fixed in various places small but pointed jewels. प्रणाम...निनादेन by the sound of jewelled ear-rings that were tossed about at the time of obeisance and created a ringing noise when they fell on the very hard jewelled pavement. मङ्गल...कलकलेन by the space-pervading din of bards marching in front and reciting 'long live (our king), victory (to our king)', din that rose up from their well-modulated words. मधुरवचनानुयातेन (कलकलेन) is rather hard to explain. The idea seems to be that each uttered the words 'जय जीव' in a pleasant well-modulated voice, but the cumulative effect of all these pleasant recitations was a din. D 'पुरोयायिनां मङ्गलं पठतां पाठकानामित्यन्वयः' (so D reads मङ्गलं पाठकानां). प्रचलित...हुंकृतेन by the hum of bees as they flew up leaving the bunches of flowers through fear of the disturbance caused by the hundreds of feet of departing men. कुसुमप्रकरम् is the object of अपहाय. कुसुमप्रकर is a heap of flowers on the pavement offered by way of worship. 'प्रकरश्चोपकारश्च विकीर्णकुसुमादिषु' शाश्वतः. संक्षोभा...रणितेन with the ringing of the jewelled pillars (of the hall) that were struck with the points of their arm-ornaments by the chiefs that started with very

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quick steps on account of the commotion and the jewelled strings of which (pillars) resounded with the ringing noise (of the pillars). क्वणितेन मुखराणि रत्नदामानि येषाम् (*adj.* of ०स्तम्भानाम्).

Para 13. विश्रम्यताम् take rest. स्वयमेव—the king himself addressed the चाण्डाल girl. अभ्यन्तरम् the inner apartment, the harem. ताम्बूल...वाहिनी a woman carrying the box of betel and its accessories. कतिपयैः (some) आप्तैः (trustworthy, intimate) राजपुत्रैः परिवृतः. अपनीतानि (removed) अशेषाणि भूषणानि येन. विगलितं किरणजालं यस्य (*adj.* of दिवसकरः). गगनस्य आभोगः (expanse). The king without his ornaments looked like the sun without his rays or the sky without the moon and the clusters of stars. समुपाहृतानि (collected) समुचितानि व्यायामोपकरणानि (apparatus for physical exercise) यस्याम्. समानं वयः येषाम्. कृतः मधुरः व्यायामः येन. The king did not indulge in excessive exercise. The clause is ०याम:...मूर्तिः (l. 21)...मार्गः...स्नानभूमिमगच्छत् (l. 26). The first portion of this clause is श्रमवशा...मूर्तिः. श्रम...न्तीभिः (*adj.* of ०सन्ततिभिः)—that began to shine or rise (on his body) through exertion. कपोल...विभ्रमाभिः that (drops of sweat) presented on his cheeks the appearance of a spray of slightly opened सिन्धुवार flowers. ईषद् अवदलितानां सिन्धुवारकुसुमानां मञ्जरी तस्याः इव विभ्रमः (शोभा) यासाम्. The सिन्धुवार (Marathi निर्गुडी plant) has white flowers. The line of bright drops of sweat on the cheeks resembled a bunch of सिन्धुवार flowers dangling about the ear by way of ornament. निर्दयश्रमेण छिन्नः हारः तस्मात् विगलितानि मुक्ताफलानि तेषां प्रकरं (mass) अनुकुर्वन्ति इति ताभिः ०कारिणीभिः. उरसि...कारिणीभिः (drops of sweat) that, when on his chest, resembled a cluster of pearls scattered about from his necklace rent asunder by heavy exercise. निर्दय— in his exercise he did not spare himself. The drops of sweat were bright like pearls. ललाट...डम्बिनीभिः—the drops of sweat on his broad forehead looked like drops of nectar sparkling up from the crescent of the moon on the 8th day. See above para 6 for the resemblance of the king's forehead to अष्टमीचन्द्र 'अमलकलधौतपट्टायतमष्टमीचन्द्र &c'. The moon is said to be full of nectar (सुधा), which is drunk by the gods and Manes. Hence he is called सुधांशु and सुधासूति. Compare 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षेऽमरैः शश्वत्पीयते वै सुधामयः ॥' विष्णुपुराण II. 11. 22; 'रविमावसते सतां क्रियायै सुधया तर्पयते सुरान् पितॄंश्च ।' विक्रमोर्वशीय III. Nectar is supposed

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to be clear and bright. संततिः row. अलंक्रियमाणा मूर्तिः यस्य. स्ना... त्वरेण that was quick to get ready the materials for his bath. Connect परिजनेन and दण्डिभिः with उपदिश्यमानमार्गः. तत्कालं...मार्गः to whom the way was pointed out by staff-bearers that performed their usual (उचित) duty of dispersing (people) although at that time the royal palace had very few people about it. This is rather a humorous stroke. There were very few people to disperse. But the usual duty of the staff-bearers being to drive away the crowd, they as if instinctively acted in the same way even when there was no occasion to do so. विततं सितं वितानं यस्याम् over which was spread a white canopy. This and the following words in the accusative qualify स्नानभूमिम्. अनेकचारणगणैः अवध्यमानं मण्डलं यस्याम्—which was surrounded by groups of many bards. गन्धो...मध्याम्—गन्धोदकेन (scented water) पूर्णा क्नकमयी जलद्रोणी तया सनाथं (endowed) मध्यं यस्याः. द्रोणी is a wooden or stone vessel. 'द्रोणी काष्ठाम्बुवाहिनी' अमरः. D 'जलद्रोणी नाम द्रोण्याकारो महान् स्नानकटाहः'. उपस्थापितं (placed near) स्फाटिकं (made of crystal) स्नानपीठं यस्याम्. एकान्तनिहितैः placed in one part of it. This and the following words in the instrumental plural go with कलशैः. परिमलेन अवकृष्टं मधुकरकुलं तेन अन्धकारितं (darkened) मुखं येषाम्. आतप...मुखैरिव—the poet fancies that the swarm of bees hovering over the jars full of scented water is a blue piece of cloth (कर्पटः) with which the jars cover themselves through fear of heat. When the sun blazes forth, one can protect oneself by covering the head with a piece of cloth. नीलकर्पटेन अवगुण्ठितं मुखं येषाम्. स्नानभूमिमगच्छत्—It should be noted that the king took his bath immediately after taking exercise, as Mr. Sandow advocates in these days. The next sentence is जलद्रोणीं अवतीर्णस्य...राज्ञः समन्तात् उपतस्थुः... वारयोषितः—when the king entered the reservoir of water, damsels waited on him all round (for pouring water on him). वारविलासिनीकरैः मृदितं (crushed) सुगन्धं आमलकं तेन उपलिप्तं (smeared) शिरः यस्य (*adj.* of राज्ञः). The आमलक fruit is even this day used to invigorate the hair and to make the complexion soft. 'तुल्यात्मलकैर्विष्णुरेकादश्यां विशेषतः। श्रीकामः सर्वदा स्नानं कुर्वीतामलकैर्नरः॥' गरुडपुराण 215. *Vide* बृहत्संहिता chap. 77 'याते द्वितीये प्रहरे विहाय दद्याच्छिरस्यामलकप्रलेपम्। संछाद्य पत्रैः प्रहरद्वयेन प्रक्षालितं काष्ण्यमुपैति शीर्षम्॥ 3 (read verse 2 with this). Note 'नित्यमामलके लक्ष्मीर्नित्यं हरितगोमये। नित्यं

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शंखे च पद्मे च नित्यं शुक्ले च वाससि ॥'. We expect सुगन्धि for सुगन्ध, as गन्ध when preceded in a बहुव्रीहि by उत्, पूति, सु and सुरभि becomes गन्धि ('गन्धस्येदुत्पूतिसुसुरभिभ्यः' पा. 5. 4. 135). D 'गन्धद्रव्यमिश्रमामलकम्'. अंशुकैः निविडनिबद्धः स्तनपरिकरः याभिः that tightly bound with their silken garments their expansive breasts. दूरं समुत्सारितानि वलयानि याभ्यः ताः ०वलयाः बाहुलताः यासाम्—who pushed high up their bracelets on their arms (in order that the bracelets might not interfere with their duty of rubbing the king's body). समुत्क्षिप्तानि कर्णाभरणानि याभिः. Their ear-ornaments usually dangled down from their ears. But when rubbing the king's body they did not allow them to hang down, but fixed them on their ear against the head. कर्णोत्सङ्गात् उत्सारिताः अलकाः याभिः. अभिषेकदेवताः इव—the damsels resembled in their grace goddesses and seemed to have come there to crown the king. At the time of coronation sacred water is poured over the king's head. ताभिः—connect with परिवृतः. समुन्नतं कुचकुम्भमण्डलं यासाम्. The king resembled a वनकरी and the damsels whose breasts resembled the frontal globes (कुम्भ) of an elephant looked like करिणीs. Elephants are fond of a bath in rivers. अमल...धवलं white with a pure crystal (with स्नानपीठम्); white like pure crystal (राजहंसम्). We were told above that the स्नानपीठ was स्फाटिक. वरुणः इव राजहंसम्—राजहंस has white wings and is the vehicle of वरुण. वराह in describing how the images of various gods are to be represented says 'दण्डी यमो महिषगो हंसारूढश्च पाशभृद्वरुणः।' बृहत्संहिता 58. 57. The next sentence is ततस्ताः...वाराङ्गनाः क्रमेण राजानमभिषिषिचुः (p. 10 l. 10). काश्चि...पत्रपुटैः—Some women held emerald jars in their hands and were darkened by the hue of the jars; so they looked like lotus plants and the jars looked like green leafy cups. Leaves are green like emerald. Connect all the instrumentals like पत्रपुटैः with अभिषिषिचुः. काश्चिद्रजत...प्रवाहेण—the waters poured from silver jars looked like a flow of moonlight from the moon. A silver jar would look like the full moon. कलशानां उत्क्षेपः (raising up) तेन श्रमस्वेदः तेन आर्द्राणि शरीराणि यासाम्. A जलदेवता would have water dripping from her body. So the damsels with drops of sweat looked like जलदेवताs. काश्चिन्मलय...सलिलेन—they poured water scented with sandalwood. Sandalwood trees grow on the मलय mountain and so a river from the मलय might have water carrying the scent of sandalwood. उत्क्षिप्ताः (raised

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up for pouring) कलशाः तेषां पार्श्वेषु विन्यस्ताः हस्तपल्लवाः याभिः. प्रकीर्यमाणं (scattered) नखमयूखजालकं यासाम्. प्रत्यङ्गुलि यानि विवराणि तेभ्यः विनिर्गताः जलधाराः यासाम्—from the interstices of whose fingers streams of water issued forth. सलिलयन्त्रदेवताः figures on water fountains. The women held jars in their hands and allowed the water to issue through their fingers to the head of the king. They thus looked like figures on water fountains. The over-spreadings rays of their nails looked like the spray of the water issuing from the fingers of figures. काश्चिज्जाङ्य...जलेन—the idea is :—some women poured saffron water (which would be reddish) from golden jars. They therefore looked like the glory of the day, the golden jar standing for the red morning sun and the reddish water being like the red glow of morning sunshine. The poet fancies that they poured red sunshine (saffron water) as though to remove the cold (due to his bath). उदपादि—arose (connect with ध्वनिः). स्फोट...पथम् as if breaking (*i. e.* deafening) the ear. अनेक...गम्यमानः accompanied by the din of numerous shrill (पटु) tabors that were struck, cymbals (झल्लरी), drums, flutes, lutes and songs. वन्दि...कुलः mixed up with the noise made by the multitude of bards. स्नान...ध्वनिः (there arose) the very resonant sound of the conches that were blown for announcing that the king had bathed.

Para 14. निर्वर्तितः (finished) अभिषेकः (bath) यस्य. विष...लघुनी as light as the slough (निर्मोकः) of a serpent. परिधाय—governs ०वाससी (dual) as its object. शरद...तनुः whose body was clear on account of his bath like a part of the autumnal sky. जलक्षालनेन विमला तनुः यस्य. This may apply to शर० also. The sky also in S'arad looks clear on account of the fact that, as the rains are over, no water (*i. e.* cloud) is left in it. अति...वेष्टनः who wore on his head a turban made of a fine piece of silk cloth pure as a piece of very white cloud and (therefore) resembled the Himâlaya with the stream of the heavenly river (Ganges). In the शरद् clouds are white. So the former clause suggests the words अतिधवल &c. तुहिनगिरि=हिमगिरि. The word कृत...वेष्टनः applies to तुहिनगिरि also. The Ganges coils itself round the peaks of Himâlaya. The celestial Ganges fell from heaven on to the head of S'iva to purify Bhagîratha's ancestors, thence it fell on the

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हिमालय and thence on the earth. Compare 'शिरः शार्वं स्वर्गात्पशुपतिशिरस्तः क्षितिधरं महीध्रादुत्तुङ्गादवनिमवनेश्चापि जलधिम्। अधोधो गङ्गेयं पदमुपगता &c' नीतिशतक. The stream of the Ganges is white. संपादिता पितृणां जलक्रिया येन who offered water to his ancestors. An householder was enjoined to perform the five महायज्ञs every day mentioned in मनु III. 70 'अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम्। होमो दैवो बलिर्भौतो नृयज्ञोऽतिथिपूजनम्॥'. As to पितृतर्पण Manu says 'कुर्यादहरहः श्राद्धमन्नाद्येनोदकेन वा। पयोमूलफलैर्वापि पितृभ्यः प्रीतिमावहन्॥'. मन्त्र... प्रणम्य having paid homage to the sun with a handful of water rendered holy by the recitation of Vedic *mantras* (particularly the गायत्री). उपरचितं पशुपतेः (शंकरस्य) पूजनं येन. निर्वर्तितं अग्निकार्यं येन—this refers to the वैश्वदेव which every householder of the three castes had to perform. 'वैश्वदेवस्य सिद्धस्य गृह्येऽग्नौ विधिपूर्वकम्। आभ्यः कुर्यादेवताभ्यो ब्राह्मणो होममन्वहम्॥' मनु० III. 84. विलेपन...सर्वाङ्गः in the perfuming room he anointed the whole of his body with sandalwood (paste) which was scented with the fragrance of musk (मृगमदः), camphor, saffron and the perfume of which was followed persistently (अनुवध्यमान) by humming swarms of bees. अनुवध्यमानः परिमलः यस्य (*adj.* of चन्दनेन). अनुलिप्तं सर्वाङ्गं यस्य. विरचितः आमोदिनां मालतीकुसुमानां शेखरः येन. कृतः अम्बरपरिवर्तः येन who changed his garment *i. e.* he laid aside the garment he wore for देवपूजा and put on another before going to the dinner-hall. The com. in N also explains that he put another garment over the fine ones that he wore. 'कृतं वस्त्रस्य क्षीरोदवस्त्रस्य परिवर्त उपरिवस्त्रं येनेति वा'. But this is rather a strained meaning. रत्नकर्णपूरः एव °मात्रं आभरणं यस्य. On the significance of this भानुचन्द्र remarks 'ननु नीचजनप्रदर्शनार्थं बहुतरभूषणधारणमिति मात्रपदव्यङ्ग्यम्'. समुचितं भोजनं येषाम्—who were fit (in rank &c.) to dine with him or who were accustomed to dine with him. अभिमतः रसः तस्य आस्वादेन जाता प्रीतिः यस्य.

Para 15. परिपीता धूपधूमवर्तिः येन having taken in the smoke of fragrant drugs. वर्तिः means 'fragrant ointments or cosmetics'. A 'वर्तिर्धूमस्य दशा धूपः स्याद् गन्धवासितो धूमः। वितनोति धूपपानं भुक्तवतामास्यसौरभ्यम्॥'. This was like smoking after dinner in these days. उपस्पृश्य=आचम्य having rinsed his mouth. आचमन both before and after meals was enjoined. Note मनु० II. 53 'उपस्पृश्य द्विजो नित्यमन्नमद्यात्समाहितः। भुक्त्वा चोपस्पृशेत्सम्यगद्भिः खानि च संस्पृशेत्॥'. तस्य...त्थाय having got up from that place when its mosaic

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pavement was made clean. A person was not शुचि as long as the leaf on which he took his food was not removed and the floor was not cow-dunged. A "प्रमृष्टात्पत्रमुद्धृत्य शोधितात्तत्क्षणेति च। विपर्यये सूच्यते तस्याशुद्धिः सर्यते खलु ॥ 'आचान्तोऽप्यशुचिस्तावद्यावत्पत्रमनुद्धृतम्। उद्धृतेऽप्यशुचिस्तावद्यावद्भूमिर्न लिप्यते ॥'". नाति...करेण—construe प्रतीहार्या प्रसारितं करतलं करेण अवलम्ब्य. Separate ०कारि and करतलम्. अनवरतं (ceaseless) वेत्रलताग्रहणं तस्य प्रसङ्गेन (constant practice) अतिजरठं (fully grown) किसलयं अनुकरोति इति ०कारि. प्रतीहारी's hand was originally delicate like a tender leaf, but by constantly handling the cane it had become slightly hard. Princes are represented in dramas as resting on the arm of the प्रतीहारी when moving about in their palaces. प्रतीहारी is defined by भरत as 'सन्धिविग्रहसंबद्धनानाकार्यसमुत्थितम्। निवेदयन्ति कार्यं याः प्रतीहार्यस्तु ताः स्मृताः ॥' नाट्यशास्त्र chap. 24. 44. The other reading प्रसारितबाहुं is not good, as we shall have to connect प्रतीहार्या with प्रसारित which is part of a compound. Besides अनवरत...करतलकरेण will have to be connected with परिजनेन. अभ्य...समुचितेन fit to move about in the inner apartments. धवलांशुकजवनिकया परिगतः पर्यन्तः यस्य स ०पर्यन्तः तस्य भावः ०न्तता तया. धवल...लक्ष्यमाणम्—the idea is:—the hall had at its ends curtains (जवनिका) of very white silk and so looked as if it had walls of crystal. This shows the fine texture and whiteness of the curtains. उपलक्ष्यमाणम् and the following words in the accusative singular qualify आस्थानमण्डपम् (p. 11. l. 4). अति...भूमिम् the mosaic pavement of which was cool being sprinkled with very sweet sandal water mixed (*lit.* surrounded) with musk and that (sandal water) made (the place) redolent with perfume. अविरल...निचितम् (hall) that was thickly strewn (निचित) with heaps of flowers scattered about densely, that (flowers) looked like clusters of stars in the sky of the pure mosaic pavement. For कुसुमोपहार on the floor see कुसुमप्रकर above (para 12). विमलं मणिकुट्टिमं एव गगनतलं तस्य तारागणेन इव. उत्कीर्णः (carved) शालभञ्जिकानिवहः यस्मिन् (*adj.* of स्तम्भसंचयेन). संनिहिताः गृहदेवताः यस्य. कलधौतं gold. The numerous figures carved on the golden pillars looked like household gods (which latter also are made of gold and silver and are bathed every day with fragrant water). अतिवहलः अगुरुधूपपरिमलः यस्मिन्. अगुरु is the very fragrant aloe wood. अखिल...कारिणा resembling a piece of white cloud from which all the mass of water has

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dropped away. This and the following words in the instrumental singular qualify ०शयनेन (l. 4). कुसुमानां आमोदेन वासितः (made fragrant) प्रच्छदपटः (coverlet) यस्य. पट्टोपधानेन अध्यासितं शिरोधाम यस्य (bed) the head of which was occupied by a pillow of fine silk cloth *i. e.* that part of the bed where the sleeper would rest his head had a pillow (उपधानं) of silk. मणिमयासु प्रतिपादुकासु प्रतिष्ठिताः पादाः यस्य the (four) feet of which rested on jewelled pedestals. Compare 'शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥' हर्ष० Introduction verse 20. पार्श्वस्थं रत्नपादपीठं यस्य near the side which stood a jewelled footstool. The bed was broad and white like a slab on हिमालय (that has eternal snow). सनाथीकृता वेदिका (platform) यस्य. The hall had a raised dais on which was a couch for the king. भुक्त्वा after taking his meals (the king went to the hall of audience). Both A and D read भुक्तास्थान०. A 'यो ह्यन्तरे विरचितो व्यवहारस्थानमण्डपादन्यः। भुक्तवतः स्थितियोग्यस्तं भुक्तास्थानमण्डपं प्राहुः ॥'. उत्सङ्गे निहिता असिलता यया. वन...चरणः (king) whose feet were shampooed (by the female sword-bearer) with hands soft like a fresh lotus leaf. तत्काले उचितं (proper or usual) दर्शनं येषाम्. तास्ताः कथाः कुर्वन् engaging in talk on various matters. समु...हलः who had a curiosity to ask a question about his story. क्षिति...तला who bent her hand and knee to the ground.

Para 16. गृहीतं पञ्जरं यस्य. कनकवेत्रलतामवलम्बते इति तेन supporting himself on a golden staff. This and the following few words in the instrumental (singular) qualify कञ्चुकिना. A कञ्चुकिन् is a trusted attendant on the women's apartments in a king's household. He is generally represented as an old Brâhmaṇa carrying a staff and in dramas very often alludes to his growing old in the service of the king. Compare शाकुन्तल V. 3 'काले गते बहुतिथे मम सैव जाता प्रस्थानविक्लवगतेरवलम्बनार्था ॥.' 'ये विप्राः सत्यसम्पन्नाः कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥' नाट्यशास्त्र 24. 58. किंचिद् अवनतः पूर्वकायः (पूर्वं कायस्य) यस्य the front part of whose body was slightly bent (owing to old age). सितेन कञ्चुकेन अवच्छन्नं (covered) वपुः यस्य. कञ्चुकः a dress fitting close to the body, jacket. जरया धवलितः मौलिः चूडा यस्य. गद्गदः स्वरः यस्य whose voice was shaky. विहंगमानः The idea is: the parrot was followed by the chamberlain who wore a white

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jacket and had grey hair. The poet fancies that the parrot was as though followed by कलहंस (that is also white) out of affection for the tribe of birds. The parrot was a bird and so कलहंस being itself a bird followed one of its brethren as it were to the king's presence. क्षितितले निहितं करतलं येन. देवादेशात् at the command of His Majesty. कृताहारः who has taken food. तस्मिन् refers to the chamberlain. कच्चित् *ind.* means 'I hope'; it introduces a question implying a favourable answer. 'कच्चित्कामप्रवेदने' अमरः (कामप्रवेदनमिष्टपरिप्रश्नः). अभ्यन्तरे in the inner apartment. अशनजातम्—all kinds of foods. 'जातं जन्मसमूहयोः' शाश्वतः. आमत्तस्य कोकिलस्य लोचनं तस्य इव छविः (कान्तिः lustre) यस्य. नीलपाटलः dark and reddish. कषायमधुरः astringent and sweet. प्रकामम् *ind.* to one's heart's content. हरेः सिंहस्य नखरेण (nails) भिन्नः मत्तमातङ्गस्य कुम्भः (frontal globe of an elephant's head) तस्मात् मुक्तानि (dropped down) रक्तेन आर्द्राणि मुक्ताफलानि तेषामिव त्विट् (कान्तिः) येषाम्. The seeds of pomegranate are white-red like pearls marked with blood. For pearls from elephant's temples see above (notes p. 18). नलि...न्ति as green as the leaves of the lotus plant. दलितानि shattered, broken. प्राचीनामलकी—myrobalan. सुश्रुत (सूत्रस्थान chap. 46) gives a long list of the fruits usually eaten. प्राचीनामलक (also called वारिवदर) had the effect of removing the three दोषs (वात, पित्त and कफ) and poison (सुश्रुत सूत्र० 46. 158). सर्व...यते everything that the queens present (to me) with their own hands tastes (as sweet) as nectar. अमृतमिव आचरति अमृतायते. वचनमाक्षिप्य cutting short his words. अपनयतु remove. कात्स्न्येन in its entirety. कात्स्न्यम्—from कृत्स्न. कथं...गमः how did you acquire (the knowledge of) the Vedas? किं...दानम् is it (*i. e.* your knowledge) due to the persistence of the memories of your past lives or is it due to the gift of a boon (by some sage with superhuman powers)? छन्नम् *adv.* secretly, in disguise. उषितम् *past pass. p.* of वस्. महं...कथा it is a long tale.

Para 17. अस्ति—is to be connected with विन्ध्याटवी नाम at the end of the para. पूर्वा...लग्ना touching the forests on the shores of the eastern and western ocean (of India). The Vindhya stretches from the Bay of Bengal almost to the Arabian sea in an irregular way and separates northern India from the Deccan. This and the following adjectives qualify

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विन्ध्याटवी. मध्य...भुवः—as the विन्ध्य forest was an ornament of मध्यदेश, it is fancied to be the girdle of the earth. A girdle also is an ornament of the waist (मध्य). The country between the हिमालय and विन्ध्य and to the east of the place where the सरस्वती river disappears in the desert and to the west of प्रयाग was called मध्यदेश. 'हिमवद्विन्ध्ययोर्मध्यं यत्प्राग्विनशनादपि। प्रत्यगेव प्रयागाच्च मध्यदेशः प्रकीर्तितः॥' मनु० II. 21. वनकरिणां कुलं तस्य मदजलेन सेकः तेन संवर्धितैः (*adj.* of पादपैः). विकच expanded. निकरः=समूहः. अत्युच्च... द्वहद्भिः—The bright flowers on the tops of the trees are fancied to be stars, as they (trees) were very tall and seemed to touch the sky. मदेन कलाः (emitting a sweet but indistinct tone) कुरराः तेषां कुलानि तैः दश्यमानाः मरिचपल्लवाः यस्याम्. मरिच is pepper tree. करिकलभानां (young ones of elephants) करैः मृदिताः तमालकिसलयाः तैः आमोदिनी (fragrant). मधुमदेन उपरक्ताः (reddened) केरलीकपोलाः तद्वत् कोमला छविः यस्य (*adj.* of ०प्रचयेन). Women from केरल (Malbar) are represented as having rosy cheeks. 'केरलदेशोद्भवा स्त्री स्वभावतो रक्तवर्णा कोमलाङ्गी मधुमदात्तु विशेषतो रक्तेति भावः' भानुचन्द्र. संचरन्त्यः वनदेवताः तासां चरणालक्तकरसेन रञ्जितः तेन इव. The fresh foliage of trees was delicately red and so the poet fancies that it was reddened by the Alaktaka dye applied to the feet of nymphs of the forest that wandered about. शुककुलेन दलितानि दाडिमीफलानि तेषां द्रवेण आर्द्रीकृतं तलं येषाम्. This and the following words in the instrumental (plural) qualify लतामण्डपैः (l. 12). अतिचपलाः कपयः तैः कम्पिताः कक्कोलाः तेभ्यः च्युतानि पल्लवाः फलानि च तैः शबलैः (variegated). कक्कोल is a tree the berry of which is fragrant (Marathi कंकोळ). अनवरतं निपतिताः कुसुमरेणवः तैः पांसुलाः (dusty) तैः. पथिकजनेन रचिताः लवङ्गपल्लवस्तरास्तराः येषु—in which travellers made beds (स्तरास्तराः) of clove foliage. अतिकठोरैः (fully grown) नालिकेर-केतकी-करीर-केसरैः परिगतः (surrounded) प्रान्तः (border) येषाम्. करीरः a thorny plant growing in deserts and without leaves. केसरः=बकुलः. ताम्बूलीलताभिः अवनद्धं (girt) पूगखण्डं (areca trees) तेन मण्डितैः. वन...वनैरिव—the bowers were so charming that the poet fancies them to be the abode of the forest nymphs. उन्मदाः मातङ्गाः (करिणः) तेषां कपोलस्थलेभ्यः गलितं मदसलिलं तेन सिक्तं तेन इव. मदस्येव गन्धः यस्य तत् मदगन्धि तेन. गन्ध becomes गन्धि when in a बहुव्रीहि the preceding word is an उपमान. 'गन्धस्येदुत्पूतिसुरभिभ्यः' and 'उपमानाच्च' पा. V. 4. 135 and 137. निरन्तरम् *adv.* so thickly as to leave no space. The idea is:—the विन्ध्य

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was dark, being thickly covered with एला (cardamom) creepers that emitted an odour (from their berries) resembling that of ichor. The poet fancies that they were as though sprinkled with मदजल. नखानां मुखेषु अग्रेषु लग्नानि इभकुम्भमुक्ताफलानि तेषु लुब्धैः (greedy). अभिहन्यमानं केसरिशतं यस्याम्. For pearls in इभकुम्भ, see above p. 18. The शबरs killed the lions for the pearls attaching to their nails. प्रेताधिपनगरी=यमपुरी. सदा...ष्टिता terrible on account of causes of death being ever present in it and full of wild buffaloes (with विन्ध्याटवी); terrible on account of the ever-present god of death and tenanted by the buffalo, the vehicle of यम (with प्रे...नगरी). From this onwards the poet compares विन्ध्याटवी with various objects, the point of similarity being that the same clause (in different senses) applies to both (by श्लेष). सदासंनिहिताः मृत्यवः (मृत्युहेतवः) तैः भीषणा; °हितः मृत्युः तेन भीषणा. महिषैः महिषेण वा अधिष्ठिता. सम...किनीव like an army ready for battle. बाणासने (बाणाः अस्यन्ते अनेन) चापे आरोपिताः शिलीमुखाः (बाणाः) यया; बाणाः असनाः च तेषु आरोपिताः शिलीमुखाः भ्रमराः यस्याम् (with °टवी). बाण and असन are two varieties of trees. 'अलिबाणौ शिलीमुखौ' अमरः (शिली शल्यं मुखे अस्य). विमुक्तः सिंहैः नादः यस्याम् (with विन्ध्याटवी) in which lions roared; विमुक्तः सिंहनादः (war-cry) यया (with पताकिनी). 'सिंहानामिव नदनं भटानां सिंहनादः' क्षीरस्वामी. कात्यायनी=दुर्गा. प्रचलिताः (wandering) खड्गाः (the beasts called rhinoceros) तैः भीषणा. रक्तचन्दनैः (वृक्षविशेषैः) अलंकृता (with विन्ध्याटवी); प्रचलितः (flourished) खड्गः (sword) तेन भीषणा. रक्तं (blood) एव चन्दनं तेन अलंकृता. In her fight with the demon महिष, कात्यायनी was given various weapons by the gods, one of which was a sword and her foot was smeared with blood when she crushed the demon. कर्णीसुत was a name of the founder of the art of thieving, विपुल and अचल were two friends of his and शश was his chief adviser. संनिहितौ विपुलः अचलश्च यस्याम् (with the story of कर्णीसुत); संनिहिताः विपुलाः अचलाः (पर्वताः) यस्याम् in which existed large hills (with विन्ध्याटवी). शशेन उपगता or शशैः (hares) उपगता. भानु° explains शश as the लोध्र tree 'शशो मृदुलोमको लोध्रवृक्षो वा'. The वैजयन्ती gives कर्णीसुत and करटक as synonyms 'कर्णीसुतः करटकः स्तेयशास्त्रस्य कारकः'. The com. of the वासवदत्ता quotes हारावली as saying that कर्णीसुत, मूलदेव, मूलभद्र and कलाङ्कुर are names of the same individual. In the दशकुमारचरित we read 'कर्णीसुतप्रहिते पथि मतिमकरवम्' II and 'एकमसि, कार्कश्येन कर्णीसुतमप्यतिक्रान्तः' III (last para). In the

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वासवदत्ता (Hall p. 74) we read 'कलांकुरा इव विजितनगरमण्डनाः'. क्षेमेन्द्र, the famous Kashmirian writer, wrote a work called कलाविलास in ten *sargas* in the Âryâ metre, wherein he summarises the advice which मूलदेव gave to चन्द्रगुप्त, the only son of a rich merchant हिरण्यगुप्त, as to the way in which one should behave in the world and as to the trickeries practised in the world. मूलदेव is there described as the prince of धूर्तs and as an adept in all *kalâs*. 'तत्राभूदभिभूतप्रभूतमायानिकायशतधूर्तः। सकलकलानिलयानां धुर्यः श्रीमूलदेवाख्यः॥' I. 9. क्षेमेन्द्र gives शशि as the name of मूलदेव's bosom friend. 'स्फटिकासनोपविष्टः सह शशिना निर्विभागमित्रेण। कन्दलिमुख्यैः शिष्यैः परिवारितपादपीठान्तः॥' I. 37. In the कथासरित्सागर (तरङ्ग 89) there is a story wherein मूलदेव figures. He is there called धूर्त and his friend is said to be शशि (verse 23). भानुचन्द्र remarks "'कर्णीसुतः करटकः स्तेयशास्त्रप्रवर्तकः। ख्यातौ तस्य सखायौ द्वौ विपुलाचलसंज्ञकौ। शशो मन्त्रिवरस्तस्य' इति बृहत्कथायां कथा निबद्धा". D 'कर्णीसुतो नाम चौर्यशास्त्रप्रवर्तकः कश्चिद्राजा...तस्य विपुलाचलेति नायिकानामधेयम्'. A gives a long story. कर्णीसुत was a ब्राह्मणध्रुव in the country of भूरिवर्मन्, विपुल and अचल were his pupils. शश was not his friend as in the above accounts; but शश means an hare according to A. कल्पा... सन्ध्या इव like the twilight in the evening of the day of universal destruction. A कल्प is a period of 1000 महायुगs (कृत, त्रेता, द्वापर and कलि together constituting one महायुग). It is equal to a day of ब्रह्मा, the night being of the same duration. At the end of a कल्प the whole universe is destroyed. Compare भगवद्गीता VIII. 17–18. For a description of कल्पान्त see विष्णुपुराण VI. 3 and 4. प्रनृत्ताः नीलकण्ठाः (peacocks) यस्याम् (with अटवी); प्रनृत्तः नीलकण्ठः शिवः यस्यां (with कल्पा०). 'नीलकण्ठौ शिखिहरौ' शाश्वतः. The work of destruction (प्रलय or कल्पान्त) is entrusted to शिव. *Vide* quotation from मार्कण्डेयपुराण on verse 1 above. पल्लवैः अरुणा (with अटवी); पल्लववत् अरुणा (with ०सन्ध्या). अमृ...वेलेव like the time when nectar was churned (out of the ocean) or like the shore (of the sea) at the time of churning out अमृत. श्रीद्रुमैः (श्रीयुक्तैः वृक्षैः, बिल्ववृक्षैः अश्वत्थवृक्षैर्वा) उपशोभिता, वारुणी (दूर्वा) तया परिगता (with अटवी); श्रीः लक्ष्मीः द्रुमः (पारिजातकवृक्षः) ताभ्यां उपशोभिता वारुणी मदिरा तया परिगता (with ०वेला). लक्ष्मी, पारिजात and मदिरा were among the fourteen jewels churned out of the ocean. Mr. Kale takes श्रीद्रुम to mean 'cocoanut tree'. D 'श्रीद्रुमश्चन्दनवृक्षः' A 'श्रीद्रुमः पिप्पलोऽश्वत्थो

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बुधैर्बोधि च कथ्यते'। N reads वारुणपरिगता which भानु० explains as 'वरुणानां वृक्षविशेषाणां समूहो वारुणम्'. प्रावृडिव like the rainy season. घनैः (मेघैः) श्यामला. अनेकाभिः शतहृदाभिः (विशुद्धिः) अलंकृता (with प्रावृट्); घन...कृता very dark and adorned with several hundreds of lakes (with अटवी). 'जलाशया जलाधारास्तत्रागाधजलो ह्रदः' अमरः. Or घनाः श्यामलाः अश्वत्थवृक्षाः यस्याम्. A 'श्यामलोऽश्वत्थवृक्षे स्यात्.' ऋक्ष...गता followed by constellations of stars (ऋक्षं) and marked with (the spot of) deer (with चन्द्रमूर्ति). ऋक्ष (with अटवी) means 'bear' and the forest is tenanted by deer. 'ऋक्षौ नक्षत्रभल्लूकौ' अमरः. The spots on the moon are supposed to be a deer and the moon is hence called हरिणलाञ्छन. Note the verse 'अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे। इन्दौ यद्ललितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे॥'. राज्यस्थितिरिव like the dignity or discipline of a state. चमर...पालिता adorned with fans (व्यजनं) made of the hair of चमर deer and protected by arrays (घटा) of elephants in rut (with °स्थितिः). A चामर (chowrie) was a symbol of royalty. In ancient times the stability of a kingdom to a considerable extent depended on the number of trained elephants that could be engaged in battle. The forest was adorned with the tails of the चमर deer roaming in it which resembled fans (°वालाः एव व्यजनं) and had elephants roaming in it. गिरितनया= पार्वती. स्थाणुसंगता united with शिव (with °तनया); full of stems of trees (with अटवी). मृग...सेविता—frequented by lions (with अटवी); served by a lion (with पार्वती). सिंह is the वाहन of पार्वती. Compare 'अतिप्रमाणपादानुमीयमानदयितकात्यायनीसिंहावतारमार्गं दक्षिणं तीरम्' कादं० p. 125 l. 10 of P. प्रसूतौ कुशलवौ यस्याः (with जानकी); प्रसूताः कुशानां लवाः यस्याम् in which bits of Kus'a grass are produced. निशाचरेण राक्षसेन (रावणेन) परिगृहीता (seized); निशाचरैः (उलूकादिभिः) परिगृहीता resorted to by owls. कुश and लव were the two sons to whom सीता gave birth in वाल्मीकि's hermitage. कामि...वाहिनी like a lovely woman, (the forest) bore the fragrance of sandalwood and musk. Women apply fragrant ointments to their body. The forest had sandalwood trees and the musk deer in it and thus became full of fragrance. रुचि...भूषिता adorned with a charming mark on the forehead made with अगुरु (with कामिनी); the forest was beautified by fine अगुरु and तिलक trees. उत्कण्ठया सह सोत्कण्ठा (बहुव्रीहि). सो...वीजिता A lovesick lady is fanned with

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पल्लवs of various trees to lessen her torment; the forest was also fanned by the पल्लवs of its trees. समदना full of love (with सोत्कण्ठा); full of मदन trees. बाल...रणा it like a child's neck was adorned with an ornament of tiger's nails and with गण्डक ornament. Even now an ornament with tiger's nails is tied round children's necks (called in Marathi वाघनख). Compare 'हाटकवद्धविकटव्याघ्रनखपङ्क्तिमण्डितग्रीवके...हर्षे' हर्षचरित IV. The forest was marked with the impressions of the nails of tigers as they prowled about and had rhinoceroses in it. गण्डकः आभरणं यस्याः (with ग्रीवा); गण्डकाः आभरणं यस्याः (with अटवी). 'गण्डकस्तु द्वयोः खड्गमृगे ना शिशुभूषणे' केशवस्वामी. What sort of ornament गण्डक was is not clear. भानु० says 'गण्डस्थलपर्यन्तवर्ति यत्तादृशं ग्रीवास्थं भूषणं तद्देशविशेषे गण्डकमिति प्रसिद्धम्'. He further says 'बालरक्षार्थं व्याघ्रनखा वध्यन्ते इति प्रसिद्धिः'. The word व्याघ्र० with अटवी is explained by भानु० as 'व्याघ्राः शार्दूलाः नखाः सुरभिनखप्राणिनस्तेषां पंक्तिः श्रेणी' *i. e.* he takes नख as an animal. Peterson quotes Monier Williams for नख as meaning 'a dried shell-fish'. पानभूमिः a liquor shop. प्रकटितानि मधुकोशकशतानि यस्याम् in which are exhibited hundreds of goblets of wine (with पानभूमि); in which are visible honey and the cocoons of silk-worms (with अटवी). मधुकोशक (with अटवी) may also mean 'bee-hives'. प्रकीर्णानि विविधानि कुसुमानि यस्याम्—applies to both अटवी and पानभूमि. महावराहः (विष्णोः तृतीयः अवतारः) तस्य दंष्ट्रया समुत्खातं (जलाद् उद्धृतं) धरणिमण्डलं यस्याम् (with वेला); महावराहाणां दंष्ट्राभिः समुत्खातं धरणिमण्डलं यस्याम् (with अटवी) in which the earth was dug up with the tusks by big boars (for roots like मुस्ता). The demon हिरण्याक्ष on the strength of a boon from ब्रह्मा became insolent and carried the earth into the ocean. Vishṇu assumed the form of a boar and lifted it up out of water. As the earth was submerged under water, the author speaks of प्रलयवेला. There was no real प्रलय in the technical sense. See भागवतपुराण III. 13–19 for the story of महावराह and हिरण्याक्ष. Compare हर्षचरित III 'प्रलयमहावराहदंष्ट्राविवरमिव दर्शयन्ती क्षितिरदीर्यत'; गीतगोविन्द 'वसति दशनशिखरे धरणी तव लग्ना शशिनि कलङ्ककलेव निमग्ना। केशव धृतसूकररूप जय जगदीश हरे॥'. दशमुखनगरी–लङ्का. चटुलेन वानरवृन्देन भज्यमानाः तुङ्गाः शालाः (halls) ताभिः आकुला (with ०नगरी). The army of monkeys under Râma destroyed the houses in Lankâ. चटुलेन भज्यमानाः तुङ्गाः शालाः (वृक्षविशेषाः) तैः आकुला (with अटवी). Restless monkeys

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felled the branches of Sal trees in the forest. If we read साल it means 'rampart'. क्वचित्—क्वचित् in one place, in another place. अचिर...भूमिः the place where a wedding has been recently celebrated. हरित...शोभिता (applies to both विवाहभूमि and अटवी) adorned with green *kus'a* grass, fuel, flowers, S'amî leaves. शमी is a sacred tree. In a marriage ceremony these were required. In the forest these abounded. भानु० takes पलाश as a tree (Marathi पळस), but this does not seem to be correct as the following passage of the हर्षचरित shows. 'जगाम च...उपाध्यायोपधीयमानेन्धनधूमायमानाग्निसन्धुक्षणाक्षणिकोपद्रष्टृद्विजाम्, उपकृशानुनिहितानुपहतहरितकुशाम्, संनिहितदृषदजिनाज्यस्रुक्समित्पूलीनिवहाम्, नूतनशूर्पार्पितश्यामलशमीपलाशमिश्रलाजहासिनीं वेदीम्' हर्ष० IV. (3rd para from end). Compare also रघु० VII. 26 'हविःशमीपल्लवलाजगन्धी पुण्यः कृशानोरुदियाय धूमः'. उद्वृत्त...भीतेव like one frightened by the roar of furious (उद्वृत्त) lions. कण्टकिता with the hair standing on end; full of thorns. One frightened has रोमाञ्च. We may also say that the poet indulges in a fancy. The forest was कण्टकित (thorny; रोमाञ्चित) because it was as though frightened by the lion's roar. मत्तेव like one intoxicated. कोकिल...पिनी prattling nonsense like a swarm of cuckoos (with मत्ता); giving out the cooings of swarms of cuckoos (with अटवी). One intoxicated talks nonsense. उन्मत्ता delirious. वायुवेगेन कृतः तालशब्दः यया that makes a noise by the clapping of hands owing to the influence of delirium. In श्लेष, र and ल are अभिन्न. So तालशब्द means तारशब्द (loud noise). वायुवेगेन कृतः तालानां शब्दः यस्याम् (forest) in which ताल trees produce a noise owing to the force of the wind. उन्मुक्तं तालपत्रं यया (widow) that has given up (wearing) the ear-ornament called तालपत्र; उन्मुक्तानि तालपत्राणि यस्याम् in which leaves of Tâla trees drop down. A widow was to put on white garment and was to wear no ornaments. Compare धर्मसिन्धु (परिच्छेद III विधवाधर्म). 'कर्णिका तालपत्रं स्यात् कुण्डलं कर्णवेष्टनम्' अमरः. शरशतैः निचिता full of hundreds of reeds (forest). अमरपतिः इन्द्रः तस्य तनुः शरीरं. नेत्र is a kind of tree or 'fibrous root of a tree'. 'स्याज्जटांशुकयोर्नेत्रम्' अमरः. अहल्या, the wife of the sage गौतम, was seduced by इन्द्र who assumed the form of the sage. For this the sage cursed अहल्या to be a stone and इन्द्र was disfigured by a thousand ulcers on

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his body which were afterwards turned into eyes. See रामायण I. 48 and VII. 30 for the story. The कथासरित्सागर contains the story 'वराङ्गलुब्धस्याङ्गे ते तत्सहस्रं भविष्यति। दिव्यस्त्रीं विश्वकर्मा यां निर्मास्यति तिलोत्तमाम्॥ तां विलोक्य तदैवाक्ष्णां सहस्रं भविता च ते।' III. 3. 144-145. कुमारिलभट्ट in his तन्त्रवार्तिक gives a rationalistic explanation of this and many other Paurâṇic stories. तमालवत् नीला; तमालैः (तमालवृक्षैः) नीला. पार्थ...पताकेव like the flag on the chariot of Arjuna. वानराक्रान्ता occupied by a monkey; full of monkeys (with विन्ध्याटवी). हनुमान् is said to have sat over the flag of Arjuna and to have struck terror in the heart of Arjuna's enemies by his roar. Probably Arjuna's banner was emblazoned with the figure of a monkey. हनुमान् gave a boon to भीम 'विजयस्य ध्वजस्थश्च नादान् मोक्ष्यामि दारुणान्। शत्रूणां ये प्राणहराः सुखं येन हनिष्यथ॥' महाभारत वनपर्व chap. 151. 17—18. वेत्र...वेश्मा difficult of access owing to canes *i. e.* owing to door-keepers carrying canes in their hands (with भूमिः); inaccessible owing to canes and creepers or cane creepers (with विन्ध्याटवी). कीचक...वृता full of hundreds of कीचकs; full of hollow bamboos (with विन्ध्याटवी). When the पाण्डवs were defeated in their gambling match, they had to remain incognito for twelve years. They with द्रौपदी went to the court of विराट in various disguises. द्रौपदी became a सैरन्ध्री. कीचक was the brother of विराट's queen and was his commander-in-chief. कीचक was smitten with the beauty of सैरन्ध्री and desired to violate her chastity. When an appeal to the king against कीचक's proposals proved futile, सैरन्ध्री informed भीम who was in the king's service disguised as a cook. सैरन्ध्री showed herself willing to fall in with कीचक's proposal and made an appointment with him to see him in the king's dancing hall at midnight. भीम went in place of सैरन्ध्री and killed कीचक. *Vide* विराटपर्व 13–22 for the story. The followers of कीचक were called उपकीचक (विराटपर्व 23. 5) and also कीचक (chap. 23. 9.) and so विराटनगरी was कीचकशतावृता. 'वेणवः कीचकास्ते स्युर्ये स्वनन्त्यनिलोद्धताः' अमरः. अम्बरश्रीरिव like the glory of the sky. व्याधैः अनुगम्यमानाः अत एव तरलतारकाः (तरलाः तारकाः अक्ष्णः कनीनिकाः येषां) मृगाः यस्याम्— in which there were deer with restless pupils, being pursued by hunters (with विन्ध्याटवी). भानु० takes तारकमृग as meaning 'spotted deer' (तरलाः भयविह्वलास्तारकमृगा विचित्रमृगा यस्यां). But compare सन्त्रासतरलतारकः' below (para 26) for our explanation

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here. व्याधेन अनुगम्यमानः तरलतारकः (तरलाः twinkling तारकाः यस्य) मृगः (मृगशीर्षनक्षत्रं) यस्याम् (with अम्बरश्रीः). The constellation of मृगशीर्ष has behind it the brightest star in the firmament, *viz.* Sirius, which in Sanskrit is called व्याध. There is also an allusion to an ancient myth. प्रजापति was guilty of incest with his daughter. The gods did not like this and from their terrible aspects rose a being (रुद्र). रुद्र as व्याध pursued प्रजापति who had become a मृग. 'प्रजापतिर्वै स्वां दुहितरमभ्यध्यायद्दिवमित्यन्य आहुरुषसमित्यन्ये । तामृश्यो भूत्वा रोहितं भूतामभ्यैत्तं देवा अपश्यन्न कृतं वै प्रजापतिः करोतीति ।...तेषां या एव घोरतमास्तन्व आसंस्ता एकधा समभरंस्ताः संभृता एष देवोऽभवत्...। तं देवा अब्रुवन्नयं वै प्रजापतिरकृतमकरिमं विध्येति...स विद्ध ऊर्ध्वं उदप्रपततमेतं मृग इत्याचक्षते य उ एव मृगव्याधः स उ एव सः...।' ऐतरेयब्राह्मण III. 33. *Vide* also शतपथ ब्राह्मण I. 7. 4. 1–2. D "पुरा दक्षयज्ञो महादेवभयान्मृगो भूत्वा खमुत्पपात रुद्रोऽपि व्याधरूपोनुसृत्य शिरश्चिच्छेद तन्मृगशीर्षं नक्षत्रमभूदिति पुराणे तथा च महाभारते 'अन्वधावन्मृगं रामो रुद्रस्तारमृगं यथा।' इति". D then refers to the story as given in the ऐतरेय and quotes the verse 'प्रजानाथं नाथ &c.' from the महिमापारस्तव. A also quotes the verse and ascribes it to भट्टकुमारिल. गृहीतं व्रतं यया. दर्भ...धारिणी having *kus'as*, ragged piece of cloth, matted hair and bark garments (with °व्रता); having कुश grass, knots of दर्भ, fibrous roots and barks (with °अटवी). 'जटा कचविकारे च मूले च धरणीरुहाम्' शाश्वतः. Compare मनु० VI. 6 as to a वानप्रस्थ 'वसीत चर्म चीरं वा सायं स्नायात्प्रगे तथा । जटाश्च बिभृयान्नित्यं श्मश्रुलोमनखानि च ॥'. अपरि...संचयापि although there was a collection of innumerable leaves thickly (बहुल) spread. सप्त...षिता adorned with सप्तपर्ण (Marathi सातवीण) trees; adorned with seven leaves. There is a contradiction in saying that the अटवी had अपरिमित leaves and also seven leaves; but that contradiction (विरोध) is removed by taking the other sense of सप्तपर्ण. So the विरोध is only apparent and hence the figure of speech here is विरोधाभास (based on श्लेष). क्रूरं सत्त्वं यस्याः having a cruel heart; क्रूराणि सत्त्वानि यस्याम् in which there are ferocious animals. There is विरोध in saying that one with a cruel heart is honoured by ascetics. It is removed by saying that sages resort to the forest that has wild animals (and make even the latter forget their natural ferocity by their presence). Explain the विरोध in the next clause also similarly. पुष्पवती a woman in her monthly course; full of flowers.

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Para 18. The sentence is तस्यां च...भगवतो महामुनेः अगस्त्यस्य (l. 12)...आश्रमपदम् आसीत्. तस्यां विन्ध्याटव्याम्. It is rather remarkable that Bâṇa describes the hermitage of अगस्त्य surrounded by गोदावरी as being in the great Vindhya forest. दण्ड...पाति falling within the Daṇḍakâ forest. This and the following words in the nominative qualify आश्रमपदम्. दण्डकारण्य was a name loosely given to a wild country, the boundaries of which were different at different times and according to different authors. Vide our paper on the ancient Geography of Mahârâshṭra (J. B. B. R. A. S. for 1917). The circumstances that विन्ध्याटवी was an ornament of मध्यदेश, that अगस्त्य's hermitage was included in it and also in दण्डकारण्य and that the Godâvarî surrounded the आश्रम, according to Bâṇa, lead to the inference that अगस्त्य's आश्रम was somewhere in the present महाराष्ट्र probably near Nasik. D 'तस्य पुनर्गोदावरीतीरे पञ्चवट्यां मलयपर्वते च निवासः श्रूयते'. उत्पत्ति...धर्मस्य—In that आश्रम so many meritorious actions were performed that it seemed as though it was the birth-place of धर्म. सुरपतिः इन्द्रः तस्य प्रार्थनया पीतं सकलसागरसलिलं येन. This and the following words in the genitive qualify अगस्त्यस्य (l. 12). The Kâleyas were certain demons that concealed themselves in the sea by day, came out at night and harassed the sages. Indra went to Vishṇu for ridding the earth of the Kâleyas. Vishṇu directed him to अगस्त्य, who at Indra's request, drank the ocean. The Kâleyas being thus exposed were killed by the gods. Bâṇa very frequently alludes to this and other stories about अगस्त्य. See महाभारत वनपर्व chap. 100–103. Compare 'भूतधात्री कलशयोनिपानपरिकलितसकलसलिलं सागरमवतीर्णा' (p. 124 of P). मेरुमत्सरात्—The story is:—विन्ध्य once became jealous of मेरु because the sun revolved round the latter. It desired that the sun should revolve round itself. When the sun would not do so, the विन्ध्य grew higher and higher till it barred the passage of the sun. The gods requested the विन्ध्य to reduce its height, but to no purpose. They requested अगस्त्य to help them. The sage approached the विन्ध्य, whereupon विन्ध्य bowed down to honour अगस्त्य who was विन्ध्य's preceptor. अगस्त्य told him to remain in that position till he returned from the south. But अगस्त्य never did so and विन्ध्य continues low as before. This story probably symbolises the fact that अगस्त्य

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was the pioneer of Aryan culture in the south in spite of the great barrier presented by the विन्ध्य. *Vide* महाभारत वनपर्व chap. 104 and note रामायण 'मार्गं निरोद्धुं सततं भास्करस्याचलोत्तमः । सन्देशं पालयंस्तस्य विन्ध्यशैलो न वर्धते ॥' अरण्यकाण्ड 11. 86. Compare हर्षचरित VI 'विन्ध्य इव विवर्धमानविग्रहोत्सेधः'. The Sun, the Moon and the stars were supposed to revolve round Meru. Compare भागवतपुराण 5. 22 'यथा कुलालचक्रेण भ्रमता सह भ्रमतां तदाश्रयाणां पिपीलिकादीनां गतिरन्यैव प्रदेशान्तरेष्वप्युपलभ्यमानत्वादेवं नक्षत्रराशिभिरुपलक्षितेन कालचक्रेण ध्रुवं मेरुं च प्रदक्षिणेन परिधावता &c'. गगनतले प्रसारितं विकटं (formidable) शिरःसहस्रं येन. शिरः here means 'peak'. दिवसकरः सूर्यः तस्य रथः तस्य गमनपथम् (object of अपनेतुम्). अप...चतेन ready to remove (or block). अवगणितं (despised) सकलसुरसमूहवचः येन. अनुलङ्घिता आज्ञा यस्य (*adj.* of अगस्त्यस्य). जठरानले जीर्णः वातापिदानवः येन. वातापि and इल्वल were two demons. The latter assumed the form of a ब्राह्मण and the former of a goat. इल्वल would kill the goat and feed Brâhmaṇas with the flesh. Then he would call out to वातापि, who would come out tearing the bellies of the ब्राह्मणs. Many ब्राह्मणs thus met their death. अगस्त्य, however, consumed वातापि in his belly and freed people of the evil doings of the two. See वनपर्व chap. 99. The town of Badami in the Bijapur district is often spoken of as वातापिपुरी in ancient inscriptions. *Vide* I. A. vol X p. 60 'चतुर्दशविद्योपलसितानेकसहस्रद्विजवरोपशोभिते सत्याश्रयप्रभृतीनां महाराजानामतिबहुमान्ये वाताप्यधिष्ठाने'. सुरासुराणां मुकुटाः तेषु मकरपत्रं तस्य कोट्या अग्रेण चुम्बितं चरणरजः यस्य. मकरपत्र—figures of मकर (a sea-animal, shark). Compare 'अतिरभससंचलनचालिताङ्गदपत्रभङ्गमकरकोटिपाटितांशुकपटानाम्' para 12 above and notes thereon. दक्षिणाशा दक्षिणदिक् तस्याः मुखं तस्मिन् विशेषकः (तिलकः) तस्य. The star of अगस्त्य is one of the brightest in the southern celestial hemisphere. Hence अगस्त्य is said to be the तिलक of the South. He beautifies the South as a तिलक beautifies a lady. सुरलोकात् is to be connected with निपातित which is a subordinate member in the next compound. एकहुंकारेण निपातितः नहुषः तेन प्रकटः (स्पष्टः) प्रभावः यस्य. नहुष was the eldest son of आयुः and grandson of पुरूरवस्. When इन्द्र ran away through fear of the sin of ब्रह्महत्या in killing वृत्र, नहुष, who had performed numerous sacrifices, was made इन्द्र by the gods. In his vanity he cast a lustful eye on शची. At the advice of बृहस्पति she agreed to yield to his wishes if he would come to her in a palanquin carried by sages. While so coming, he

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struck अगस्त्य, who was slow, with his foot urging him to greater speed in the words 'सर्प सर्प'. Then अगस्त्य cursed him to be a सर्प. *Vide* महाभारत वनपर्व chap. 181. Compare रघु. 13. 36 'भ्रूभेदमात्रेण पदान्मघोनः प्रभ्रंशयां यो नहुषं चकार।'; 'नहुषः परकलत्राभिलाषी महाभुजङ्ग आसीत्' हर्षचरित III. 6 (para). उपरचितं आलवालकं येषाम्—this and the following words in the instrumental (plural) qualify पादपैः. कर...वर्धितैः tended by a shower of water from her hands. सुत...पैः that were not different from sons *i. e.* that were as dear as sons (to her). उपशोभितम् qualifies आश्रमपदं. पादपैः goes with उपशोभितम्. तत्पुत्रेण=तस्याः लोपामुद्रायाः or तस्य अगस्त्यस्य. It is to be connected with पवित्रीकृतम्. गृहीतं व्रतं (ब्रह्मचर्यव्रतं) येन. This and the following words in the instrumental singular qualify तत्पुत्रेण. आषाढः (पालाशो दण्डः) विद्यते अस्य इति आषाढी तेन. A ब्राह्मणब्रह्मचारी carried a staff of पलाश or विल्व and wore a girdle of मुञ्ज grass. Compare मनु II. 'मौञ्जी त्रिवृत्समा श्लक्ष्णा कार्या विप्रस्य मेखला' 42; 'ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ। पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मतः॥' 45. पवित्रभसना विरचितं त्रिपुण्ड्रकाभरणं (ण्ड्रकमेव आभरणं) यस्य. त्रिपुण्ड्रकं a mark on the forehead made with three lines of holy ashes &c. 'वक्त्रा ललाटगास्तिस्रो भसरेखास्त्रिपुण्ड्रकम्' हारावली. 'स्नात्वा पुण्ड्रं मृदा कुर्याद्भस्मना चैवं तु भसना। देवानभ्यर्च्य गन्धेन सर्वपापापनुत्तये॥' ब्रह्माण्डपुराण as quoted in आचारमयूख. 'श्राद्धे यज्ञे जपे होमे वैश्वदेवे सुरार्चने। धृतत्रिपुण्ड्रः पूतात्मा मृत्युं जयति मानवः॥' कात्यायन quoted in आचारमयूख; 'मध्यांगुलित्रयेणैव स्वदक्षिणकरस्य तु। त्रिपुण्ड्रं धारयेद्विद्वान्सर्वकल्मषनाशनम्॥' प्रयोगपारिजात. कुशचीवरं वासः यस्य who was clad in a strip of garment made of कुश grass. मुञ्जमेखलया कलितः (व्याप्तः) मध्यः (waist) यस्य. गृहीतं हरितपर्णपुटं येन who carried a bowl of green leaves. प्रत्यु...क्षां who roamed from one hut to another for alms. उटजे उटजे इति प्रत्युटजम् (अव्ययीभावसमास). अति...चकार whom his father gave a second name इध्मवाह from the fact of his bringing (आहरणं) abundant fuel (इध्मं). This clause is parenthetical and is probably an interpolation or marginal note. If Bâṇa at all wrote it he did not revise the passage. If he had, he would have used a different construction. शुकवत् हरितैः. कदली plantain plant. श्यामलीकृतः परिसरः (border) यस्य. सरिता—goes with गोदावर्या. कलशयोनिः अगस्त्यः तेन परिपीतः सागरः तस्य मार्गमनुगतया इव. The गोदावरी passed round the hermitage of अगस्त्य. The poet fancies that the river came there like a

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dutiful wife following her lord, the sea, that was drunk by अगस्त्य. The seed of मित्र and वरुण fell inside and outside a pitcher at the sight of the nymph उर्वशी. अगस्त्य was born from the former and वसिष्ठ from the latter. See for the story रामायण उत्तरकाण्ड 56 and 57. यास्क refers to it in the निरुक्त. V. 14 "उर्वश्यप्सराः...तस्या दर्शनान्मित्रावरुणयो रेतश्चस्कन्द तदभिवादिन्येषगर्भवति 'उतासि' (ऋग्वेद VII. 33. 11)." वद्धवेणिकया बद्धा वेणिका यया—that went round in a stream; that tied a knot of hair in a single braid. The winding course of the river round the आश्रम resembles the hair of a woman tied in a knot without ornamentation and without three braids. A woman who had lost her husband was not to have her hair ornamented into a त्रिवेणी. Compare हर्षचरित V 'बध्नातु वैधव्यवेणीं वरमनुष्यता' (5th para from end). परिगतम्—surrounded.

Para 19. अनुपालयन् obeying. उत्सृष्टं राज्यं येन. Compare 'तदिदमरण्यं यस्मिन्दशरथवचनानुपालनव्यसनी । निवसन् बाहुसहायश्चकार रक्षःक्षयं रामः ॥' रुद्रट काव्यालंकार VII. 104 (cited as an example of उदात्तालंकार by मम्मट). दशवदनः रावणः तस्य लक्ष्मीः (glory) तस्याः विभ्रमाः (विलासाः) तेषां विरामः (destruction) यस्मात्. लक्ष्मणेन उपरचिता रुचिरा पर्णशाला यस्य. पंचानां वटानां समाहारः पंचवटी. पंचवटी was a part of the दण्डकारण्य about two योजनs from Agastya's hermitage. अगस्त्य says to राम 'इतो द्वियोजने तात बहुमूलफलोदकः । देशो बहुमृगः श्रीमान् पंचवट्यभिविश्रुतः ॥ तत्र गत्वाश्रमपदं कृत्वा सौमित्रिणा सह ।...' अरण्यकाण्ड chap. 14. 13–14. This refers to the famous पंचवटी near modern Nasik. There are some who dispute this identification. चिरशून्ये that has been empty (uninhabited) for a long time. शाखासु निलीनाः (lying) निभृताः (silent) पाण्डुकपोतपङ्क्तयः येषु. लग्ना तापसानां अग्निहोत्रस्य धूमराजिः येषु. The poet fancies that the line of smoke issuing from the sacrifices performed by sages when Râma dwelt there still clings to the trees in the form of the pale-coloured doves that lay motionless on the branches. भानु० takes निभृत as qualifying पाण्डु and as meaning अत्यर्थं (very much). This is not happy. बाण uses निभृत in the sense of निःशब्द very often. Compare 'कुलायनिलीननिभृतशावकसनाथेऽपि' in para 24 below. Besides if the doves were extremely white, they could hardly resemble smoke. बलि...हरन्त्याः who snatched flowers for offering them in worship. बलिकर्मणे कुसुमानि. सीताया...लयेषु—the idea is:—The sprouts of creepers in पंचवटी at the time when बाण spoke of

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were reddish. The poet fancies that the (natural) redness (रागः) of the sprouts is what was transferred to them from the (delicate and rosy) hands of सीता when she plucked flowers from the creepers. आदौ पीतं पश्चात् उद्गीर्णम् (vomited). मुनिना = अगस्त्येन. जल...ह्रदेषु—the idea is:—there were large pools of water on the borders of the hermitage. The poet fancies that the pools were filled with water discharged in them by अगस्त्य after he drank the ocean. दशरथसुतः रामः तस्य निशिताः (sharp) शराः तेषां निकरस्य निपातः तेन निहतं रजनिचरबलं तस्य बहुलं रुधिरं तेन सिक्तानि मूलानि यस्मिन् (*adj.* of अरण्यम्). तस्य (रुधिरस्य) रागेण आविद्धानि (pierced, mixed) निर्गतानि पलाशानि (पर्णानि) यस्य (*adj.* of अरण्यम्). नवानि किसलयानि यस्य. The idea is:—the forest had fresh and therefore reddish foliage. The roots of the trees in it were formerly sprinkled with the blood of demons. The poet fancies that the trees put forth red foliage because the roots of the trees were nourished on blood. It is a well-known rule that the qualities of effects are due to similar qualities of the causes. Compare the न्याय 'कारणगुणा हि कार्यगुणानारभन्ते'; 'कारणगुणपूर्वकः कार्यगुणो दृष्टः' वैशेषिकसूत्र II. 1. 24. जल...समये in the rains. The next sentence is अधुनाऽपि यत्र...रामस्य चापघोषस्य स्मरन्तः शष्पकवलं न गृह्णन्ति...जानकीसंवर्धिता जीर्णमृगाः. The idea is:—When सीता and राम lived there, सीता fed deer with her own hands. Those deer, grown old, on hearing the rumbling of clouds, are reminded of the twanging of Râma's bow and saddened by the memories of old give up even grazing. The genitive घोषस्य स्मरन्तः is in accordance with the Sûtra 'अधीगर्थदयेषां कर्मणि' पा. 2. 3. 52. (verbs having the sense of इ with अधि 'to remember' and the roots दय् and ईश् govern the genitive of the object). अजस्रम् *adv.* continuously. अश्रुजलेन लुलिताः (व्याकुलीभूताः disturbed, dimmed) दीनाः दृष्टयः येषां (*adj.* of जीर्णमृगाः). वीक्ष्य...दिशः seeing the whole world (*lit.* ten regions) empty. Without राम and सीता the whole world appears to them to be a void, a desert. The ten quarters are the four principal ones, the four कोणदिशः (south-east &c), and ऊर्ध्व and अधर. जरया जर्जरिताः (shattered) विषाणकोटयः (tips of horns) येषाम्. अनवरता मृगया तस्यां निहतेभ्यः शेषाः वनहरिणाः तैः प्रोत्साहितः इव. कृतः सीतायाः विप्रलम्भः (deceiving) येन. विप्रलम्भ also means वियोग. It was the कनकमृग that led to Râma's separation from सीता. The

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idea is:—the golden deer took Râma away from Sîtâ. The poet fancies that the golden deer did so, being incited by the wild deer in revenge for the slaughter of their tribe in hunting. The demon मारीच, being pressed and threatened by रावण, assumed the form of a कनकमृग and roamed about Râma's hermitage. सीता was fascinated and urged राम to pursue it and bring it to her. राम went in pursuit, leaving लक्ष्मण behind to protect सीता. The sequel is well-known. See अरण्यकाण्ड chap. 42 ff. मैथिली सीता तस्याः वियोगदुःखेन दुःखितौ. पिशुनौ=सूचकौ 'पिशुनौ खलसूचकौ' अमरः. चन्द्र...ग्रस्तौ like the sun and the moon seized by Râhu. Eclipses of the sun and moon were regarded as indicative (पिशुन) of evil to the world. Compare हर्षचरित VI 'प्रत्यहं राहुरविकलकायबन्ध इव कबन्धवति ब्रह्मबिम्बे घटमानो विभाव्यते'. कबन्ध means 'headless trunk' and so indicates the body of Râhu. समम् simultaneously. राम and लक्ष्मण were both equally pained by the loss of Sîtâ; while the sun and moon are not eclipsed at the same time. If the two were eclipsed at the same time, that would indicate the end of the world. The whole world looked up to राम and लक्ष्मण for protection against the राक्षसs and when they were themselves plunged in grief, the world became frightened. After proceeding three *kros'as* from जनस्थान, राम and लक्ष्मण entered क्रौञ्चारण्य, beyond which near the hermitage of मतङ्ग they met the demon दनु. He is described as being without head or neck, with a mouth in the stomach and only a single eye on his chest and with arms one *yojana* long. राम and लक्ष्मण, whom he wished to devour, each cut off one of his arms. He had been cursed by a sage स्थूलशिरस् and was to go to heaven when his hands would be cut off. He had once attacked इन्द्र, who threw his वज्र at him, whereby his head was sunk into his body and he became a कबन्ध. When his body was burnt, he assumed a divine form and told राम to form friendship with सुग्रीव. *Vide* अरण्यकाण्ड chap. 69–72. अत्यायतः very long. योजनबाहोः This is a name of the demon दनु कबन्ध. He had arms a योजन long, that were cut off by राम and लक्ष्मण. अगस्त्यस्य प्रसादनाय आगतः नहुषाजगरः तस्य कायशङ्कया. For नहुष being reduced to a snake, see notes p. 64. The arm of कबन्ध when felled down looked like an अजगर. The sages on seeing it were led to imagine that it was नहुष in the form

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of a snake that had come there to propitiate अगस्त्य. अगस्त्य's hermitage was near the place where कबन्ध was chastised. भर्त्रा... लिखिता drawn by her husband (Râma) inside the hut for comforting himself in his separation from her. राम...ह्रसन्ती—the idea is :—सीता's image was painted inside the hut occupied by राम. सीता is represented in the रामायण as disappearing in the earth. The poet fancies that सीता in the form of the picture as if again rose up from the inside of the earth to see the hut where she passed many blissful years in the company of Râma. The force of पुनरिव lies in this that सीता is said to have risen up from earth when जनक was ploughing it for a sacrifice. 'अथ मे कृषतः क्षेत्रं लाङ्गलादुत्थिता ततः । क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता ॥ भूतलादुत्थिता सा तु व्यवर्धत ममात्मजा ।' बालकाण्ड 66. 13–14. See रामायण उत्तरकाण्ड 97, where सीता says "यथाहं राघवादन्यं मनसाऽपि न चिन्तये । तथा मे माधवी देवी विवरं दातुमर्हति ॥ मनसा कर्मणा वाचा यथा रामं समर्चये । तथा मे० ॥ यथैतत्सत्यमुक्तं मे वेद्मि रामात्परं न च । तथा मे० ॥" 14–16. Then a celestial throne came out on which the Mother Earth herself seated सीता. 'तामासनगतां दृष्ट्वा प्रविशन्तीं रसातलम् । पुष्पवृष्टिरविच्छिन्ना दिव्या सीतामवाकिरत् ॥' उत्तरकाण्ड 97. 20.

Para 20. The sentence is तस्य...अगस्त्याश्रमस्य नातिदूरे...पम्पाभिधानं पद्मसरः (p. 14 l. 31). संप्र...वृत्तान्तस्य the former events of which are even now to be clearly noticed. The reference is to the matters (old deer, picture of Sîtâ &c.) detailed in the preceding para. Words having the sense of दूर and अन्तिक govern the ablative or genitive. 'दूरान्तिकार्थैः षष्ठ्यन्यतरस्याम्' पा. 2. 3. 34. जलनिधिपानेन प्रकुपितः वरुणः तेन उत्साहितः (incited) तेन (*adj.* of वेधसा). वरुण is in mythology the lord of the sea and of all waters. Compare 'यासां राजा वरुणो याति मध्ये...ता आपो देवीरिह मामवन्तु ॥' ऋग्वेद VII. 49. 2. जलनिधि...त्पादितः—this is in apposition with पद्मसरः. The idea is :—Varuṇa being the lord of the sea was enraged with अगस्त्य for drinking the sea, his protégé. The poet fancies that वरुण therefore incited Brahmâ (वेधस् *m.*) to create another ocean (*viz.* the vast पम्पा lake) near अगस्त्य's hermitage to spite the sage. प्रलयकाले विघटिताः अष्टदिग्भागानां सन्धिबन्धाः यस्मिन् (*adj.* of ०तलम्). The waters of the lake were clear and pellucid like the clear sky. The poet therefore fancies that the lake was the sky itself falling on the earth when the joints thereof supporting it in the eight directions

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broke down at the time of *pralaya*. The sky is like a dome supported on eight pillars *viz.* the eight दिशाs. At the time of प्रलय (universal destruction and deluge) the distinctions between one दिशा and another would be swept away. See विष्णुपुराण VI. 3 and 4 for description of प्रलय. ज्योतिर्वायौ लयं याति यात्याकाशे समीरणः ॥ आकाशं चैव भूतादिर्ग्रसते तं तथा महान् । विष्णु VI. 4. 31–32. C and T are wrong when they translate 'it is like the sky fallen on earth to bind together the fragments of the eight quarters when severed in the day of doom'. आदि... पूरितम्—the lake was so full of water that it seemed to be the place from which the earth was uplifted by the primordial Boar (Vishṇu in his boar incarnation). Compare 'क्वचित्प्रलयवेलेव महावराहदंष्ट्रासमुत्खातधरणिमण्डला' para 17 above and notes thereon. अनवरतं मज्जन्त्यः उन्मदाः शबरकामिन्यः तासां कुचकलशैः लुलितं (disturbed, agitated) जलं यस्य. This and the following words in the nominative qualify पद्मसरः. उत्फुल्लानि कुमुदानि कुवलयानि कह्लाराणि यस्मिन्. कुमुद is a white night lotus. कुवलय is blue. कह्लार is a white lotus. उन्निद्राणि (विकसितानि) अरविन्दानि तेषां मधु तस्य बिन्दवः तेषां निस्यन्दः (flow) तेन बद्धाः चन्द्रकाः यस्मिन्. चन्द्रकः the eyes on the peacock's tail. The drops of honey from lotuses floated on the lake and formed brilliant spots like the eyes on the peacock's tail. अलिकुलपटलेन अन्धकारितानि सौगन्धिकानि यस्मिन्. 'सौगन्धिकं तु कह्लारम्'. It either means 'a white lotus' or 'a kind of fragrant grass'. आरसिताः (screaming) समदाः सारसाः (cranes) यस्मिन्. अम्बुरुहाणां कमलानां मधु तस्य पानेन मत्ताः कलहंसकामिन्यः ताभिः कृतः कोलाहलः यस्मिन्. अनेके जलचराः पतङ्गाः (aquatic birds) तेषां शतं तस्य संचलनेन चञ्चलिताः (agitated) वाचालाः (resounding) वीचिमालाः (waves) यस्मिन्. अनिलेन उल्लासिताः (agitated, lashed up) कल्लोलाः (billows) तेषां शिखरेषु सीकरः (spray) तेन आरब्धं दुर्दिनं यस्मिन्. 'मेघच्छन्नेऽह्नि दुर्दिनम्' अमरः. The spray from the waves caused a shower. अज्ञ...रागिणीभिः that fearlessly entered the lake (because there was none to behold them) and loved to sport in the waters. ०देवताभिः shows the agent and कुसुमैः the means of the action of making fragrant. एकदेशे अवतीर्णः मुनिजनः तेन आपूर्यमाणाः कमण्डलवः तेषां कलः (sweet) जलध्वनिः तेन मनोहरम्. उन्मिषत् (opening eyes *i. e.* fully blown) उत्पलवनं तस्य मध्ये चरन्ति इति तैः. रसितेन अनुमेयैः. The swarms of कादम्ब birds moved through expanded lotuses and being of the same colour

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could not be seen, but their existence was to be inferred from their cries. A 'आधूसरच्छदो हंसः कादम्बः समुदाहृतः ॥'; D 'कादम्बः कल्माषवर्णो हंसः'. अभिषेकार्थं (स्नानार्थं) अवतीर्णाः पुलिन्दराजसुन्दर्यः तासां कुचचन्दनधूल्या धवलिताः तरङ्गाः (waves) यस्य. पुलिन्दs are wild mountaineers like Bhils. Women are represented as applying sandal paste to their bosom. उपान्ते जाताः केतक्यः तासां रजः—पटलेन बद्धं कूले पुलिनं यस्य. The pollen from the Ketakî flowers spread on the bank of the lake and gave it the appearance of a sandy expanse. आसन्नाः आश्रमाः तेभ्यः आगताः तापसाः तैः क्षालितानि अत एव आर्द्राणि वल्कलानि तैः कषायं (astringent) पाटलं (reddish) तटजलं यस्य. Or कषाय may mean 'the red colour' (of the bark garments). 'क्वचित् कषायं रक्तेऽपि' शाश्वतः. तटस्य समीपे उपतटं ये विटपिनः (वृक्षाः) तेषां पल्लवानिलेन वीजितं (fanned). अविरला तमालवीथिका (row of तमाल trees) तया अन्धकारिताभिः. This and the following words in the instrumental (plural) qualify वनराजिभिः (l. 29). तमाल has dark leaves. वालिना निर्वासितः (banished). ०तेन (*adj.* of सुग्रीवेण). प्रतिदिनम् goes with संचरता. वालि was a powerful monkeychief and elder brother of सुग्रीव. वालि was more than a match even for रावण. When वालि went to fight with the demon named मायावी and was absent for a long time, सुग्रीव ascended his throne thinking that वालि was dead. When वालि returned सुग्रीव was banished and came to ऋष्यमूक. वालि seized his wife तारा. ऋष्यमूक was a hill near the lake पम्पा. 'श्रूयतां राम वक्ष्यामि सुग्रीवो नाम वानरः ।...ऋष्यमूके गिरिवरे पम्पापर्यन्तशोभिते । निवसत्यात्मवान्वीरः चतुर्भिः सह वानरैः ॥' अरण्यकाण्ड 72. 11–12. See for the story किष्किन्धाकाण्ड chap. 9–10. 'एवमुक्त्वा तु मां तत्र वस्त्रेणैकेन वानरः । तदा निर्वासयामास वाली विगतसाध्वसः ॥ तेनाहमपविद्धश्च हृतदारश्च राघव ।...ऋष्यमूकं गिरिवरं भार्याहरणदुःखितः । प्रविष्टोऽस्मि' &c. chap. 10. 26–28. Connect सुग्रीवेण with अवलुप्त. अवलुप्तानि (carried away) फलानि तैः परिलघवः (light) लताः यासु (*adj.* of ०राजिभिः). उद...सानाम् of persons that practised penance by standing in water. In the winter ascetics used to practise austerities by standing in water. Compare 'निनाय सात्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा ।' कुमारसंभव V. 26. Connect this word with उपयुक्त in the next compound. We should read with A 'उदवास'. उदक becomer उद when followed by वेष, वास, वाहन and धि 'वेषवासवाहनधिषु' पा. 6·3·58. देवतार्चने उपयुक्तानि कुसुमानि यासाम् (with ०राजिभिः). उत्पतन्तः (rising out of water) जलचराः पतङ्गाः तेषां पक्षपुटेभ्यः विगलिताः जलबिन्दवः तेषां सेकेन

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सुकुमाराणि किसलयानि यासाम्. लतामण्डपतले स्थितं शिखण्डिनां मयूराणां मण्डलं तेन आरब्धं ताण्डवं यासु. ताण्डव is a particular kind of dance. 'उद्धत-करणाङ्गहारनिर्वर्त्यमारभटीवृत्तिप्रधानं गीतकानुसारित्वात् आदौ तण्डुना प्रणीतं ताण्डवम्' क्षीरस्वामी. अनेक...राजिभिः—the groves bore the fragrance of various flowers and therefore the poet fancies that the groves were as though perfumed by the nymphs of the forest with their own sweet breaths. अपर...सलिलम्—wild elephants whose skin was covered with thick mud came to the lake to drink water. The dark elephants rendered darker by mud looked like clouds. Clouds draw their vapour from the sea. So the poet fancies that the clouds in the form of the elephants came to the lake (which was so vast) to drain off water, thinking it to be another ocean. अप्रतिमम् peerless. अपां निधानं treasure of water. पम्पा अभिधानं यस्य. पद्मयुक्तं सरः पद्मसरः. Compare 'तदेतत् पम्पाभिधानं पद्मसरः' उत्तररामचरित I. after verso 30; 'तौ पुष्क-रिण्याः पम्पायास्तीरमासाद्य पश्चिमम् । अपश्यतां ततस्तत्र शबर्या रम्यमाश्रमम् ॥" अरण्यकाण्ड 74. 4. पम्पा is said to be the modern Hampi near Bellary in the Madras Presidency. For a poetic description of the lake पम्पा, see रामायण अरण्यकाण्ड 73 and किष्किन्धाकाण्ड 1. विकचानि (विकसितानि) कुवलयानि तेषां प्रभया श्यामायमानं पक्षपुटं येषाम्. मूर्तिमान् रामशापः तेन ग्रस्तानि. मध्यचारिणा—by one that moves about in the midst (of the lake or of the birds). चक्रनाम्नां = चक्रवाकानाम्. The pairs of चक्रवाक्स are seen (आलोक्यन्ते) there even now. Their wings are darkened by the blue lotuses of the lake. The poet fancies that the dark sheen on their wings due to the proxi-mity of blue lotuses is the curse of राम in visible shape. A curse, being an evil thing, is represented as dark. Compare हर्षचरित I 'सुरभिनिश्वासपरिमललुब्धैर्मूर्तैः शापाक्षरैरिव षट्चरणचक्रैराकृष्यमाणा' 6th para. When Râma was lamenting for सीता, pairs of चक्रवाक birds went on with their sports, upon which Râma cursed them saying that they would know the grief of separation from their beloved. चक्रवाक is supposed to be separated from its mate at the approach of night. Compare 'कालपाशेनेव मूर्तेरामशापेनाकृष्यमाणं चक्रवाकमिथुनं विजघटे' वासवदत्ता (Hall's, p. 185). The reading मध्यचा-रिणान् is good. It is to be connected with चक्रनाम्नाम् and means 'moving in the midst of the lake'. A notices a reading वनमध्य-चारिणां where वन means 'water'. चक्रं नाम यस्य. Compare the epithet रथाङ्गनामन् or रथाङ्गाह्वय.

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Para 21. The sentence is तस्य एवंविधस्य पद्मसरसः पश्चिमे तीरे...महान् जीर्णः शाल्मलीवृक्षः. राघवः रामः तस्य शरस्य प्रहारेण जर्जरितं जीर्णं तालतरुखण्डं (a clump of palm tress) तस्य. This refers to Râma's exploit of piercing seven Tâlas with one arrow in order to convince सुग्रीव of his prowess. *Vide* रामायण किष्किन्धाकाण्ड 12. 2–5. 'स गृहीत्वा धनुर्घोरं शरमेकं च मानदः । सालमुद्दिश्य चिक्षेप पूरयन् स रवैर्दिशः ॥ स विसृष्टो बलवता बाणः स्वर्णपरिष्कृतः । भित्त्वा तालान् गिरिप्रस्थं सप्त भूमिं विवेश ह ॥ सायकस्तु मुहूर्तेन तालान् भित्त्वा महाजवः । निष्पत्य च पुनस्तूणं तमेव प्रविवेश ह ॥ तान् दृष्ट्वा सप्त निर्भिन्नान् सालान् वानरपुङ्गवः । रामस्य शरवेगेन विस्मयं परमं गतः ॥'. दिग्गजस्य करदण्डः (करः दण्ड इव) तमनुकरोतीति तेन. जरंश्चासौ अजगरश्च. आवेष्टितं मूलं यस्य स °मूलः तस्य भावः °मूलता तया. बद्धं महालवालं यस्मिन्. दिग्गज...वाल इव—The idea is:—The शाल्मली tree had a large serpent coiling itself at its root. The coils of the अजगर looked like a large basin for holding water often constructed at the root of a tree with mud and stones. For दिग्गज, see above p. 15. The trunk of a दिग्गज must necessarily be supposed to be larger than that of an ordinary elephant. This and the following clauses in the nominative are in apposition with शाल्मलीवृक्षः. तुङ्ग...इव with the sloughs (निर्मोकः) of snakes hanging on its lofty trunk and waving (वेल्लित) in the wind, it (the tree) seemed as if clad in an upper garment. धृतं उत्तरीयं येन. The white sloughs sticking to the trunk and fluttering in the wind are fancied to be a fine white उत्तरीय. दिक्च...सञ्चयेन with its cluster of branches that spread through the sky and seemed as though taking a measure of the various directions. दिशां चक्रवालं (समूहः) तस्य परिमाणम्. प्रलयकाले ताण्डवं तस्मिन् प्रसारितं भुजसहस्रं येन (*adj.* of °शेखरम्). उडूनां (नक्षत्राणां) पतिः चन्द्रः तस्य शकलं शेखरः (crest-ornament) यस्य. शिव is supposed to have placed the digit of the moon on his head to lessen the fever due to drinking the poison हालाहल. शिव is represented as fond of dancing (ताण्डवं). शिव is charged with the work of destruction. For his dance at प्रलयकाल, see above. The tree had thousands of branches in all directions and so the poet fancies it as ready to imitate S'iva who dances at the time of प्रलय with the movements of a thousand hands. Compare 'नृत्तोद्धूतधूर्जटिजटाटवीकुटजकुड्मलनिकरनिभे नभस्तलं स्तबकयति तारागणे' हर्ष० I. 7th para. पुराण...लग्नः—An old person supports himself against the shoulder of another for fear of falling. The tree spread high up in the sky and

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was very old. Therefore the poet fancies it as reclining on the स्कन्ध of the sky. भानु० reads 'वायुस्कन्धलग्नः'; A and D read 'पवनस्कन्ध०'. This is a good reading. Here the word स्कन्ध is paronomastic. There are seven divisions of the wind called स्कन्ध. The tree had spread itself high up in the wind of the sky. The seven वातस्कन्धs are 'आवहः प्रवहश्चैव संवहश्चोद्वहस्तथा । विवहाख्यः परिवहः परावह इति क्रमात् ॥'. D 'पवनस्कन्धलग्नः पवनस्य भूरादिषु लोकेषु सप्त स्कन्धा भवन्तीति प्रसिद्धं स्कन्धशब्देन च भुजशिखरं स्फुरति'. Compare हर्ष० I. 4th para 'स्कन्धावलम्बिना...गङ्गास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यका'. निखिल...व्रताभिः—these words apply both to शिराभिः (veins) and व्रततिभिः (creepers). निखिल०—that spread over the whole trunk; that pervaded the whole body (with veins). अति...ताभिः that rise very high up; that are very prominent (with veins). An old man has prominent veins on his body. परिगतः surrounded. जरा...तनुः the trunk of which was covered (आचित) with thorns as with the moles of old age. On the body of a very old man dark spots or moles rise. They are here called जरातिलकबिन्दु. D 'जराग्रस्ते वपुषि दृश्यमानास्तिलकसदृशाः बिन्दवः जरातिलकबिन्दवः'. परिपीतं सागरसलिलं यैः (*adj.* of ०पटलैः). Clouds arise from the vapour of the sea and so are spoken of as drinking the water of the sea. गगनागतैः passing through the sky. This applies to both पत्ररथैः and ०पटलैः. पत्र...देशः the top of which was not seen even by the masses of clouds that, like birds, rested for a moment on its branches, being heavy (weary) with the weight of water and that bedewed its foliage. The tree was so tall that its top was beyond the clouds. One that is weary by carrying a weight rests for a moment. The clouds carried water that they had taken from the sea and so their natural passage through the branches is represented as due to their weariness. Birds also lie down on the branches of the tree and so the clouds are compared to them. पत्राणि पक्षाः रथः अस्य पत्ररथः पक्षी. अदृष्टः शिखरदेशः यस्य. तुङ्ग...यतः—it was so tall that it seemed as if it was striving to have a peep at the glory of the Nandana garden. नन्दन is the name of the garden of Indra. गगनतलगमनेन आयासितानाम्. पटलैः—connect with संदेहित in the compound ०राशिभिः. संदेहितः चासौ तूलराशिश्च. धवलीकृताः शिखरे (वर्तमानाः) शाखाः यस्य. The idea is:—When horses are tired by a long march foam issues from their

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mouths. Foam is white like cotton. The pods of the silk-cotton tree contain a kind of cotton that is white. The cotton from the pods stuck to the top of the trees and was so like foam that people confounded (संदेहित) the two and thought that it might be the foam of the mouths of the sun's horses. Compare for the use of संदेहित 'आमुक्तकर्णोत्पलच्युतमधुधारा-संदेहकारिणं कर्णपाशं...दधतीम्' काद० p. 188 l. 3 of P. सृक्कन्—*n.*= ओष्ठप्रान्तः. वनगजकपोलानां कण्डूयनं तेन लग्नः मदः तस्मिन् निलीना मत्तानां मधुकराणां माला यस्मिन् (*adj.* of मूलेन). कल्पस्थायिना lasting as long as a कल्प *i. e.* one thousand युगs. The root of the tree against which elephants rubbed their itching temples had streaks of ichor attaching to it. Dark bees stuck to that ichor and so looked like dark iron chains. The poet fancies that the root was made firm with iron chains as supports (as on old man stands erect on account of a belt) and so would last till eternity. कोटरा...पटलैः—the idea is:—bees flashed inside its hollow. The poet fancies that the tree was as though alive with them. One's life (जीव) throbs inside the body. उपलक्षितः (दृष्टः) शकुनिपक्षाणां पातः यस्मिन् (the tree) on which was observed the flapping of the wings of birds. उपलक्षितः शकुनेः पक्षपातः यस्मिन् (दुर्योधन) for whom S'akuni manifested partiality. The meaning may also be 'दुर्योधन in whom was seen a great liking for शकुनि'. शकुनि was the maternal uncle of दुर्योधन whom he assisted in many of his wicked schemes against the Pâṇḍavas; for example it was शकुनि who suggested to दुर्योधन that he would by his great skill and tricks in gambling deprive the Pâṇḍavas of their enormous wealth (सभापर्व 49. 39–40). नलिननाभः=विष्णु or कृष्ण. नलिनं नाभौ यस्य. नाभि becomes नाभ (*i. e.* has 'अच्' as समासान्त) on the analogy of words like अनुलोमः (from लोमन्). *Vide* 'अच् प्रत्यन्ववपूर्वात्सामलोम्नः' पा. V. 4. 75. वनमालया उपगूढः (tree) surrounded by a line of woods; (कृष्ण) encircled by a chaplet. कृष्ण is called वनमाली. 'आजानुलम्बिनी माला सर्वर्तुकुसुमोज्ज्वला। मध्ये स्थूलकदम्बाढ्या वनमालेति कीर्तिता॥'. A 'स्वभेदो वनमाला यामाहुर्वैजयन्तीति.' D 'वनमाला पुष्पविशेषः'. व्यूहः=समूहः. नभसि...तिः (tree) that shows its height in the sky; (mass of new clouds) that rise in the month of S'râvaṇa or in the rainy season. 'नभः खं श्रावणो नभाः' इति, 'वर्षास्वपि नभाः प्रोक्तः' इति च शाश्वतः. अखिल...देवतानाम्—It was so high that the nymphs could from its top as from an observation

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Para 22. स्कन्धसन्धिषु in the joints of the stem (with the branches). जीर्ण...रेषु in the interstices made by its old bark (that was about to be peeled off). महा...सहस्राणि that fearlessly made thousands of nests (कुलायः) as there was plenty of space (अवकाशः) available. विश्रब्धं विरचितानि कुलायसहस्राणि यैः (*adj.* of °कुलानि). दुरारो...भयानि on account of its being extremely difficult to climb they (birds) had lost all fear of being destroyed. विगलितं विनाशभयं येषां (*adj.* of °कुलानि). परि... हतिः though the foliage was not thick on account of the great age (of the tree). परिणामेन विरला दलानां संहतिः (collection) यस्य. अविरल...लीनैः—the idea is :—parrots lay on the tree day and night and so the tree looked as though dark with thickly growing leaves. Parrots are green like leaves. The next sentence is ते च...विचरन्ति स्म शुकशकुनयः (p. 16 l. 5). अति...नीडेषु having passed the night in their own nests. The repetition of the words अतिवाह्य and उत्थाय shows their long-standing 'habit'. विरचिताः पक्ष्मयः यैः (*adj.* of शुकशकुनयः below). मदकलः (मत्तः) हलधरः (बलरामः) तस्य हलमुखेन (by the end of the ploughshare) आक्षेपः (drawing away or seizing). तेन विकीर्णानि बहुस्रोतांसि यस्याः सा °स्रोताः तां (स्रोतसम् *adj.* of कलिन्दकन्याम्). कलिन्दकन्याम्= यमुनाम्. कलिन्द is the mountain from which the Jumna springs. मद...दर्शयन्तः—the idea is :—the rows of dark-green parrots in the sky resemble the dark waters of the Jumna, scattered in various directions by the ploughshare of बलराम. दर्शयन्तः— This and the following present participles (nom. plural) qualify शुकशकुनयः (p. 16 l. 5). बलराम is represented as fond of wine. For the story see above p. 36. सुरगजेन (ऐरावतेन) उन्मूलिता (अत एव) विगलन्ती या आकाशगङ्गाकमलिनी तस्याः शङ्काम्. The idea is :—the leaves of a lotus plant and the wings of parrots are alike. The parrots hovering in the sky led people to think that it was a lotus plant in the sky uprooted from the celestial Ganges and so falling down from heaven. दिवसकरः (सूर्यः) तस्य रथस्य तुरगाः. तेषां प्रभया अनुलिप्तं (besmeared). The horses of the sun are represented as green and are also called हरित्.

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Para 22. स्कन्धसन्धिषु in the joints of the stem (with the branches). जीर्ण...रेषु in the interstices made by its old bark (that was about to be peeled off). महा...सहस्राणि that fearlessly made thousands of nests (कुलायः) as there was plenty of space (अवकाशः) available. विश्रब्धं विरचितानि कुलायसहस्राणि यैः (*adj.* of °कुलानि). दुरारो...भयानि on account of its being extremely difficult to climb they (birds) had lost all fear of being destroyed. विगलितं विनाशभयं येषां (*adj.* of °कुलानि). परि... हतिः though the foliage was not thick on account of the great age (of the tree). परिणामेन विरला दलानां संहतिः (collection) यस्य. अविरल...लीनैः—the idea is:—parrots lay on the tree day and night and so the tree looked as though dark with thickly growing leaves. Parrots are green like leaves. The next sentence is ते च...विचरन्ति स्म शुकशकुनयः (p. 16 l. 5). अति...नीडेषु having passed the night in their own nests. The repetition of the words अतिवाह्य and उत्थाय shows their long-standing 'habit'. विरचिताः पक्षयः यैः (*adj.* of शुकशकुनयः below). मदकलः (मत्तः) हलधरः (बलरामः) तस्य हलमुखेन (by the end of the ploughshare) आक्षेपः (drawing away or seizing) तेन विकीर्णानि बहुस्रोतांसि यस्याः सा °स्रोताः तां (स्रोतसम् *adj.* of कलिन्दकन्याम्). कलिन्दकन्याम्= यमुनाम्. कलिन्द is the mountain from which the Jumna springs. मद...दर्शयन्तः—the idea is:—the rows of dark-green parrots in the sky resemble the dark waters of the Jumna, scattered in various directions by the ploughshare of बलराम. दर्शयन्तः—This and the following present participles (nom. plural) qualify शुकशकुनयः (p. 16 l. 5). बलराम is represented as fond of wine. For the story see above p. 36. सुरगजेन (ऐरावतेन) उन्मूलिता (अत एव) विगलन्ती या आकाशगङ्गाकमलिनी तस्याः शङ्काम्. The idea is:—the leaves of a lotus plant and the wings of parrots are alike. The parrots hovering in the sky led people to think that it was a lotus plant in the sky uprooted from the celestial Ganges and so falling down from heaven. दिवसकरः (सूर्यः) तस्य रथस्य तुरगाः तेषां प्रभया अनुलिप्तं (besmeared). The horses of the sun are represented as green and are also called हरित्.

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Compare 'अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः' शाकुन्तल I. Probably this belief is due to such verses of the ऋग्वेद as 'भद्रा अश्वा हरितः सूर्यस्य' (ऋग्वेद I. 115. 3.). सञ्चा...डम्बयन्तः The green parrots were like emerald and as they moved in large swarms they looked like an emerald floor in motion. अम्बरं एव सरः तस्मिन्. The sky can very well be compared to a deep lake and the parrots moving in the sky to moss floating in a lake. Moss (शैवलः) is green. गगने विततैः (spread, stretched)—applies to both ०पुटैः and ०दलैः. The green wings of parrots resemble the leaves of plantain plants. दिनकरस्य खराः (fierce) कराः (किरणाः) तेषां निकरः (समूहः) तेन परिखेदितानि (oppressed) आशामुखानि. The quarters (आशा) are represented to be ladies and their faces are fanned by the flapping of parrot's wings as a lady may be relieved from oppressive heat with fans of plantain leaves. वियति...रचयन्तः they as though formed a path (वीथी) of tender green grass stretching forth into the sky. सेन्द्रा...दधानाः making the sky as though possessed of a rain-bow. In a rain-bow, red (corresponding to the beaks of parrots) and green are most prominent. इन्द्रायुधेन सह से० (बहुव्रीहि). विचरन्ति स—स is an indeclinable and used with the present gives the sense of the past. 'लट् से' पा. III. 2. 118. कृतः आहारः यैः (after they had taken or found their meals). Connect this with क्षपयन्ति स. कलम...विकारान् clusters of rice corn (not yet reaped). प्रहताः हरिणाः तेषां रुधिरेण अनुरक्ता (reddened) शार्दूलनखकोटिः (tip of tiger's nail) तद्वत् पाटलेन. अधरीकृतः सर्वस्नेहः येन (*adj.* of ०प्रेम्णा) that eclipsed or surpassed all other kinds of affection. The idea is that अपत्यप्रेम is higher with the birds than प्रेम for anything else. तस्मिन्नेव—on that very tree (शाल्मलि). क्रोडस्य अन्तः निहिताः तनयाः यैः that placed their young under their wings. 'वक्षः क्रोडः' शाश्वतः. क्षपाः nights. क्षपयन्ति (causal of क्षि) स passed.

Para 23. पश्चिमे...वर्तमानस्य who was in the latter part (of life) *i. e.* old. कथमपि = महता कष्टेन. विधिवशात् as fate would have it. ०प्रबलया—*adj.* of वेदनया. अभिभूता overwhelmed. ममै... नस्य when I was born. अभिमता (loved, honoured) जाया तस्याः विनाशेन शोकः तेन दुःखितः. अन्त...शोकम् checked inwardly his sorrow that came over him poignantly. पटुः प्रसरः यस्य. एकाकी—being alone (*i. e.* without his wife). अतिपरिणतं (far advanced) वयः यस्य. कुशा...कारिणीम् resembling a tattered rag of कुश grass.

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अल्पावशिष्टं जीर्णपिच्छजालं (old feathers) तेन जर्जराम् (broken up). अवस्रस्तः अंसदेशः तेन शिथिलाम् loose because his shoulders hung down (had grown weak and drooping). अपगतः उत्पतनसंस्कारः यस्याः whose power of flying up (into the sky) was lost. पक्षसंतति wide wings. उपारूढः कम्पः यस्य स ०कम्पः तस्य भावः० कम्पता तया. उपा...धुन्वन्—the idea is:—being old, its whole frame shook. When anything sticks to our body we shake ourselves in order to throw it off. The poet fancies that the (natural) shaking of its body was due to the fact that the bird wanted to shake off old age that clung to its body and caused it pain. अकठोरं (not fully developed) शेफालिकाकुसुमं तस्य नालवत् पिञ्जरेण (reddish brown) *adj.* of चञ्चुपुटेन. D 'शेफालिका नाम रक्तपुष्पः शारदो वीरुद्विशेषः'. कलममञ्जरीणां दलनं तेन मसृणिता क्षीणा च उपान्तलेखा यस्य the border of which had become smooth (not sharp) and worn away by breaking clusters of standing rice-crops. स्फुटिता अग्रकोटिः यस्य—The sharp tip of which was shattered. अग्रकोटि is like अग्रहस्त. We may dissolve as कोटेः अग्रं or अग्रं चासौ कोटिश्च. Compare वामन's काव्यालंकारसूत्र 'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात्' 5. 2. 20. समाहृत्य having gathered. आत्मना—as for himself. The instrumental is used in a reflexive sense. मदु...शनम् he partook as his meal what was left after I had eaten.

Para 24. The sentence is एकदा तु...मृगयाकोलाहलध्वनिः उदचरत् (p. 17 l. 28)—once there arose the sound of the hue and cry of hunting. From प्रभात० to कोटरगते (p. 17 l. 23) there are numerous clauses in the locative absolute. The first clause is प्रभात...चन्द्रमसि. गगनतलमेव कमलिनी तस्याः मधुना रक्तः पक्षसंपुटः यस्य (*adj.* of वृद्धहंसः). The setting (pale) moon reddened by the hues of daybreak is compared to an old swan the wings of which are reddened by honey from a lotus. The red hue in the sky corresponds to the red honey of a lotus plant. हंस and the moon are both white. The moon descends from the sky to the western ocean (अपरजलनिधि). मन्दाकिनीपुलिनात्-myriads of stars would correspond to the sands of the Ganges. The moon's path is through the Milky Way. हंसs also are believed to proceed to the मानस lake from the plains at the advent of rains. So ०पुलिनात् applies to ०हंसः also. परिणतः (full grown) रङ्कुः (a kind of deer) तस्य रोमवत् पाण्डुनि (*adj.* of ०वाले). व्रजति...

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चक्रवाले—When it was night a distant prospect could not be commanded; but when daylight spread, the eye commanded a wider extent. गजरुधिरेण रक्ता हरिसटा (lion's mane) तस्याः लोमवत् लोहिनीभिः (reddish). आतप्ताः लाक्षिकाः तन्तवः तद्वत् पाटलाभिः. लाक्षिकतन्तु sticks of lac. लाक्षायाः इमे लाक्षिकाः. आयामिनीभिः long. अंशि...दीधितिभिः—अंशिशिराः (hot) किरणाः यस्य स ०किरणः (सूर्यः) तस्य दीधितिभिः. ०दीधितिभिः...तारागणे—the stars in the sky looked like heaps of flowers offered in worship on floors. The sun's rays swept away (made them invisible) the stars as flowers may be swept away with broom-sticks (संमार्जनी). The reddish rays of the sun looked like broom-sticks made of rubies. सन्ध्या...मण्डले—the constellation of the Great Bear (called सप्तर्षि) is in the northern celestial hemisphere and moves round the north Pole. Hence it is उत्त...लम्बिन्. The poet fancies that the seven stars are the seven sages descending to the Mânasa lake (which is in the north) to offer their morning adoration (सन्ध्यामुपासितुम्). The lake मानस on the कैलास was so called because it was created from the mind of ब्रह्मा. 'कैलासशिखरे राम मनसा निर्मितं परम्॥ ब्रह्मणा नरशार्दूल तेनेदं मानसं सरः॥' रामायण बालकाण्ड 24. 8–9. The seven sages are मरीचि, अत्रि, अङ्गिरस्, वसिष्ठ, पुलस्त्य, पुलह, ऋतु. In the विष्णुपुराण (III. 1.) each मन्वन्तर is said to have a different set of सप्तर्षिs, the seven in the वैवस्वतमन्वन्तर being वसिष्ठ, कश्यप, अत्रि, जमदग्नि, गौतम, विश्वामित्र, भरद्वाज (32–33). So also मार्कण्डेयपुराण 79. 9–10. सन्ध्योपासन was to be performed either facing the north or east. 'अन्तर्जानु शुचौ देशे उपविष्ट उदङ्मुखः। प्राग्वा ब्राह्मेण तीर्थेन द्विजो नित्यमुपस्पृशेत्॥' याज्ञवल्क्य I. 18. D 'अनेन सन्ध्योपासनकर्म प्राच्यामुदीच्यां वा कर्तव्यमिति सूचितम्'. तटगताः विघटिताः (opened) शुक्तिसंपुटाः (pearl-shells) तेभ्यः विप्रकीर्णम् (scattered)—*adj.* of ०निकरम्. अरुणः सूर्यः तस्य करैः प्रेरणं (pushing away) तेन अधो गलितम्. उडुगण—clusters of stars. धवलितं पुलिनतटं येन—*adj.* of ०निकरम्. उदन्वति=समुद्रे. पूर्वेतरे=पश्चिमे. 'उदन्वानुदधौ च' पा० 8. 2. 13 (उदकस्य उदन्भावो मतौ उदधौ संज्ञायां च। उदन्वान् समुद्रः ऋपिश्च। सि. कौ.). If we dissolve as पूर्वस्मात् इतरः, we expect पूर्वेतरस्मिन्. In order to avoid this fault, भानु० explains "पूर्वः इतरो यस्मादिति बहुव्रीहिः। तस्मान्न सर्वादित्वम्। ...यद्वा पूर्वस्मान्नीचः पूर्वेतरः। 'इतरस्त्वन्यनीचयोः' इत्यमरः। तस्मिन्। अतो नीचार्थवाचित्वान्न सर्वादित्वम्". On the western ocean pearls could be seen whitening the sands. They resembled stars and so the poet fancies

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that they were clusters of stars fallen down, being swept away by the sun's rays. तुषार...करिणि (when the forest) that shed drops of dew, that had swarms of peacocks awake, in which lions yawned, in which intoxicated elephants were roused from sleep by herds of she-elephants. विबुद्धं शिखिकुलं यस्मिन्. विजृम्भमाणाः केसरिणः यस्मिन्. करिणीकदम्बकेन प्रबोध्यमानाः समदाः करिणः यस्मिन्. क्षपाजलेन जडाः केसराः यस्य. क्षपा...निकरम् (object of समुत्सृजति) a heap of flowers the filaments of which were heavy with the night dew. ०स्थितं—*adj.* of सवितारम्, the object of उद्दिश्य. उदयगिरि—a fabulous mountain in the east from behind which the sun was supposed to rise. क्षपा...कानने the idea is:—the forest shed flowers from the foliage of trees. The poet fancies that the forest as though presented in worship to the rising sun its offering of flowers, the पल्लवs being its folded hands. रासभः (गर्दभः) तस्य रोमवत् धूसरासु (gray)—*adj.* of ०लेखासु. वन... मानासु (*adj.* of ०लेखासु). The gray lines of smoke on the tops of trees resemble doves. Doves generally frequent high buildings like palaces. Wood-nymphs must be regarded as dwelling on tree-tops. पारावतमाला इव आचरति ०मालायते—*pr. p.* ०मालायमान. धर्म...पन्तीषु that gleamed forth as if they were the banners of merit. A banner proclaims the presence or advance of an army or general. So the smoke proclaimed performance of religious rites. The next clause is अवश्याय... प्रवाति प्राभातिके मातरिश्वनि—when the morning breezes charged with drops of dew began to blow. अवश्यायः (frost) तस्य सीकरः (spray) विद्यते अस्य इति ०सीकरिन् तस्मिन् ०सीकरिणि. प्रवाति *loc. sing.* of the *pr. p.* of वा with प्र. प्राभातिक is derived from प्रभात. मातरिश्वा=वायुः (मातरि अन्तरिक्षे श्वयति इति ०रिश्वन्). लुलितं (caressed, shaken) कमलवनं येन. रतौ खिन्नाः (exhausted) शबरसीमन्तिन्यः तासां स्वेदजलकणिकाः अपहरतीति ०हारिन् तस्मिन् wafting the particles of perspiration on S'abara damsels. The शबरs were a forest tribe like the modern Bhils. वनमहिषाणां रोमन्थः (rumination) तस्य फेनः तस्य विन्दवः तान् वहतीति तस्मिन्. चलिताः पल्लवाः यासां ताः चलितपल्लवाः लताः तासां लास्यस्य उपदेशः तस्मिन् व्यसनं अस्ति अस्य इति that was intent on teaching dancing to the creepers the leaves of which were waving about. In the morning breeze the leaves of creepers fluttered. The poet fancies this to be their dancing which the wind taught them. विघटमानानि (expanding) कमलखण्डानि

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तेषां मधु तस्य सीकरः (कणाः) तस्य आसारः (shower) तं वर्षति इति तस्मिन्. कुसुमानां आमोदेन तर्पितं अलिजालं येन that gladdened the swarms of bees by the perfume of flowers. आमोदः—the far-spreading and very sweet fragrance of flowers, sandal &c. due to their being rubbed &c. 'विमर्दोत्थे परिमले गन्धे जनमनोहरे । आमोदः सोऽति-निर्हारी' अमरः. निशायाः अवसानेन जातः जडिमा यस्य that was very heavy or cool owing to the end of night. जडिमन् is formed from जड, according to 'पृथ्वादिभ्य इमनिज्वा' and 'गुणवचन-ब्राह्मणादिभ्यः कर्मणि च' पा. 5. 1. 122,124 (प्रथिमा, पार्थवम् । जडिमा, जाड्यम्). मन्द... रिणि moving softly (because the breezes had become जड). The next clause is मधुलिहां...कुमुदोदरेषु उच्चरत्सु हुंकारेषु when the hum of bees inside the night lotuses rose up. कुमुदs expand at night. Bees stuck to them at night and when the petals closed at daybreak they were caught inside and only their hum was heard. कमल...पाठकानाम् that serve as the minstrels for rousing the lotus beds. Kings were roused from their sleep by the lays of minstrels sung in the morning. प्रबोध also means 'opening, expanding'. The bees caught inside कुमुदs served as bards announcing the expanding of day lotuses. इभगण्डेषु डिण्डिमानाम्—that are the drums on the cheeks of elephants. Bees ordinarily hover round the temples of elephants from which ichor flows. Their hum is like the sound of the drum that is placed on the head of an elephant. घनं घटमानं दलपुटं तस्मिन् निबद्धा पक्षसंहतिः येषाम् whose wings are confined within the cavity of the petals that were closing thickly. The reading विघटमान° is not good, as विघटमान will have to be understood as meaning 'closing' when in l. 7 above it had to be taken in the sense of 'opening'. The next clause is शनैः शनैः चक्षुः उन्मीलयत्सु वनमृगेषु when the wild deer slowly opened their eyes. प्रभाते शिशिरः मारुतः तेन आहतम् (*adj.* of चक्षुः). उत्तप्तः जतुरसः तेन आश्लिष्टा पक्ष्ममाला यस्य the eyelashes of which were held together by heated lac juice. The eyes of the deer, that were already heavy with sleep, were closed more when a cold breeze came in contact with them and the eyes seemed as though they were sealed with lac. सशेषा निद्रा तया जिह्मा तारा यस्य the pupil of which was still squinting (*lit.* crooked) on account of the fact that they had not slept completely. ऊषरे शय्या तया धूसरा क्रोडे रोमराजिः येषाम् the line of hair on whose chest was gray

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on account of their having slept on barren saline soil. ऊषरः-रम् barren saline soil. वनचरः a forester. विज्...हले when the din of *kalahaṃsas* dwelling on the Pampâ lake, captivating the ear, began to grow. समु...शब्दे when the charming sound of the flapping of the ears of wild elephants rose up, making the swarms of peacocks dance. नर्तितं (*past. p. p.* of the causal of नृत्) शिखण्डिनां मण्डलं येन. For कर्णताल, see above para 7 'वनकरियूथमिव तालशब्देन' and notes thereon. दिवसकरः (सूर्यः) एव वारणः हस्ती तस्य. अवचूलः (-डः also) seems to be 'a pendant tuft or garland by way of an ornament'. अव...लाप would therefore mean 'a chowrie placed as an ornament with the tuft of hair turned downwards'. बाण is very fond of this word अवचूल. Compare 'समदगजघटावचूलसहस्रसंरुद्धम्' para 117 below; 'बहलरजोधूसरितमशिशिरकिरणबिम्बमवचूलचामरमिव निष्प्रभमभवत्' para 120 below; केशकलापकान्तिना च कृष्णचामरावचूलेन...उपरचितदण्डमण्डनं (ध्वजम्)' का० p. 224 of P.; 'नीलचामरावचूलिनीव...मकरकेतुकेतुपताका' हर्ष० I. p. 15 (our edition). *Vide* मल्लिनाथ on शिशुपालवध 5. 13. अवनता चूडा यस्य सः अवचूडः. D says 'अवचूडोऽलंकारविशेषः, अवचूडभूतचामरकलाप इव'. मञ्जिष्ठारागवत् लोहिते (with ०जाले) and ०रागेण लोहिते (with ०कलापे)' मञ्जिष्ठा–Indian madder; a red dye. The idea is:—before the disc of the sun rose on the horizon, its morning reddish rays shot up through the sky, just as the red-tinted chowrie on an elephant's head is seen first, when the elephant marches up a road. The clause is दिवसकरजन्मनि...वनमभिपतति बालातपे when the morning light springing from the sun went through the forest. पम्पासरसः पर्यन्ते तरवः तेषां शिखरेषु संचरतीति. अध्यासितं गिरिशिखरं येन. दिवसकरात् जन्म यस्य. हृताः ताराः येन that made the stars disappear; हृता तारा यस्य whose (wife) तारा was carried away. These four words qualify both बालातपे and कपीश्वरे (सुग्रीवे). The sun's rays fell on the tops of trees and mountains. सुग्रीव when exiled by वालि had to resort to a forest and dwelt on mount ऋष्यमूक. 'ऋष्यमूके गिरिवरे पम्पापर्यन्तशोभिते। निवसत्यात्मवान्वीरश्चतुर्भिः सह वानरैः॥' अरण्यकाण्ड 72. 12. पुनरिव—once सुग्रीव had to resort to a forest. बालातप to which four adjectives apply in common with सुग्रीव is therefore fancied to be सुग्रीव again frequenting the forest. For the story of सुग्रीव, see above. For सुग्रीव being the son of the sun, *vide* रामायण, अरण्य० 72. 20–21 'स ऋक्षरजसः पुत्रः पम्पामटति शङ्कितः॥

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भास्करस्यौरसः पुत्रो वालिना कृतकिल्बिषः ।'. स्पष्टे...यसि when the day-light became quite clear. दिवसस्य अष्टमं भागं भजते इति० भाक् तस्मिन्. The day was often divided into eight parts as also the night. *Vide* the quotation from अर्थशास्त्र p. 43 above. स्पष्टा भाः (प्रभा) यस्य. भास्वति=सूर्ये. यथाभिमतानि as they desired. कुलायेषु निलीनाः (concealed) निभृताः (motionless) शावकाः तैः सनाथे (युक्ते). निः-शब्द...स्पतौ the tree seemed uninhabited on account of there being no noise. स्व...तातें my father remained in his own nest (because he could not fly). असंजातं बलं यस्य तत् °बलं समुद्भिद्यमानं च पक्षपुटं यस्य whose wings had just then begun to grow and had no strength (on account of childhood). सहसैव तस्मिन्म-हावने—connect with °ध्वनिः उदचरत् (l. 28). संत्रासिताः (frighten-ed) सकलवनचराः येन. This and the following words in the nominative qualify °ध्वनिः. सरभसम् (रभसेन सह यथा स्यात्तथा) is to be connected with उत्पतत्. सरभसं hastily. उत्पतन्तः पतत्रिणः तेषां पक्षपुटानि तेषां शब्दः तेन संततः lengthened out (or added to) by the noise of the flapping of the wings of birds that flew up. भीताः करिणां पोताः (young ones) तेषां चीत्कारेण पीवरः (fattened *i. e.* increased). प्रचलिताः लताः ताभिः आकुलितानि (disturbed) मत्तानि अलिकुलानि तेषां क्वणितेन (humming) मांसलः (fleshy *i. e.* growing). परिभ्रमन्तः उद्घोणाः (उद्गता घोणा येषां) वनवराहाः तेषां रवेण घर्घरः rumbling with the noise made by the wandering wild boars with their raised snouts. गिरिगुहासु आदौ सुप्ताः पश्चात् प्रबुद्धाः (awakened) सिंहाः तेषां नादेन उपबृंहितः (वृद्धिं नीतः). भगीरथेन अवतार्य-माणः (made to descend) गङ्गाप्रवाहः तस्य कलकलवत् बहलः (thick). For भगीरथ's bringing the Ganges from heaven see above p. 14. भीताभिः वनदेवताभिः आकर्णितः. तम्=ध्वनिम्. उपजातः वेपथुः (कम्पः) यस्य. अर्भकतया being a child (I trembled). °विवरः my ear was deafened. पितुः...विशम् I entered inside the wings of my father shattered by old age, thinking that there I might be able to secure some help or thinking thereby to avert the danger. जरया शिथिलं पक्षपुटं तस्य अन्तरम्.

Para 25. The sentence is अनन्तरं च...इति अन्योन्यमभिवदतः मृगयासक्तस्य...जनसमूहस्य...कोलाहलम् अशृणवम्. सरभसम् (*adj.* of कोला-हलम्) tumultuous. Or if taken as an adverb it may be con-strued with अभिवदतः (p. 18 l. 15) and means 'hurriedly'. भानु० construes it with मुखरित in the compound मुखरमुखः. But this is not happy. इतो...मलः This way (comes) the scent of the

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lotus plants trampled (लुलित) upon by the leader of a herd of elephants. This was uttered by one of the hunters to induce his companions to chase elephants whose existence was indicated by the scent. Construe the following clauses similarly. क्रोडानां सूकराणां कुलैः दश्यमानाः (bitten, chewed) भद्रमुस्ताः तासां रसस्य आमोदः. Wild boars are always represented as fond of मुस्ता or भद्रमुस्ता grass. Compare 'विस्रब्धं क्रियतां वराहतितिर्भिर्मुस्ताक्षतिः पल्वले' शाकुन्तल II. A 'मुस्ता स्त्रियां मुस्तकं तु कथ्यते पुनरस्त्रियाम्। तद्विशेषो भद्रमुस्ता यो गुन्द्रेत्यभिधीयते ॥'. करिणां कलभाः (young ones) तैः भज्यमाना सल्लकी तस्याः कषायः astringent, fragrant) गन्धः. सल्लकी plants were specially liked by elephants. Compare 'शिशिरकटुकषायस्त्यायते सल्लकीनामिमदलितविकीर्णग्रन्थिनिष्यन्दगन्धः॥' उत्तरराम० II. 21. C and T translate सल्लकी as 'gum-olibanum'. निपतितानां शुष्कपत्राणां मर्मरध्वनिः (rustling). मर्मर is an onomatopoetic word. 'अथ मर्मरः। स्वनिते वस्त्रपर्णानां भूषणानां तु शिञ्जितम्।' इत्यमरः. वनमहिषाणां विषाणकोट्यः (the tips of their horns) एव कुलिशानि (वज्राणि) तैः भिद्यमानानां वल्मीकानां (ant-hill) धूलिः. The horns are identified with वज्र because of their strength and force. कपिञ्जल...कूजितं the sweet murmur of a swarm of partridges. कुरर osprey. मृगपतिः (सिंहः) तस्य नखैः भिद्यमानः कुम्भः यस्य सः °कुम्भः कुञ्जरः तस्य रसितं (groan). इय...द्धतिः—this is the path (track) of a boar marked with fresh mud. Boars frequent muddy pools. इय... संहतिः here is the mass of foam from the rumination (रोमन्थः) of deer, being darkened by the juice of the mouthfuls of fresh green grass. उन्मदाः गन्धगजाः तेषां गण्डाः तेषां कण्डूयनं तेन परिमलः तस्मिन् आलीनाः मुखराः मधुकराः तेषां विरुतिः—the hum of bees that buzz as they cling to the scent (left) by the rubbing of the cheeks of elephants in rut. गन्धगज is an elephant of the best type described as 'यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः। स वै गन्धगजो नाम नृपतेर्विजयावहः॥'. A 'यस्तु न सहते जातु प्रतिगजगन्धं स गन्धगजः। अपरैर्यस्य गन्धं न सहन्तेऽन्ये गजा भयात्। यश्चातिरोषणोऽन्येषां स गन्धगज उच्यते॥'. निपतिताः रुधिरबिन्दवः तैः सिक्तानि शुष्कपत्राणि तैः पाटलाः रुरु is a kind of deer. द्विरदानां चरणैः मृदितं विटपपल्लवपटलं (mass of twigs and foliage). खड्गिन् *m.* rhinoceros. नखकोट्या विलिखिता विकटा (terrible, formidable) पत्रलेखा यस्मिन् (*adj.* of °मार्गः). For पत्रलेखा, vide notes on पत्रभङ्ग p. 43. The marks left on the way by the sharp and blood-stained claws of lions were large enough and were also reddish. They resembled पत्रभङ्ग on the

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cheeks of ladies painted with saffron, the only difference being that the marks being bloody were विकट (terrible or large) contrasted with the fine पत्रभङ्ग. रुधिरेण पाटलः (also रुधिरवत् पाटलः, when रुधिर means 'saffron'). Compare 'इन्द्रगोपकरुचा रुधिरेण स्नातौ' हर्ष० IV. 7th para; also रघु० 11. 20 for this meaning of रुधिर. करि...दन्तुरः uneven (bristling) with the pearls from (the temples of) elephants. *Vide* p. 18 (notes) for करिमौक्तिक. 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिषु' मेदिनी. प्रत्यग्रप्रसूता (recently delivered) वनमृगी तस्याः गर्भरुधिरेण लोहिनी. इय...वीथी this is the path stained with ichor by which the leader of the elephant herd wandered away from it, (path) that looks like the braid of the forest. Ichor is dark. The elephant wandered round and round. So the way sprinkled with ichor looked like the braided hair of a lady (*viz.* forest). It is not clear why C and T translate 'like a widow's braid'. We think that it is not a correct translation. पक्षचर 'straying from the herd'. D "पक्षचरस्य एकचरस्य 'यूथभ्रष्टे पक्षचरः स्यादेकचरपक्षिणोः' इति वैजयन्ती". A 'यूथभ्रष्टे द्विरदे पक्षचरः स्यात्तथैकचरे'. Compare 'संत्रस्तयूथमुक्तानामेकाकिनां च संचरतां &c.' in the next para. भानु० explains पक्षचरस्य as 'समुदायचारिणः' (wandering along with the herd). But this is not good, as it would not furnish an adequate explanation why he roamed in a circle. भानु० makes संचारवीथी a part of the next clause and reads अटवी and वेणिका० as separate. But this is not happy. चमरी—a yak deer, of the tails of which chowries are made. उच्छुष्कं मृगकरीषं (dung of deer) तेन पांसुला (dusty). करीष means 'dried cowdung'. 'गोविड् गोमयमस्त्रियाम्। तत्तु शुष्कं करीषोऽस्त्री' इत्यमरः. अवहि...श्वानः be attentive (on your guard); let slip the hounds. अन्यो...वदतः shouting to each other. तरुगहनेन अन्तरितः विग्रहः यस्य whose bodies were screened from view by the thicket of trees. क्षोभितं काननं येन that shook the forest.

Para 26. The sentence is अथ नातिचिरादिव...ध्वानेन (p. 19 l. 2) सर्वतः...भवत्—then in a short time that forest was shaken on all sides by the din (of various kinds described in the passage). The words in the instrumental like निनादेन in the several clauses are to be connected with प्रचलितमिव. अनुलेपनेन आर्द्रः मृदङ्गः तस्य ध्वनिवत् धीरेण (*adj.* of निनादेन) as deep as the sound of a drum that is wet on account of being smeared

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(with flour paste). Compare 'को न याति वशं लोके मुखे पिण्डेन पूरितः। मृदङ्गो मुखलेपेन करोति मधुरध्वनिम् ॥'. गिरिविवरेषु विजृम्भिताः प्रतिनादाः तैः गम्भीरेण that appeared louder on account of its echoes spreading through the caverns of mountains. संत्रस्त...गर्जितेन by the roar from the throats of the leaders of elephant-herds, that were deserted by the frightened herd and that (therefore) wandered about by themselves, the roar being mixed with the ceaseless lashing of their trunks and resembling the thunder of clouds. अनवरतः करैः आस्फोटः तेन मिश्रं तेन. On करास्फोट A says 'शुण्डाशब्दः करास्फोटस्तीव्रनिश्वाससंभवः। भुवस्तले (भुवस्तले?) सनिर्वेदाघट्टनप्रभवोऽथवा ॥'. It is the sound of the trunk produced by forcible exhalation of wind or by lashing it on the ground. सरभसाः (सवेगाः) सारमेयाः (श्वानः) तैः विलुप्यमानाः (torn) अवयवाः येषाम् (*adj.* of एणकानां). आलोला कातरा तरला च तारका येषां whose pupils were restless, terrified and tremulous. एणक black antelope. करुणकूजितेन by the piteous cry. निहता यूथपतयो यासाम् (*adj.* of करिणीनां) Whose husbands *viz.* the leaders of the herds were killed. वियोगिनीनां that were separated from the herd. अनुगताः कलभाः यासां that were followed by their young ones. A 'दशवर्षः पोतः स्यात्त्रिंशद्वर्षो गजः कलभः।'. स्थित्वा... पल्लवानाम् that paused frequently and raised their ears upon hearing the din. उद्गताः कर्णपल्लवाः यासाम्. प्रत्यग्र...चीत्कृतेन by the yells of she-elephants, that were continued on account of their grief for the recent slaughter of their lords. खड्गिधेनुका a female rhinoceros. D 'धेनुकाशब्दः कविभिः करिणीप्रभृतिषु प्रयुज्यते'. त्रास... विणीनाम् searching for their young ones lost through fright. उन्मुक्तः कण्ठः यथा स्यात्तथा (अव्ययीभाव) giving a free scope to their throat, copiously. तरु...चारिणां that rose up (or hovered over) the tops of trees and that moved about in a confused way (or that moved about in great terror). पत्ररथानां=पक्षिणाम्. रूपा...यूनां of hunters that ran in pursuit of the beasts. See p. 38 for रूप. 'मृगयुर्लुब्धकोऽपि सः' अमरः (मृगान्याति मृगयते वा). Connect मृगयूनां with चरणशब्देन. युगपत् at the same time (connect with अभिहतायाः). युग...शब्देन by the noise of the feet, that as though made the earth shake, as it was simultaneously struck by hurrying steps. A notices another reading निर्घोषेण for चरणशब्देन, चरण being unnecessary as the word पादपात already occurs before. कर्णान्ताकृष्टा ज्या येषां (*adj.* of धनुषां). मदकलः क्रूर—

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कामिन्यः तासां कण्ठकूजितं तद्वत् कलेन or तेन कलः तेन. पवनस्य आहत्य कणिता धारा येषां (*adj.* of असीनां) the blades of which whizzed as the wind beat against them. शुनां...ध्वानेन by the baying of the hounds that emitted with force a growling yell, baying that filled all the regions of the forest. सरभसं विमुक्तः घर्घर—ध्वनिः यैः. प्रशान्ते...कले when the din of the chase abated. निर्वृष्टाः (अत एव) मूकाः जलधराः तेषां वृन्दं अनुकरोतीति तस्मिन् resembling a mass of clouds that are silent (*i. e.* thunderless) after they have rained. मथना...सागर इव like the sea the waters of which became still at the end of churning. मथनस्य अवसाने उपशान्तं वारि यस्य तस्मिन् (*adj.* of सागरे). स्तिमितता stillness. मन्दीभूतं भयः यस्य (adjective of अहं). उपजातं कुतूहलं यस्मिन्. कोटरस्थ एव—though the parrot had left the shelter of its father's lap, it still remained inside the hollow. शिरोधरा neck. संत्रासेन (through great fright) तरला तारका यस्य. शैशवात्—connect either with the preceeding word or with समुप०. समुपजाता दिदृक्षा (द्रष्टुमिच्छा) यस्य. तामे...णवम् I cast my eye in that very direction (from which the din) fell on the car.

Para 27. The sentence is अभि...न्तरात्...शबरसैन्यमद्राक्षम्. अभि...न्तरात् coming towards me from that part of the forest. आपतत् and the following clauses qualify शबरसैन्यम्. ०सहस्रेण विप्रकीर्णं scattered in various streams or directions. अर्जुन refers to सहस्रार्जुन कार्तवीर्य. 'योऽसौ भगवदंशमत्रिकुलप्रसूतं दत्तात्रेयाख्यमाराध्य बाहुसहस्रमधर्मसेवानिवारणं धर्मेण पृथिवीजयं धर्मतश्चानुपालनमरातिभ्योऽपराजयमखिलजगत्प्रख्यातपुरुषाच्च मृत्युमिलेतान्वरान् लेभे' विष्णुपुराण IV. 11. See also मार्कण्डेयपु० 18. While once bathing in the Narmadâ, he wanted to see the power of his thousand arms, stemmed the waters with them and then let them off in a flood. See रामायण VII. 32. Compare 'अर्जुनबाहुदण्डसहस्रसंपिण्डितोन्मुक्तमिव सहस्रधा प्रवर्तमानं प्रवाहं नर्मदायाः' हर्ष० VII. 7 (para). The army of शबरs was scattered in a thousand groups and hence the comparison. तमाल tree has dark leaves. The army of dark-skinned S'abaras looked like तमाल trees set in motion by the wind. एकी...घातम् that (army) looked like all the hours of the night of destruction rolled into one. Read काल० for काला०. रात्रि is dark, but कालरात्रि would be very dark. याम=प्रहर. As the शबरs were many and dark, the poet fancies them to be watches of dark nights. Or कालरात्रि may mean 'the dark nights'

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(of the dark half of a month). D 'कालरात्रिः संहाररात्रिः'. A 'नूनमिह कालरात्रिः कवेर्मता बहुलपक्षनिशा । संहाररात्रिरित्येवं व्याख्यातमिह केनचित् ॥'. अञ्जन...घूर्णितं (army) that seemed to be a group of pillars built with bricks of collyrium shaken by an earthquake. By earthquake the bricks of columns would be scattered about, as the army was. रवि...लितम् disturbed by the sun's rays. अन्तक...भ्रमन्तम्—the dark and moving शवरs are fancied to be the attendants of यम wandering about. The attendants of यम are represented as dark. Even यम is spoken of as श्याम in वनपर्व chap. 297 'श्यामावदातं रक्ताक्षं पाशहस्तं भयावहम् ॥' 9. अवदारितात् रसातलात् उद्भूतम्. अव...लोकं—that was as though the host of demons rising up after bursting through the earth. पाताल was supposed to be the haunt of demons. Compare 'पातालतलवासिषु विज्ञाय दानवेष्विवोत्तिष्ठत्सु तमोमण्डलेषु' हर्ष० III. अशुभ०—evil deeds must be supposed to be dark. शेष...चरन्तम् that seemed to be the multitude of curses (given) by the remnants of the sages dwelling in the Daṇḍakâ forest, moving about. A curse being an evil thing, must be supposed to be dark. The S'abara host was moving in the दण्डकारण्य. If the army was a host of curses, the question would naturally arise as to who pronounced the curses. The answer is that some sages might still be dwelling in the दण्डकारण्य out of those that resided therein in the days of Râma and hence the word शेष. The reading अनेक० seems to be an emendation due to the difficulty of construing शेष. °वधीं रामः तेन निहतानि खरदूषणबलानि तेषां निवहमिव. तदपध्यानात्—out of deep hatred towards him (*i. e.* राम). The idea is:—राम killed numerous followers of the demons खर and दूषण. At the time of dying they must have borne deep hatred to him. It is believed that if a person dies with a deep hatred towards some one else, he becomes a पिशाच. So the followers of खर and दूषण appeared in the form of the शवरs that were like पिशाचs. खर was the brother of शूर्पणखा, whose ears and nose were cut off. She urged खर to take revenge. खर sent at first fourteen राक्षसs; when they were killed by राम, खर sent his सेनापति दूषण with 14000 राक्षसs. All these were killed by राम. 'अब्रवीद् दूषणं नाम खरः सेनापतिं तदा ॥ चतुर्दश सहस्राणि मम चित्तानुवर्तिनाम् ।...सर्वोद्योगमुदीर्णानां रक्षसां सौम्य कारय ॥' अरण्यकाण्ड chap. 22. 7–9. कलि...गतम् as though it were

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the whole kindred of the Kali age gathered together. Kali as the age of sin must be dark. अव...यूथम् they looked like a herd of wild buffaloes starting for a plunge (in a river &c.). Buffaloes are dark. अचलस्य पर्वतस्य शिखरे स्थितः केसरी (सिंहः) तस्य करेण आकृष्टिः तेन पतनं तेन विशीर्णं (shattered). कालमेघ 'dark cloud' or 'cloud at the time of प्रलय'. The शवरs were dark like clouds. Clouds seem to be hanging on the tops of mountains. A lion on the top may strike at a cloud with its paw mistaking the dark cloud for an elephant, whose skin is dark. अखिल... समुद्गतम् that seemed to be a host of comets risen up for the destruction of all रूपs. रूप means 'a beast' and also 'form, thing'. The शवरs were there to kill all beasts. Comets were regarded as evil portents foreboding the destruction of the world. See p. 15 (notes). The words also suggest that the शवरs were dark like smoke (धूम). अन्धकारितं काननं येन. अनेकसहस्राणि संख्या यस्य. उत्पा...व्रातमिव it was like a host of demons portending evil.

Para 28. The sentence is तस्य अतिमहतः शवरसैन्यस्य मध्ये... मातङ्ककनामानं शवरसेनापतिमपश्यम् (p. 21 l. 5). प्रथमे...वर्तमानम्—who was in the prime of life *i. e.* quite young. This and the following clauses qualify शवरसेनापतिम् (p. 21 l. 5). अति...र्मितम् from the great harshness (of his features), who seemed as though created of iron. आयसं iron + मय (affixed in the sense of विकार). एक...गतम् who seemed to be Ekalavya manifested in another birth *i. e.* born again. एकलव्य was son of हिरण्यधनुः, king of निषादs. He requested द्रोण to teach him the science of archery, but Drona refused as he was a निषाद. He prepared an earthen image of द्रोण and by his devotion to that image he became an expert in archery. For the story of एकलव्य *vide* आदिपर्व chap. 132 verses 31–59. The शवरसेनापति is appropriately fancied to be एकलव्य, both being archers and both belonging to a wild non-Aryan tribe. According to ancient Indian writers किरात, शवर, निषाद were different म्लेच्छ tribes. उद्भिद्यमाना श्मश्रुराजिः यस्य सः °राजिः तस्य भावः °राजिता तया. उद्भिद्य... कुमारकम् on account of the fact that his beard was just making its appearance, he seemed like a young leader of an elephant herd whose broad temples are decorated by the first line of ichor. प्रथमा मदलेखा तया मण्ड्यमाना गण्डभित्तिः यस्य. Both ichor

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and beard are dark. असित...रण्यम्—The whole forest seemed to be filled with the dark lustre of his complexion that was like a dark lotus. The waters of the Jumna are dark. आकुटिलानि अग्राणि यस्य (*adj.* of भारेण). आकु...पेतम् as he had a mass of hair slightly curling at the ends and hanging on his shoulders, he looked like a lion with a mane stained with ichor. Connect कुन्तलभारेण with उपेतम्. The lion's mane is brown, but being stained with ichor, would look dark. आयतं (broad) ललाटं यस्य. अतितुङ्गा घोरा घोणा (nose) यस्य. एक...राजमानम्—the idea is:—one of his ears (the left) was decked with the jewel found in the hood of a snake; the reddish rays of the jewel reddened his left side. The poet fancies that the redness thus imparted was as though the red hue of the tender shoots on a bed of which he was accustomed to lie. Tender पल्लवs are reddish. He used to sleep on a bed of पल्लवs. लग्नः पल्लवानां रागः यस्य. अचिर...गृहीतेन (*adj.* of मदेन) taken from the cheeks of an elephant recently killed. सप्त...वाहिना bearing the scent of सप्तच्छद blossoms. सप्तच्छद is a tree called in Marathi सातवीण. Ichor is often described as having the scent of सप्तच्छद blossoms. Compare 'प्रसवैः सप्तपर्णानां मदगन्धिभिराहताः। असूययेव तन्नागाः सप्तधैव प्रसुस्रुवुः॥' रघु० IV. 23; 'अलीकशरत्समयं सप्तच्छदवनपरिमलानां (दर्पशातमपश्यत्) हर्ष० II. कृष्णागु...रागम् whose body was anointed with ichor fragrant like the paste of black aloes. कृतः अङ्गरागः (application of fragrant unguents) यस्य. As people apply fragrant cosmetics like कृष्णागुरु paste to their bodies, he applied the ichor of an elephant, that also was dark and fragrant. तस्य (मदस्य) परिमलः तेन अन्धः तेन. मायूरं (made of peacock's feathers) आतपत्रं तदनुकरोतीति °कारि तेन (*adj.* of °कुलेन). निवारितः आतपः यस्य. उपरि...तपम्—the idea is:— as the young शबर had ichor applied to his body, bees hovered over him, being drawn (*lit.* blinded) by the scent. The swarm of bees resembled an umbrella of peacock's feathers in their hues and their presence over his head warded off the sun's rays from him, as though तमाल leaves had been held over him. तमाल leaves are dark like bees. Being a forester his umbrella would have been made of peacock's feathers. भयेन प्रयुक्ता सेवा यया (that offered homage through fear). अपमृज्यमाना गण्डस्थलस्वेदलेखा यस्य. आलोल...व्याजेन under the

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guise of the tender leaves placed on the ear (as ornament). आलोल...लेखम्— the idea is:— he had conquered the whole विन्ध्य forest by his valour. He had leaves on his ear, which rubbed off the drops of sweat on his cheeks. The poet fancies that it was the विन्ध्याटवी that, being conquered, came timidly to offer homage and wiped off his sweat with the hand. The hands of beautiful ladies have the hues of fresh and tender leaves. Or we may read ०निर्जितया अभय० (there being a सन्धि). अभयेन (अभयदानेन) प्रयुक्ता (अनुष्ठिता) सेवा यया or अभयाय (अभयं प्राप्तुं) प्रयुक्ता &c. After conquering विन्ध्याटवी, he freed it from the danger of another invasion. आपाटलया slightly red. हरिणानां कुलं तस्य क्षयः तस्य रात्रिः तस्याः सन्ध्यायमाना तया. सन्ध्यायमान— *pr. p.* of सन्ध्यायते denominative verb from सन्ध्या (सन्ध्या इव आचरति). शोणितेन आर्द्रया. दृष्टया...भागान् he as though tinged the quarters by his eye. His eyes, naturally red, are fancied to be red as though with the blood (of the deer that he killed). Evening twilight also is red and precedes night. Wherever his eye fell, the result was that deer were killed, as surely as night follows सन्ध्या. So his red eye is said to be the twilight of the night of destruction to the tribe of deer. D 'हरिणकुलक्षयस्याकालसन्ध्यायमानया अकालसन्ध्या विनाशहेतुरिति भावः' (so D reads ०क्षयाकालसन्ध्या०). A also reads 'अकालसन्ध्या०'. आ...लम्बेन reaching as far as the knees (*adj.* of भुज०). Long arms were regarded as a sign of a महापुरुष. कुञ्जर...मितेन formed as though after taking the measure of an elephant's trunk. The idea is that his arms were round, muscular and tapering like elephant's trunk. Compare 'करिकरसदृशौ वृत्तावाजान्ववलम्बिनौ समौ पीनौ। बाहू पृथिवीशानाम्' बृहत्संहिता 67. 35. चण्डिकायै रुधिरस्य बलिः तत्प्रदानार्थम्. निशितेन शस्त्रेण उल्लेखाः (cuts) तेन विषमितं (rendered uneven) शिखरं यस्य. चण्डिका...शोभितम्— the idea is:— he often sacrificed animals to Durgâ. The sharp weapons used in killing the animals caused cuts on the top of his arms and rendered them hard and uneven with scars. अन्तरान्तरा लग्नाः आश्यानाः हरिणरुधिरबिन्दवः यस्मिन् (*adj.* of वक्षःस्थलेन) on which stuck here and there coagulated drops of the blood of deer. ०कणिकाभिः आचितं (filled) तेन. रचितं आभरणं यस्य. ०तलवत् विशालेन. The idea is:— his broad chest had on it congealed drops of blood and bright drops of perspiration. This presented the appearance

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of a chest ornament of गुञ्जा berries mixed with pearls from elephant's temples. Pearls are bright like sweat and Gunjâ berries are dark-red like clots of blood. शबरs and other foresters are represented as fond of wearing गुञ्जा berries. Elephants would be killed by the young शबर leader. For pearls in करिकुम्भ, see notes p. 18. अविरतः श्रमः तस्य अभ्यासः (repetition) तस्मात् उल्लिखितं (thinned) उदरं यस्य. इभ...द्वयेन with his two rod-like thighs he as though mocked two posts to which elephants are tied and which are stained with ichor. लाक्षया लोहितं कौशेयं (silken garment) परिधानं (अधोशुकं) यस्य. 'कौशेयं कृमिकोशोत्थम्' अमरः. कौशेयम् from कोश according to 'कोशाड्ढञ्' पा. 4. 3. 42. बद्धा त्रिपताका यस्यां सा °ताका (अत एव) उग्रा च भ्रुकुटिः तया कराले. मम परिग्रहः मत्परि°. 'पत्नीपरिजनादानमूलशापाः परिग्रहाः' अमरः. अकारणे...ङ्कितम्— the idea is:— He was naturally cruel. A person's brows become curved when he is angry. But as he was cruel by nature, his broad forehead always looked dreadful, because his eyebrows were broken up into terrific curved lines, though there was no cause (for the knitting of the brows). The three curved lines into which his brow was cut up resembled a trident (which is one of the weapons of Durgâ). He was a devotee of Durgâ (कात्यायनी). Therefore the poet fancies that his forehead was stamped by Durgâ with her trident in order to proclaim to all that he was her servant. When a thing belongs to a person, he stamps it with his name or some other device to indicate that it is his. The three lines curving upwards look like पताका and hence are called त्रिपताका. D 'त्रिपताका ऊर्ध्वरेखात्रयम्'. A 'त्रिपताकेत्यत्र पुनस्त्रैविध्ये वर्तते शब्दः।'. उपजातः परिचयः येषाम्. This and °गच्छद्भिः qualify श्वभिः (l. 16). श्रम...खेदैः whose fatigue was indicated by their tongues that stretched out long (out of their mouth) through exertion (of running after deer) and that, though (really) dry, seemed, on account of their natural pinkness, to be dropping the blood of deer. °खेदैः and the following words in the instrumental plural qualify श्वभिः. आवेद्यमानः खेदः येषाम्. विवृतं (open) मुखं येषां ते °मुखाः तेषां भावः °मुखता तया. स्पष्टं दृष्टाः दन्तानां अंशवः येषु (*adj.* of °भागान्). दंष्ट्रान्तरालेषु लग्नाः केसरिसटाः येषां ते °सटाः (°भागाः) तान्. विवृत...द्वहद्भिः—As their mouths were open (through fatigue), they had corners of lips that

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clearly showed the lines of their teeth and seemed to have the manes of lions sticking in the interstices of the teeth. If the dogs pursued lions the hair of the manes might stick into their teeth. स्थूलानां वराटकानां (cowries) मालिकाभिः परिगताः (encircled) कण्ठाः येषाम्. महा...जर्जरैः that were battered by the strokes of the tusks of large boars (that the dogs chased). अल्पकायैः whose bodies were thin. महा...शोरकैः that seemed, on account of their great strength, to be lions' cubs with manes ungrown. मृग...दक्षैः clever in initiating the does into the vow of widowhood (*i. e.* they killed deer whereby the does became widows). अनेके वर्णाः येषाम्. श्वभिः— Connect with अनुगम्यमानम्. केसरि...गम्यमानम् who was followed by bitches that seemed to be lionesses come to beg (of the young शबर) the favour of an amnesty to the lions (their husbands). कौलेयक— 'कौलेयकः सारमेयः कुक्कुरो मृगदंशकः' अमरः— from कुल according to 'कुलकुक्षिग्रीवाभ्यः श्वास्यलंकारेषु' पा. IV. 2. 96 (ढकञ्। कौलेयकः श्वा, कौलोऽन्यः। कौक्षेयकोऽसिः, कौक्षोऽन्यः। ग्रैवेयेकोऽलंकारः ग्रैवोऽन्यः। सि. कौ.). All the clauses beginning with कैश्चित् are to be connected with शबरवृन्दैः (l. 23). गृहीताः चमरवालाः (hair of चमर deer of which chowries are made) गजदन्तभाराः यैः. अच्छिद्रेषु पर्णेषु बद्धं मधुपुटं यैः that had enclosed beehives in leaves without holes. Some of the शबरs put them in such leaves in order that honey might not trickle out. A 'मधुकोश एव मधुपुटं मधुपटलगिरा निगद्यते कविभिः।'. गजकुम्भात् मुक्ताफलानि तेषां निकरेण सनाथाः पाणयः येषाम्. Pearls would stick to the claws of lions when they killed elephants; some of the शबरs carried in their hands the pearls. For गजकुम्भमुक्ताफल, see p. 18 (notes). यातुधानैः=राक्षसैः. गृहीतः पिशितस्य (मांसस्य) भारः यैः. This applies to both Râkshasas and S'abaras. प्रमथs are the attendants of S'iva. केस...धारिभिः carrying the skins (कृत्तिः) of lions. This applies to both प्रमथs and S'abaras. One of the names of शिव is कृत्तिवासाः. The प्रमथs being S'iva's attendants would have to carry the skins he would put on. क्षप...वाहिभिः Some carried a bunch of peacock's feathers like क्षपणकs (Digambara Jaina ascetics). They carried a bunch of peacock's feathers to sweep away insects from their path. 'लुञ्चिताः पिच्छिकाहस्ताः पाणिपात्राः दिगम्बराः' सर्वदर्शनसंग्रह (आर्हतदर्शन). Compare 'अभिमुखमाजगाम शिखिपिच्छालाञ्छनो नग्नाटकः' हर्ष० V. 5th para; 'शिक्षितक्षपणकवृत्तय इव वनमयूरपिच्छचयानुच्चिन्वतः'

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हर्ष० II. 4th para. The S'abaras also would carry the tails of peacocks killed by them. क्षीरस्वामी says 'भिक्षुः श्वेतः श्वेतपटः क्षपणर्षिदिगम्बरः । नग्नाटः श्रावकोऽर्हीको निर्ग्रन्थो जीवजीवकौ ॥'. काकपक्ष (with boys)—see p. 34 (above). It also means 'the wings of crows'. आदौ समुत्खाताः पश्चाद् विधृताः गजदन्ताः यैः that uprooted and were carrying the tusks of elephants (with शवर). कृष्ण also had torn out the tusk of the elephant कुवलयापीड that was let loose against him by कंस and then used it as a weapon. Compare विष्णुपुराण V. 20 'प्रोवाचोच्चैस्त्वया मल्ल समाजद्वारि कुञ्जरः ॥ स्थाप्यः कुवलयापीडस्तेन तौ गोपदारकौ । घातनीयौ नियुद्धाय रंगद्वारमुपागतौ । 21–22...हत्वा कुवलयापीडं दृष्ट्वारोहप्रचोदितम् । मदासृगनुलिप्तांगौ गजदन्तवरायुधौ ॥' 30. जल...दिवसैरिव like the days of the advent of clouds (*i. e.* of the rainy season). जल...म्बरैः—जलधराणां छायया मलिनं अम्बरं येषु in which the sky is dark with the (dark) colour of clouds (with ०दिवसैः); (2) जलधराणां छायावत् मलिनानि अम्बराणि येषां whose garments were as dark (dirty) as the colour of clouds (with S'abaras). अनेके वृत्तान्ताः येषाम् whose doings were various (*i. e.* who were engaged in different ways as detailed above). परिवृतं— qualifies ०सेनापतिम्. स...धेनुकम्—having female rhinoceroses (with अरण्य); having a small sword or dagger (with ०सेनापति). A 'असिपत्रिकाऽसिधेनुः क्षुरिका शस्त्रं च शस्त्रिका त्रेया'. A also explains धेनुका as meaning 'करिणी'. मयूर...धारिणम् bearing rainbow that is as variegated as the peacock's tail (with ०जलधर); carrying a bow rendered charming with peacock's feathers (with ०सेनापति). ०पिच्छवत् चित्रं चापं or पिच्छैः चित्रं &c. गृहीतं एकं चक्रं येन who carried a single quoit (as a weapon); गृहीता एकचक्रा येन who seized the city of एकचक्रा. The demon बक made the people of एकचक्रा send to him every day a large heap of boiled rice, two buffaloes and a human being for his food. One day it was the turn of a Brâhmaṇa family with whom the Pâṇḍavas stayed *incognito* to send one person, when भीम went instead and killed बकासुर. See आदिपर्व chapters 157–164. चक्र may also mean 'army' (with सेनापति). 'चक्रं सेनारथाङ्गयोः'. But this is not so good as the first explanation. अरुणानुज = the younger brother of अरुण *i. e.* गरुड, who is the enemy of serpents. उद्धृताः अनेकमहानागानां दशनाः येन who took out the fangs of many big serpents (with गरुड); who uprooted the tusks of many big elephants (with ०सेनापति). 'काद्रवेयगजौ नागौ' शाश्वतः. शिखण्डी शत्रुः

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यस्य (with भीष्म); शिखण्डिनां मयूराणां शत्रुः तम् (with ०सेनापति). The S'abara chief killed peacocks. भीष्म would not fight with शिखण्डी who was born a woman. The पाण्डवs overpowered भीष्म putting forward शिखण्डी against him. *Vide* भीष्मपर्व chap. 108 and 119. सततं आविर्भूता मृगतृष्णा यस्मिन् in which mirage always appears (with निदाघदिवस). The heat of summer gives rise to the appearance called mirage. ०र्भूता मृगेषु तृष्णा यस्मिन् (with सेनापति) who manifested a thirst for deer (*i. e.* an intense desire to kill deer). विद्याधर— a semi-divine being. मानेन सवेगं or मानसस्य इव वेगः यस्य who was active with pride or who was quick like the mind or thought (with ०सेनापति). मानसे वेगः यस्य who hurries towards the मानस lake. विद्याधर, being semi-divine, would dwell near the मानस lake. Both A and D explain that मानसवेग is the name of a विद्याधर. योज...सारिणम् who followed the musk-deer; who went after (wooed) योजनगन्धा. सत्यवती was the adopted daughter of a fisherman. पराशर fell in love with her and व्यास was the child of that union. She became योजनगन्धा (from being मत्स्यगन्धा) by the favour of पराशर. 'तस्यास्तु योजनाद्गन्धमाजिघ्रन्त नरा भुवि ॥ तस्या योजनगन्धेति ततो नामापरं स्मृतम् ॥' आदिपर्व chap. 63. 82–83. D 'योजनगन्धा सीता कस्तूरी व्यासमाता चेति वैजयन्ती'. A quotes the same. घटोत्कच was the son of भीम and the राक्षसी हिडिम्बा. He fought valiantly on the side of the पाण्डवs and was killed by कर्ण with the शक्ति given by इन्द्र. *Vide* आदिपर्व chap. 155 for the story of his birth. 'घटो हास्योत्कच इति माता तं प्रत्यभाषत । अब्रवीत्तेन नामास्य घटोत्कच इति स्म ह ॥' 38. भीम...धारिणम् who bore the form of *i. e.* resembled भीम (being his son); who had a terrific form (with ०सेनापति). घटोत्कच also had a terrific form. Compare 'प्रजज्ञे राक्षसी पुत्रं भीमसेनान्महाबलम् । विरूपाक्षं महावक्त्रं शंकुकर्णं विभीषणम् ॥' 31. अचलानां पर्वतानां राजा अचलराजः हिमालयः तस्य कन्यका पार्वती तस्याः केशपाशमिव. नीलकण्ठः शिवः तस्य चन्द्रकः आभरणं यस्य (the beautiful hair of पार्वती) that was adorned by the moon of S'iva. In the अर्धनारीनर form of शिव, which is half male and half female, पार्वती would have the moon on her hair. Compare 'देव्या हि गौर्या तपसः प्रभावादतिदुरासदं स्मरारेरपि यावदासादितं देहार्धपदम्' कादम्बरी p. 322 of P; 'देहार्धप्रविष्टहरगर्वितगौरीविजिगीषयेव' काद० 188 of P. *Vide* कुमारसंभव VII. 28 and भागवत IV. 3. 14. 'त्वयात्मनोऽर्धेऽहमदभ्रचक्षुषा निरूपिता मानुगृहाण याचितः ॥'. पाश when placed after कर्ण indicates beauty and after a word meaning hair

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'collection'. 'पाशस्तु मृगपश्वादिबन्धने । कर्णान्ते शोभनार्थः स्यात् कचान्ते निकरार्थकः' हैमः; 'पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे' अमरः. नीलकण्ठानां मयूराणां चन्द्रकाः आभरणं यस्य who was decked with the eyes (on the tails) of peacocks. 'समौ चन्द्रकमेचकौ' अमरः (मयूरपिच्छस्थचन्द्राकृतेः says व्याख्यासुधा). महावराहदंष्ट्रया विभिन्नं वक्षःस्थलं यस्य—applies to both हिरण्याक्ष and ०सेनापति. The शबर chief had his chest wounded by the tusks of big boars. हिरण्याक्ष was killed by Vishṇu in the वराह incarnation. *Vide* notes above p. 58. अतिरागिणमिव like one who is extremely fond (of fame). कृतः बहूनां बन्दिनां (ववयोरभेदात्) परिग्रहः स्वीकारः येन who had in his service many bards. A man who wants to be famous may engage many bards. कृतः बहूनां बन्दीनां परिग्रहः (पत्नीत्वेन स्वीकारः) येन who had made many captive women his wives (with ०सेनापति). अतिरागिणम् may also mean 'a very lewd man'. Such a person also would have many females slaves as concubines. अति० also applies to the शबरसेनापति in this sense. Compare 'कलत्राणि बन्दीगृहीताः परयोषितः' para 29. 'यमकश्लेषचित्रेषु ववयोर्डलयोर्न भित् ।' वाग्भटालंकार I. 20. Read बन्दि for बन्दी. पिशिताशन demon or goblin. रक्तलुब्धकम् greedy of blood (with पिशि०); रक्ताः लुब्धकाः यस्मिन् to whom hunters were attached (with सेनापति). गीत...न्यासमिव like the arrangement (of स्वरs) in the art of music or the combinating (of स्वरs) in गीतकला. A 'तस्याथ न्यसनं नानाविधं विन्यास उच्यते ।'. निषादेन अनुगतम् containing the highest and last of the seven स्वरs of music (with ०विन्यास); निषादैः अनुगतम् followed by hunters. The seven स्वरs are 'निषादर्षभगान्धारषड्जमध्यमधैवताः । पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः ॥' अमरः. महिषस्य रुधिरेण आर्द्रः कायः यस्य. The trident of Durgâ was wet with the blood of महिषासुर, whom दुर्गा killed. *Vide* p. 36 for the story. The body of the शबरसेनापति was wet with the blood of buffaloes killed by him. अभिनवं यौवनं यस्य. क्षपितं बहु वयः येन who passed much of his life. There is विरोध in saying that he was young and also old. But it is removed by taking क्षपित० as क्षपितानि (destroyed) बहूनि वयांसि (birds) येन. 'वयो बाल्यादि पक्षी च' शाश्वतः. कृत...संग्रहम्-कृतः सारस्य धनस्य मेयानां मातुं योग्यानां धान्यादीनां (that which is to be measured *i. e.* corn) च संग्रहः येन who had provided himself with heaps of wealth and corn. फलमूलानि अशनं यस्य. One who has plenty of wealth and corn does not subsist on fruits and roots only. This विरोध is removed by dissolving

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कृत० as 'कृतः सारमेयानां शुनां (dogs) संग्रहः येन'. सार may also mean 'excellent'. कृष्णम् (1) Vishṇu; (2) dark-skinned. असुदर्शनम् (1) without सुदर्शन; (2) not handsome. अविद्यमानः सुदर्शनः यस्य. शोभनं दर्शनं यस्य सः सुदर्शनः, न सु० असुदर्शनः. सुदर्शन is the name of the discus of Vishṇu. 'शंखो लक्ष्मीपतेः पाञ्चजन्यश्चक्रं सुदर्शनः' अमरः. स्वच्छन्देन प्रचारः यस्य who wandered where he pleased. दुर्गं (एव) एकं (केवलं) शरणं (रक्षित्र) यस्य whose sole refuge is a fort. One who takes refuge in a fortress cannot be स्वच्छन्दप्रचार. दुर्गा एकं मुख्यं शरणं यस्य. दुर्गा was specially worshipped by mountaineers. क्षितिभृतः पादं अनुवर्तते इति who followed the feet (*i. e.* who obeyed) a king; who resides on the neighbouring hills of a mountain. 'पादो भासि तुरीयांशे गिरेः प्रत्यन्तपर्वते' शाश्वतः. राजसेवायाः अनभिज्ञं (not conversant with). अप...न्ध्यस्य—He was so big and formidable that the poet fancies him to be a child of the mountain विन्ध्य. अंशा...न्तस्य as though he was the partial incarnation of Yama. He was cruel and destructive like Death. It was supposed that gods assumed *avatars* by means of sending a portion of themselves to the earth. Chapters 58–64 of the आदिपर्व are called अंशावतरणपर्व. ब्रह्मा says 'स्वैः स्वैरंशैः प्रसूयध्वं यथेष्टं मानुषेषु च ।' chap. 64. 50. सहोदरम्— full brother. Brothers are similar in several respects. सार...कालस्य he was as though the essence of the Iron age. भीष...लक्ष्यमाणम् though dreadful, yet he seemed to be serene on account of his great prowess. महासत्त्वतया (1) on account of great magnanimity; (2) on account of great strength. A 'मानसमाहुः सत्त्वं सम्पत्सु विपत्सु चाविकृतम्। स तु गम्भीरो विकृतिः प्रभावतो नोपलक्ष्यते यस्य ॥'. न अभिभवनीया (*pot. pass. part.* of भू with अभि) आकृतिः यस्य whose form was such that no one dared insult or humiliate him. Compare 'अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मीयां कुर्वन्ति' p. 135 of P. मातङ्गकः नाम यस्य. अभि...श्रौषम् I learnt his name afterwards (from his followers). But A says 'पश्चाज्जाबालिमुनेर्वचोवसरे'. We, however, do not find जाबालि mentioning the name of the S'abara chief.

Para 29. आसी...नसि it occurred to me; these thoughts revolved in my mind. मोह...जीवितम् the life of these (men) is full of ignorance. विगर्हितं = निन्दितम्. तथा हि to explain. पुरु... बुद्धिः they look upon the offering (उपहारः) of human flesh (to the goddess Durgâ) as a religious action. मधु wine. श्रमः मृगया

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their exercise is chase. शास्त्रं...रुतम् the cries of female jackals are their S'âstra. भानु० says 'शास्त्रमुच्चस्वरवेदपाठः, प्रबोधजनकत्वसाम्यात्तदुपमानम्'. His idea is that they were roused (from sleep) by शिवारुत as the loud recitation of Veda rouses people. We should rather explain that the only sounds they studied were the cries of female jackals or that शिवारुत guided them in their actions as शास्त्र guides men. समु...कौशिकाः owls were their advisers as to good and evil things. The hootings of owls were interpreted by them as foreboding good or evil under different circumstances. प्रज्ञा...ज्ञानम् their intelligence (lies) only in knowing birds. A and D seem to have read शकुनज्ञानम्, which appears to be better. परिचिताः associates. आ...त्सवः a drinking bout is their (way of celebrating) feast. विषेण दिग्धानि मुखानि येषां—applies to both मुजंगाः and सायकाः (arrows). गीत...मृगाणां their music gladdens the simple deer (and draws them to their death). By their music the mountaineers lulled the deer into quietness and then killed them. Compare कामन्दकीयनीतिसार I. 43 'शुचिशष्पाङ्कुराहारो विदूरक्रमणक्षमः। लुब्धकाद्गीतलोभेन मृगो मृगयते वधम्॥'. The reading उत्सादकारि (that causes destruction) is good, but seems to be an emendation suggested by the difficulty of construing उत्साहकारि. बन्दीगृहीताः taken captive. संवासः association with. चौर्येण जीवनम् they maintain themselves by pilfering. वन...रागः they anoint their bodies with the ichor of wild elephants. यस्मि...कुर्वते the very wood in which they dwell they destroy root and branch. उत्खातानि मूलानि यस्य (*adj.* of तद्). This shows their ingratitude. इति...मयि while I was thus thinking (*loc. abs.*). अटवी...निनीषुः desirous of removing his fatigue due to wandering in the forest. अवतारितं कोदण्डं (धनुः) येन who laid down his bow. त्वरितेन (hastening) परिजनेन उपनीतं पल्लवासनं तस्मिन्. अवतीर्य having entered (the lake). तस्मात्—goes with सरसः. करयुगलेन परिक्षोभितं अम्भः यस्य. The water was so disturbed to remove the moss &c. वैदूर्य...कारि resembling liquid *lapis lazuli*. विदूरात्प्रभवति वैदूर्यम् according to 'विदूराञ्ञ्यः' पा. 4. 8. 84. *Vide* the महाभाष्य on this Sûtra. The water sparkled like वैदूर्य. This and the following few clauses qualify अम्भः (l. 22). प्रलये दिवसकरस्य किरणाः तेषां उपतापात्. प्रल...विलीनम् (the water) seemed as though it were a part of the sky melting through the heat of the rays of

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the sun on the day of universal destruction. It was believed that the twelve आदित्यs simultaneously burn with their fierce rays the world at the time of प्रलय. The water was clear and pellucid like the sky. Compare 'दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः' वेणीसंहार III; 'क्षयदिवस इवोदितद्वादशदिनकरदुर्निरीक्ष्यमूर्तिः' हर्ष० VI. 14 (para). इन्दु...न्दितम् as though it (water) had dropped from the orb of the moon. द्रुत...करम् as though it were a melted mass of pearls. अत्य...मेयम् which, on account of its being extremely transparent, was to be inferred by its touch. The clear water could not be seen in his hands, but its existence was only to be inferred by its cold touch. हिमजडम् as cold as ice. अर...षायम् astringent (or flavoured) with the pollen of the cups of lotuses. अम्भः and ०मृणालिकाः are the objects of समुपाहरत्, the subject being शबरयुवा. प्र...लिकाः freshly plucked lotus fibres that were bright (and clean) as all the mud was washed off. धौतः पङ्कः यासां ताः ०पङ्काः अत एव निर्मलाः मृणालिकाः. आपीतं सलिलं येन. शशि...केयः as Râhu swallows the digits of the moon. *Vide* notes p. 5 for Râhu. सिंहिकायाः अपत्यं सैंहिकेयः (राहुः). अदशत्=अभक्षयत्. अपगतः श्रमः यस्य. अभि...यासीत् he proceeded to other regions desired by him.

Para 30. एकतमः—Connect with ०वृन्दात्. अनासादितं हरिणस्य पिशितं (मांसं) येन. पिशि...दर्शनः whose look was extremely awful like a demon. भानु० takes पिशिताशन in the sense of व्याघ्र. अतिविकृतं दर्शनं यस्य. व्यलम्बत tarried. अन्तरिते gone beyond view. पिब...दृष्ट्या as if drinking our lives with his eye that was red like a drop of blood and was dreadful on account of its being surrounded by a tawny eyebrow. परिवेषः halo. The tawny eyebrows that overhung his eyes were like a halo. गण...स्थानानि—the wild man looked at the tree for some time. The poet fancies that he did so for counting the places where nests had been built. श्येन...लालसः like a hawk, greedy of tasting the flesh of birds. सुचिरम्—Connect with अपश्यत्. आरुरुक्षुः desirous of climbing up (desiderative of रुह् with affix उ). उत्क्रा...सुभिः at that moment the breath of the parrots that were terrified by the sight of him as if left them. उत्क्रान्तमिव असुभिः—this is impersonal construction. स...रुह्य he climbed without effort as if with a flight of steps that tree, though it was as high as many palms, and though the tops of its

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branches touched the clouds. 'अभ्रं कपतीति—according to 'सर्व-कूलाभ्रकरीषेषु कषः' पा. 3. 2. 42. 'कष् takes the affix खच् (अ) when preceded by सर्व &c. as its objects'. अनुपजाता उत्पतनशक्तिः येषां—this and the following words in the accusative (plural) up to °समर्थान् qualify °शावकान्. कांश्चि...जातान् some were only a few days old. गर्भ...जनयतः that were pink like the colour of the foetus and led one to think that they were the flowers of the silk-cotton tree. शाल्मलीकुसुम is pink. उद्भि...तया as their wings were just then bursting forth. नलिन...कारिणः resembling the fresh leaves of lotus. 'संवर्तिका नवदलम्' अमरः. अर्क is a tree called in Marathi रुई. लोहितायमानाः चञ्चूकोटयः येषाम्. ईषं...द्वहतः that had the beauty of lotus buds, the tips of which were pink with their petals slightly expanding. अनवरत...रयत इव—the idea is:—the necks of the young ones of the parrots shook naturally on account of the fact that they were recently born and had no strength. The poet fancies that they, with their shaking heads, forbad him from interfering with them. व्याजेन under the guise. If one wants to forbid another from approaching, one jerks one's head. प्रती...र्थान् incapable of offering resistance. अपगतासून् dead (अपगताः असवः येषाम्).

Para 31. The sentence is तातस्तु...क्रोडविभागेन मां अवष्टभ्य तस्थौ my father stood supporting me by his bosom. 'न ना क्रोडं भुजान्तरम्' अमरः. अकाण्डे एव all of a sudden. प्राण...लोक्य seeing that calamity that had come on, that was dangerous to life and was remediless. अविद्यमानः प्रतीकारः यस्य. द्विगुणतरः उपजातः वेपथुः (कम्पः) यस्य. Owing to old age his frame was already shaky and became doubly so an account of the sudden danger. Note para 23 above 'उपारूढकम्पतया च सन्तापकारिणीमङ्गलग्नां जरामिव विधुन्वन्'. मरणभयात्—is to be connected with उद्भ्रान्त in the following compound. उद्भ्रान्ता (quivering or agitated) तरला (restless) तारका (pupil) यस्याः (*adj.* of दृशम्). विषाद...क्षिपन् casting about in all directions a glance that was vacant through grief and that was flooded (dimmed) with tears. उच्छुष्कं तालु (palate) यस्य. आत्म...क्षमः unable to help himself. त्रासेन स्रस्ताः सन्धयः यस्य सः °सन्धिः अत एव शिथिलः तेन that was relaxed because its joints were drooping through fear. तत्का...मानः minding (caring for) only such help (or remedy) that was appropriate to that (sudden) occasion. स्नेहेन परवशः overpowered by affection (for

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me). मम रक्षणे आकुलः (agitated, bewildered). किं...मूढः being at a loss what to do. असौ अपि पापः—these words refer to the जरच्छवर. The sentence is असौ पापः तातं अपगतासुमकरोत्. शाखा...माणः moving about among the branches. संचरमाणः—the root चर् with सम् takes आत्मनेपद necessarily, when used with the instrumental. 'समस्तृतीयायुक्तात्' पा. 1. 3. 54 (रथेन संचरते). जीर्णश्चासौ असितश्च (dark) भुजंगः तस्य भोगवत् (like the hood) भीषणं (*adj.* of वामबाहुम्). Read °गन्धिकरतलं as one word. विविधाः वनवराहाः तेषां वसा (fat) तया विस्रगन्धि (having the odour of raw meat) करतलं यस्य (*adj.* of बाहुं). 'विस्रं स्यादामगन्धि यत्' अमरः. कोदण्डस्य गुणः तस्य आकर्षणेन व्रणः तेन अङ्कितः प्रकोष्ठः यस्य—(left arm) the forearm of which was marked with the weals due to the drawing of the string of the bow. 'प्रकोष्ठमन्तरं विद्यादरत्निमणिबन्धयोः' कात्यः. अन्तकस्य (यमस्य) दण्डं (wand) अनुकरोतीति. वामबाहुम् is the object of प्रसार्य (l. 16). दत्ताः चञ्चुप्रहाराः येन (*adj.* of तातम्). उत्क्रूजन्तम् moaning. आकृष्य dragging (from the कोटर). मां-object of न अलक्षयत्. स्व...युषः—three reasons are assigned why the young parrot was not noticed. भयेन संपिण्डितानि (contracted, made into a ball) अङ्गानि यस्य सः °ताङ्गः तस्य भावः °त्वं तस्मात्. सा...युषः because I was destined to live longer (*lit.* as some portion of my allotted span of life still remained). कथमपि somehow, inexplicably. उपरतं dead. तं refers to तातम्. शिथिला शिरोधरा (neck) यस्य. तस्य (तातस्य) चरणयोः अन्तराले. प्रवेशिता शिरोधरा येन. नि...लीनः clinging to his lap noiselessly. तेनैव तातेनैव. अवशिष्टं पुण्यं यस्य सः °पुण्यः तस्य भावः °ण्यता तया. The store of merit that he had acquired in previous lives was not yet exhausted and so stood him in good stead. This is a well-known popular belief. पव...तस्य gathered into a heap by the wind. अङ्गा...र्यन्त on account of which (*i. e.* because I fell on a heap of dry leaves) my limbs were not shatterd (by the fall). The next sentence is यावत् च असौ...तरति तावत् अहं...तमालविटपिनो मूलदेशमविशम् before he got down from the top of that tree, I entered the foot of a *tamâla* tree. अव...मूर्तिः (*adj.* of अहं) whose form was not clearly noticed owing to my being similar in colour to the fallen leaves. पित...काले like a cruel wretch I left my deceased father, though it was a time when I should have died with him. कालान्तरेण भवतीति °भूः तस्य. बाल...भिज्ञः on account of my infancy I was innocent of that sentiment of love that arises

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only after the lapse of time. One appreciates fatherly affection only after many years, not in infancy. जन्म...यमानः overpowered by the sense of fear alone that dwells (in all) from birth. ईषत् कृतः अवष्टम्भः यस्य who was slightly supported (helped). लु...तः tottering here and there (on the ground). कृता...न्यमानः thinking myself to have escaped from the jaws of death. नाति...वर्तिनः (not far)—this and the following adjectives qualify तमालविटपिनः (p. 23 l. 1). शबरसुन्दरीणां कर्णपूराः तेषां रचने उपयुक्ताः पल्लवाः यस्य. कर्णपूरः ear-ornament. Compare 'इदं च... रक्तोत्पलमिव करतलं किमिति कर्णपूरतामारोपितम्' para 53 below. The tender leaves of the तमाल were used as ornaments of the ear by the शबरीs. संकर्षणः (बलभद्रः) तस्य पटवत् नीला छाया तया—the shade of the tree was dark (on account of the dark leaves) like the robe of बलराम. The word छाया also means कान्ति (colour). बलराम is described as clad in dark-blue robes 'वहसि वपुषि विशदे वसनं जलदाभम् । हलहतिभीतिमिलितयमुनाभम् ॥' गीतगोविन्द. उपहसतः—*present part. geni. sing.*—goes with °विटपिनः. गदाधरः (विष्णुः) तस्य देहस्य छविं (कान्तिम्)—this is the object of उपहसतः. See p. 35 above for the colour of Vishṇu. अच्छैः...च्छदस्य the leaves of which were as though formed with the clear drops of the waters of the Yamunâ. Both तमाल leaves and यमुनाजल are dark and hence the fancy. विरचिताः छदाः यस्य. उपसिक्तानि किसलयानि यस्य. The ichor of elephants is dark. विन्ध्या...द्दहतः विन्ध्याटवी is fancied to be a lady and the तमाल tree (having leaves dark like hair) is said to possess the grace of केशपाश. अन्धकारितानि शाखान्तराणि यस्य. अप्रविष्टाः सूर्यकिरणाः यस्मिन्. अप...त्सङ्गम् (I entered the root of the tree) as if it were the lap of my father. As the tree afforded me protection (as my father once did), it was really like a father to me.

Para 32. सः—refers to जरच्छवर. तेन समयेन *by that time* (when I entered the foot of the tree). क्षितितले विप्रकीर्णान् (scattered). संहृत्य having gathered. लता...यतान् held together with the coil of a creeper. आ...पुटे having bound them in a basket of leaves. अतित्वरितं गमनं यस्य. मां—the sentence is मां... पिपासा परवशमकरोत्. लब्धा जीविताशा येन who had hopes of life (now). प्रत्यग्रः (recent) पितृमरणशोकः तेन शुष्कं (burnt up) हृदयं यस्य. अति...शरीरं whose body was suffering pain on account of the fall from a great height. संत्रासजाता due to fright. सर्वा...

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पिनी burning (torturing) all my limbs. कालस्य कलया (अंशेन). अनया...कलय्य—thinking 'that villain must have by this time gone a long way'. उन्नमिता कन्धरा येन who held up his neck. तृणे...माणः at each step expecting that very villain as again returning, when even a blade of grass moved.

Para 33. अजात...पततः my wings not yet being grown, I could not walk steadily on my feet and fell down on my face again and again. नातिस्थिरः चरणाभ्यां संचारः यस्य. मुहु...धारयतः I often supported myself on the (slightly developed) line of my wing when I was about to fall on one side. पक्षपाली=पक्षपङ्क्तिः. क्षिति...वशात् overwhelmed with giddiness due to creeping on the ground, as I had no practice (in creeping). एक...श्वसतः even after taking a single step I ceaselessly raised my face and panted very hard. मम...नसि it occurred to my mind. अति...वृत्तयः even in very distressing circumstances the doings of all creatures in this world are not careless of life (*i. e.* anxiously work to preserve one's life even in trying circumstances). सुगृहीतं नाम यस्य of blessed memory. The दशरूपक says 'रथी सूतेन चायुष्मान्पूज्यैः शिष्यात्मजानुजाः । वत्सेति तातः पूज्योऽपि सुगृहीताभिधस्तु तैः ॥' II. 68. In dramas persons to whom reverence is to be shown were to be addressed as तात or सुगृहीतनाम by pupils, sons, younger brothers. एव...प्राणिमि in that I am still alive with all my limbs unimpaired, though my father is thus dead. This sentence furnishes the reason for the two propositions contained in the two preceding clauses. अविकलानि इन्द्रियाणि यस्य. अकृतज्ञम् ungrateful. सोढः पितृमरणशोकः तेन दारुणं यथा स्यात्तथा (अव्ययीभाव). येन—has माम् in the preceding clause for its antecedent. सोढ...जीव्यते as I continue to live in a dreadful way, having (easily) borne sorrow for my father's death. उपकृतमपि—add तातेन after it. नापेक्ष्यते I pay no regard. मया—connect with विस्मृतम् (l. 22). Read अम्बायाम्. नियम्य...वेगम् curbing the onslaught of grief. परिणतं वयः यस्य तेन. तैस्तैरुपायैः in various ways. अगणयता (तातेन) not minding. परिपालितः—supply अहं. एकपदे all of a sudden. अतिकृपणाः very mean. क्वापि गच्छन्तं going somewhere (I do not where). सर्वथा...तृष्णा surely there is none whom the thirst for life (the desire to live) does not make a hard-hearted being. न-न—two negatives indicate one positive proposition in an emphatic way or as

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वामन says 'two negatives are employed for precluding a possible negative proposition.' 'सम्भाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ' काव्यालंकारसूत्र V. 1. 9. खलीकृ to make a villain, to crush. ईदृक् अवस्था यस्य. यदीदृ...लाषः since the desire for water compels me to make efforts even in this plight. अगणितः पितृमरणशोकः येन (*adj.* of मम). मन्ये...बुद्धिः I think this thought of mine to drink water is purely hardness of heart in that I do not mind the grief for my father's death. अचापि...स्तीरम्—this supplies a reason why his सलिलपानबुद्धि is hardness of heart. He knows that he cannot reach the lake that is distant and yet he wants to drink its water. जलदेवतानां नूपुररवं अनुकरोतीति. सारसरसितानि the cries of cranes. अयं च...मलः as the distance is great, the fragrance of the lotus beds spreads about rarified on account of its being scattered through the directions. अतिकष्टा very oppressive (on account of heat). स्फुरन्तं आतपं blazing heat. अनल...करमिव as though it were fiery dust. करैः with rays; with hands. A man may cast with his hands a heap of inflammable powder (like राळ in Marathi). आतपस्पर्शेन संतप्तं पांसुपटलं तेन दुर्गमा hard to tread as the mass of dust is heated by the contact of the sun. अवसन्नानि drooping. गन्तु...क्कानि my limbs are not able to move even a little. अप्र...त्मनः I am not master of myself. 'अन्ध...चक्षुः my eye becomes darkened (*i. e.* blind). अपि...येत् Oh! how I wish that pitiless fate would bring to me to-day death which I desire not. Death would put an end to his torments and would take away the blame of ingratitude &c. अनिच्छतः goes with मे. D takes it differently. D 'अपि नामेत्याशङ्कायाम्'. The idea then is:—will fate bring to me death though I do not desire it? But this is not good. अपि नाम is not usually used in the sense of आशङ्का. Besides the first sense is most appropriate to the mood depicted in the preceding clauses (such as मन्ये च &c.).

Para 34. The clause इत्येवं...स is not well connected syntactically. The sentence is इत्येवं चिन्तयत्येव मयि...हारीतनामा तापसकुमारकः...तदेव कमलसरः उपागमत् (p. 25 l. 3). The words तस्मात्स्रस्तो...तत्तनयश्च are somewhat parenthetical and hang loosely in the sentence. महत् तपः यस्य सः महातपाः. सर्वविद्याभिः अवदातं (purified.) चेतः यस्य—applies to both सनत्कुमार and हारीत. सनत्कुमार—one of the four sons of ब्रह्मा, the other three being सनक, सनन्दन

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and सनातन. See भागवतपुराण III. 12. 'तान् बभाषे स्वभूः पुत्रान्प्रजाः सृजत पुत्रकाः । तन्नैच्छन्मोक्षधर्माणो वासुदेवपरायणाः' ॥ 5. समानं वयः येषां ते सवयसः तैः. For समान, स is substituted according to 'ज्योतिर्जनपद०' पा. 6. 3. 85. तेनैव पथा—by that very path (by which the old शबर went). Connect these words with उपागमत् (p. 25 l. 3). विभावसुः= सूर्यः or अग्निः. 'सूर्यवह्नी विभावसू' अमरः. He is described as another sun on account of his brilliance. दुर्निरीक्ष्या मूर्तिः यस्य. The sun also cannot be gazed at. उद्य...मूर्तिः (on account of his great brightness) he seemed as though carved from the rising orb of the sun, or as though he had his limbs fashioned out of lightning, as though he had his form anointed on the outside by heated and molten gold. रचिताः अवयवाः यस्य. आ (ईषत्) पिशङ्गा (tawny) अवदाता (fair) च तया. आ...दर्शयन् on account of the flashing lustre of his body that was clear and tawny he showed the wood as though it was on fire and the day with its morning light. The गौर lustre of his body spread through the forest. Both दावानल and बालातप are clear and reddish. उत्तप्तं लोहं (iron) तद्वत् लोहिनीनां (reddish). अनेकतीर्थेषु अभिषेकः (bath) तेन पूतानाम्. स्तम्भितः शिखाकलापः येन who had tied up his locks of hair on the crown of the head. With पावकः (fire) the meaning is 'that restrained (did not allow to be seen) the mass of flames'. दग्धुमिच्छा दिधक्षा तया. कृतः कपटेन बटुवेषः येन—that assumed the false disguise of a Brahmachârin (in the form of हारीत). खाण्डववन—on account of the showers of ghee poured in a sacrificial session for 12 years Agni suffered from indigestion. He was advised by Brahmâ to devastate the खाण्डववन as a remedy. But इन्द्र would not allow this and poured down rain. Agni disguised as a ब्राह्मण sought the help of कृष्ण and अर्जुन, who raised a roof of arrows over the forest through which the rains could not come in and enabled fire to consume it. *Vide* आदिपर्व chap. 222–227. वन...कारिणा (the crystal rosary) resembling the anklets of the wood nymphs. धर्म... कटकेनेव as though it (crystal rosary) was a circle of religious commandments. कटक also means 'वलय' (a ring). The royal edicts engraved on copperplates (शासनं) were held together by a ring (कटकं). D explains differently. Up till a vow is fulfilled, people wear a ring &c. D 'प्रतिज्ञातानामर्थानामा सिद्धेः किमपि वलयादिकं वस्तु महात्मभिर्धियते इत्यभिप्रायः'. सकल...त्यर्थम् in order

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to abstain from the enjoyment of all (worldy) objects, उपपादितेन made. He had a त्रिपुण्ड्रक (three horizontal lines of ashes) on the forehead. त्रिसत्येनेव—the poet fancies that the three lines of ashes were the visible indications of his vow to abstain from विषयोपभोग. When one takes a vow or wants to assure another of his indomitable resolve, one repeats the words thrice. The three lines as if repeated his vow thrice. This seems to us to be the correct meaning. भानु० explains 'मनोवाक्कायलक्षणेन त्रिसत्येनेव'. But this is not so good, as it does not agree well with the word ०निवृत्त्यर्थम्. Truth, as भानु० says, is no doubt of three kinds, in thought, word and deed. A 'अहं निवर्तिष्ये । सकलविषयोपभोगादीदृशशपथत्रयेणेव । त्रित्वोक्तिस्तु त्रिसत्या हि देवा इति किल श्रुतेः ॥'. D also explains similarly. For त्रिपुण्ड्रक, see above p. 64. गगनगमने उन्मुखा वलाका (female crane) तामनुकरोतीति तेन. उद्गता ग्रीवा यस्य the neck of which was turned upwards. अध्यासितं वामकरतलं यस्य. He had in his left hand a crystal pitcher. So it resembled a crane (that is white). The poet fancies that the pitcher by its up-turned neck as though pointed out (to हारीत) the path to heaven (for which हारीत was to strive). It is well-known that cranes fly up towards the clouds. 'गर्भाधानक्षणपरिचयान्नूनमावद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं वलाकाः ॥' मेघदूत 9; '(मेघः) आभाति संहतवलाकगृहीतशङ्खः' मृच्छकटिक V. For a similar description of कमण्डलु, see 'अन्तिकस्थितेन चाचिरोद्गतजीवितमार्गमिवोद्वीक्षेण विलोकयता तपःसुहृदा कमण्डलुना समुपेतम्' काद० p. 161 l. 8 of P. कृष्णाजिनेन—connect with परीतमूर्तिः (परीता surrounded मूर्तिः यस्य). नीला पाण्डुः च भाः यस्य. This applies to both कृष्णाजिन and धूमपटल. तपसि तृष्णा तया निपीतेन. One form of penance is to sit between four fires with the blazing sun overhead. This is called पंचाग्निसाधन. Compare 'शुचौ चतुर्णां ज्वलतां हविर्भुजां मध्ये ललाटंतपसप्तसप्तिः ।' कुमारसंभव V; 'ग्रीष्मे पंचतपास्तु स्यात्' मनु VI. 23. He took in the smoke of the fires. अन्तः is to be connected with निपीतेन. The poet fancies that the blue and white deer-skin was the smoke that he had taken in, but that was now coming out (निष्पतता) and enveloping his body. One who is thirsty, drinks water. He was thirsty for तपः, and so drank in the smoke due to तपःसाधन. अभि... तेनेव as though it was made of fresh lotus fibres. The threads of the यज्ञोपवीत were white, thin and long like बिस and hence

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the उत्प्रेक्षा. परि...लोलेन that (यज्ञोपवीत) fluttered about in the wind as it was very light. निर्मांस...लम्बिना that hung down from his left shoulder and that seemed as though counting the framework (पञ्जरं) of his fleshless ribs that could be seen distinctly apart. The fluttering of the यज्ञोपवीत is fancied to be counting. The sage was void of flesh owing to severe penance. A and D seem to have read 'पार्श्वास्थिपञ्जरं'. पार्श्वकं would mean the same thing as पार्श्वास्थि. It appears from Bâṇa's description that the यज्ञोपवीत was worn in the same way and made of the same material as now. देवता...धैर्यम् is to be connected with आगृहीत in the compound. आसमन्तात् गृहीतानि °कुसुमानि तैः परिपूर्णं पर्णपुटं तेन सनाथं शिखरं यस्य. On the top of the staff of पलाश, there was a basket of leaves containing flowers. 'पालाशो दण्ड आषाढः' अमरः. See above p. 64 for पालाशदण्ड. व्यापृतः सव्येतरः (सव्यात् इतरः दक्षिणः) पाणिः यस्य. विषाण...मृदम्—The deer dug with its horn clay, which the sage was to apply to his body by way of purification and then bathe. The clay stuck to the horn. मृत्तिकास्नान is well-known. उपजातः परिचयः यस्य. नीवार...धितेन fed on handfuls of wild rice. कुश...दृष्टिना whose eye was restless being drawn (*lit.* troubled) by the कुश grass, flowers and creepers. The sages had these in their hands and also नीवार. The deer had a great temptation to feed on कुश &c. and so its eyes were restless. A reads °लवायास्यमान°, which is certainly a better reading. विट...शरीरः who, like a tree, had covered his body in a fine bark garment. A tree also is covered with bark (वल्कलं). समेखलः with a girdle (with हारीत); having a slope (with गिरि). 'मेखला खड्गबन्धे स्यात् काञ्ची—शैलनितम्बयोः' शाश्वतः. A ब्रह्मचारी had to wear a मेखला made of various substances according as he was a ब्राह्मण, क्षत्रिय or वैश्य. *Vide* मनु. II. 42. असकृत् आस्वादितः सोमः (सोमरसः, चन्द्रो वा) येन. Râhu frequently seizes the moon. हारीत had often drunk Soma juice in sacrifices. पद्म...पुः he had drunk in the rays of the sun, like a bed of lotuses. The lotuses that bloom in the sun take in its rays. In the पंचाग्निसाधन, the ascetic has to fix his gaze on the sun. Compare 'अनन्यदृष्टिः सवितारमैक्षत ॥' कुमार० V; 'ऊर्ध्वमुखैरर्कबिम्बविनिहितदृष्टिभिरुष्मपैस्तपोधनैः' para 42 below. सततं जलक्षालनेन विमलाः जटाः यस्य whose matted hair was pure owing to constant washing; whose fibrous roots were clear (of mud) by being

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washed with water (with ०तटतरु). विकचं कुमुदं (white lotus) तस्य दलं तस्य शकलवत् सिताः दशनाः यस्य. हारीत had very white teeth. A young elephant also has very white tusks. द्रौणिः son of द्रोण *i. e.* अश्वत्थामा. कृपया अनुगतः possessed of compassion (for all); कृपेण अनुगतः (with द्रौणि). कृप was the maternal uncle of अश्वत्थामा and the teacher of the कौरवs and पाण्डवs before द्रोण came to them. चित्रा (variegated) मृगकृत्तिका (deerskin) तस्याः आश्लेषेण (contact) उपशोभितः (with हारीत). In a श्लेष no heed is to be paid to ह्रस्व and दीर्घ. चित्रा, मृग (मृगशीर्ष), कृत्तिका, आश्लेषा, are four constellations. घर्म...इव like a summer day. क्षपिताः बहवः दोषाः who eradicated many faults (like काम, क्रोध). क्षपिता वही दोषा यस्मिन् in which much of night is shortened. This refers to the fact that in summer nights are very short 'घर्मवृद्धिरपां प्रस्थः क्षपाह्रास उदग्गतौ। दक्षिणे तौ विपर्यस्तौ' वेदांगज्योतिष. प्रशमितः रजसः (रजोगुणस्य) प्रसरः येन who controlled the workings of passion. रजस् also means 'dust'. In the rains dust is laid up. कृतः उदवासः येन. हारीत performed the penance of standing in water in winter. वरुण being the lord of waters dwells therein. See above p. 68. अपनीतं नरकात् or नरकस्य भयं येन who had banished the fear of hell (with हारीत); who banished the fear of the demon नरक (with हरि). नरक was the son of भूमि and king of प्राग्ज्योतिष. He deprived वरुण of his umbrella, अदिति of her ear-rings. So कृष्ण killed him at the request of इन्द्र. *Vide* विष्णुपुराण V. 29. Compare हर्ष० IV. 3 'यास्य वक्षसि नरकजितो लक्ष्मीरिव ललास'. प्रदोषारम्भः beginning of evening. सन्ध्यावत् पिङ्गला तारका यस्य whose pupil was tawny like twilight. An eye with a पिङ्गल pupil was a sign of greatness. सन्ध्यायां पिङ्गलाः तारकाः यस्मिन् in which the stars are tawny in the evening twilight. बालातपवत् कपिलः (हारीतः); ०तपेन कपिलः (०कालः). हारीत's complexion was tawny like morning light. दृढं नियमितं अक्षाणां (इन्द्रियाणां) चक्रं (समूहः) येन who had firmly controlled all his senses. ०यमिते अक्षः (axle) चक्रं (wheel) च यस्य. A chariot has an axle and wheels. सुराजेव like a good king. निगूढः मन्त्रः साधनं (चतुरङ्गं सैन्यं) ताभ्यां क्षपितः विग्रहः (hostilities) येन (with सुराजा). If a king keeps his plans secret and has a well-equipped army he avoids the fear of invasion. निगूढं मन्त्रसाधनं तेन क्षपितः विग्रहः (देहः) येन who had emaciated his body by the secret performance of penance to secure supernatural powers. Works on politics and govern-

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ment lay down that the line of policy resolved upon by a king in consultation with his ministers must be kept secret and that it is such a policy that is the root of success. 'यस्य मन्त्रं न जानन्ति समागम्य पृथग्जनाः । स कृत्स्नां पृथिवीं भुङ्क्ते कोशहीनोऽपि पार्थिवः ॥' मनु VII. 148; 'मन्त्रमूलं यतो राज्यं तस्मान्मन्त्रं सुरक्षितम् । कुर्याद्यथास्य न विदुः कर्मणामाफलोदयात् ॥' याज्ञ० I. 344; 'विजयो मन्त्रमूलो हि राज्ञो भवति भारत ॥' सभापर्व 5. 27; 'मन्त्रो विजयमूलं हि राज्ञो भवति राघव ॥' अयोध्याकाण्ड 100. 16. Compare हर्ष० IV 'मन्त्र इव सचिवमण्डलेन रक्ष्यमाणे (हर्षे)'. Certain *mantras* were supposed to confer supernatural powers when recited in secret with appropriate rites. करालानि शङ्खमण्डलानि आवर्ताः गर्ताश्च यस्मिन् (with जलनिधि) in which there are large circular shells, whirl-pools and pits or we may dissolve as करालानि ०मण्डलानि आवर्तगर्ताश्च (pit-like *i. e.* deep whirl-pools). कराले शंखमण्डले आवर्तगर्तः यस्य or करालानि शंखमण्डलं आवर्तः गर्तश्च यस्य (with हारीत) near whose high temporal bones there was a depression with a circle of hair thereon or who had high temporal bones, large circle of hair thereon and a large depression near it. शंख means ललाटप्रान्त 'शंखो निधौ ललाटास्थि क्लीबौ' अमरः. Compare कुमारसंभव VII. 33 'शंखान्तरद्योति विलोचनं यदन्तर्निविष्टाननपिङ्गतारम् ।.' When a man is emaciated, his temporal bones look prominent. On the temples he had a circle of hair (आवर्तः) and below the high temporal bone, there was a depression between the temporal bone and the ear. 'दन्तुरविशालपेशलकडारवर्णेषु कथ्यते कविभिः । विकृते तुङ्गे दक्षे चायं शब्दः कराल इति ॥'. भानु० says 'तादृशावर्तश्च महातपस्विलक्षणम् ।'. असकृत् दृष्टः गङ्गावतारः येन who often saw the flight of steps leading to the waters of the Ganges (with हारीत); who often saw the descent of the Ganges (with भगीरथ). For भगीरथ and the Ganges, see p. 14 and 49 above. The Ganges descended from heaven on Siva's head, from the latter on the हिमालय, from the mountain to the plains, when जह्नु drank it up and let it off from his ear. In this way भगीरथ often saw its descent. अवतारः a flight of steps (in Marathi घाट) at a sacred place. हारीत frequently bathed on the *ghats* of the Ganges. असकृत् अनुभूतः पुष्करवने वासः येन. पुष्कर is a famous place of pilgrimage in Ajmere. पुष्करतीर्थ is highly praised in वनपर्व chap. 82. 'तस्मिंस्तीर्थे महाराज नित्यमेव पितामहः । उवास परमप्रीतो भगवान्कमलासनः ॥ पुष्करेषु महाभाग देवाः सर्षिगणाः पुरा । सिद्धिं समभिसंप्राप्ताः पुण्येन महतान्विताः ॥ 25–26...यथा सुराणां सर्वेषामा-

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दिस्तु मधुसूदनः ॥ 34 तथैव पुष्करं राजंस्तीर्थानामादिरुच्यते ।' 35. वन (with हारीत) may also mean 'जल'. हारीत often went to पुष्कर. A bee resides in a grove (वनं) of lotuses (पुष्करं). भानु० explains 'पुष्करं जलं तेन सहितं यद्वनं तत्र वासः'. But this is far-fetched. वनचरः dwelling in a forest. कृतः महालये प्रवेशः येन who entered a big house. There is विरोध between वनचरः and कृत...प्रवेशः in this sense. It is removed by taking महालय in the sense of परमात्मन् or मोक्ष. हारीत had attained the esoteric knowledge of Brahman or had entered upon the path of *Moksha*. 'महालयः । ईश्वरस्थानभेदे च विहारे परमात्मनि ।' नानार्थार्णवसंक्षेप of केशव. We may separate as महा + लय. There are four kinds of प्रलयs, नैमित्तिक, प्राकृतिक, आत्यंतिक and नित्य. *Vide* विष्णुपुराण I. 7. 38–40 and VI. 4–5. आत्यन्तिकलय may be called महालय, as once that is reached, there is no creation for the released soul, while after the other three *pralayas* creation does again take place. 'ज्ञानादात्यन्तिकः प्रोक्तो योगिनः परमात्मनि ।' विष्णुपु० I. 7. 40; 'आध्यात्मिकादि मैत्रेय ज्ञात्वा तापत्रयं बुधः । उत्पन्नज्ञानवैराग्यः प्राप्नोत्यात्यंतिकं लयम् ॥' विष्णु० VI. 5. 1. When correct knowledge arises, the soul of the Yogin is absorbed in the supreme spirit. This is called आत्यन्तिकलय. असंयतः (1) not bound; (2) one that has not restrained himself. मोक्षार्थी desirous of being freed; desirous of मोक्ष (final beatitude). In this clause there is a double विरोध. One who is bound desires मोक्ष (freedom). हारीत was not bound and yet was मोक्षार्थी. Here 'bound' means 'bound by worldly ties'. One whose senses are not restrained cannot desire मोक्ष. This is the second विरोध. A and D read 'स्वयमसंयतोऽपि' which may be explained as स्वेन यमेन संयतः or स्वयम् असंयतः. यम is the first of the eight *angas* of योग. यमs are five, अहिंसा, सत्य, अस्तेय, ब्रह्मचर्य and अपरिग्रह. सामप्रयोगः सामवेदाध्ययनं, पक्षे साम्नः (तदाख्यस्य उपायस्य) प्रयोगः. सततं अवलम्बितः दण्डः येन who always carried a staff; who always resorted to punishment (or battle). In politics there are four उपायs, साम, दान, भेद and दण्ड. साम (conciliation) is opposed to दण्ड. One who is bent upon conciliation cannot always resort to दण्ड. हारीत, being a ब्रह्मचारी, always carried a staff (दण्ड). सुप्तः asleep; having a fine जटा (शोभना सा जटा यस्य). प्रबुद्धः awake; learned. संनिहितं नेत्रद्वयं यस्य. परित्यक्तं वामं (left) लोचनं येन. There is thus विरोध in this clause. It is removed by dissolving as 'परित्यक्ता वामलोचना येन' who had no concern

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with women (being a ब्रह्मचारी) or as 'परित्यक्तं वामं (crooked) लोचनं येन who does not see things crookedly. Read सिण्णासुः—from the desiderative of ज्ञा with affix उ according to 'सनाशंसभिक्ष उः' पा. III. 2. 168 ('the affix उ is added to desiderative bases, to the root शंस् with आ and to भिक्ष्')'.

Para 35. अकारणमित्राणि friends without any cause or motive. सा अवस्था यस्य सः तदवस्थः तम् (*adj.* of मां). समुपजाता दया यस्मिन्. कथमपि somehow (I cannot say how). असंजातं पक्षपुटं यस्य. परिच्युतः fallen. श्येन...भवितव्यम् or he must have fallen from the mouth of a hawk. अति...पातस्य owing to the great distance of his fall (*i. e.* as he fell from a very high place). दवीयः is the comparative of दूर and दवीयस्ता is an abstract noun from दवीयस्. अल्पः शेषः यस्य तत् अल्पशेषं, अल्पशेषं जीवितं यस्य—he has hardly any life left. आमीलिते (closed) लोचने यस्य. मुखेन पतति—*vide* text para 33 first line. अत्युल्वणं very violently. 'स्फुटं प्रव्यक्तमुल्वणम्' अमरः. विवृणोति opens. याव...समीपम् before his breath deserts him, take him and carry him to the water. तेन refers to ऋषिकुमारक, addressed by हारीत. Mark the causal construction तेन मां अनाययत्. एकदेशे निहितौ दण्डः कमण्डलुश्च येन. आदाय...मां—हारीत took me in his own hands. मुक्तः प्रयत्नः येन (me) who had given up all effort *i. e.* who was helpless. उत्तानितं मुखं यस्य whose beak was raised up (by हारीत). Mark the two accusatives मां °बिन्दून् अपाययत्. अम्भसः क्षोदैः (कणैः) कृतः सेकः यस्य (me) who was sprinkled over with drops of water. समुपजाताः नवीनाः प्राणाः यस्मिन् who gained fresh life (*i. e.* vigour). तटस्य समीपे उपतटं (अव्ययीभाव) प्ररूढस्य (growing). पलाशं leaf. समुचितम् usual. अनेकैः प्राणायामैः पूतः. प्राणायाम restraint of the breath (for concentrating the mind on the object of worship). It is to be performed by repeating the गायत्री together with ओम् and the three व्याहृतिs, भूः, भुवः, स्वः. जपन्—the object is अघमर्षणानि—that remove sin. This is a term applied to a hymn of the Ṛigveda (X. 190) consisting of three verses attributed to अघमर्षण, son of मधुच्छन्दस्, beginning with 'ऋतं च सत्यं चाभीद्धात्तपसोऽध्यजायत। ततो रात्र्यजायत ततः समुद्रोऽर्णवः॥.' It is not, as some suppose, the hymn beginning with 'आपो हि ष्ठा मयोभुवः' (ऋग्वेद 10. 9. 1). 'सर्वैनसामपध्वंसि जप्यं त्रिष्वघमर्षणम्' अमरः. प्रत्यग्र...धैम् with his face up—turned he gave an offering of red lotuses recently plucked to the sun from a basket made of lotus leaves. 'मूल्ये पूजाविधावर्घः'

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अमरः. Particular flowers of particular colours were to be offered to particular deities. The sun was to be worshipped with red flowers. Compare 'कुङ्कुमपंकानुलिप्तमण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव सूर्यानुरक्तेन रक्तकमलपण्डेनार्चां ददौ' हर्ष० IV. 4 (para). *Vide* आचारमयूख pp. 60–61 (Benares edition) for further information. See also 'चन्दनोपलिप्त &c.' in the next para (p. 26 l. 14). आगृहीतं (स्वीकृतं) धौतं धवलं वल्कलं येन. ज्योत्स्नया सह सहज्योत्स्नः (बहुव्रीहि). हारीत has been described above as tawny in complexion. So he is compared to the evening hues. The white bark that he wore looked like moonlight. Hence the words सह...तपः. करतलेन निर्धूननं तेन विशदा जटा यस्य whose matted hair was glossy because it was wrung with his hand (in order to take away all water from it). प्रत्यग्रं स्नानं तेन आर्द्राः जटाः यस्य (*adj.* of ०कदम्बकेन).

Para 36. The sentence is अनतिदूरमिव गत्वा...आश्रमं अपश्यम् (p. 27 l. 10). The first clause is दिशि दिशि...गूढम् (l. 26). दिशि दिशि—connect with संनिहित in the next compound or with उपगूढम् (l. 26). सदा संनिहितानि (always present) कुसुमानि फलानि च येषु. This and the following words in the instrumental qualify काननैः (l. 26). ०बकुलबहुलैः abounding in बकुल &c. एलालताभिः आकुलिताः नालिकेरीकलापाः येषु in which clumps of cocoanut trees were overgrown with (*lit.* crowded or confused) cardamom plants. लोलाः (fluttering) ०पल्लवाः येषु. उल्लसितं चूतरेणुपटलं येषु in which masses of pollen from mango blossoms were wafted about. अलिकुलानां झंकारेण मुखराः सहकाराः (mango trees the fruits of which are very sweet) येषु. उन्मदस्य कोकिलकुलकलापस्य कोलाहलः अस्ति एषु इति कोलाहलीनि तैः. उत्फुल्लानां केतकीनां रजःपुञ्जेन पिञ्जरैः tawny with the masses of pollen from blooming Ketaki plants. पूगीलताः एव दोलाः तासु अधिरूढाः वनदेवताः येषु in which the wood nymphs occupied the swings made by the betelnut plants. तारकावर्ष...त्सृजद्भिः—the idea is:—the forest shed a shower of white flowers owing to the force of the wind. The white flowers resemble bright meteors (तारका). So the poet fancies that the trees shed a shower of meteors. It was believed that तारकावर्ष was an evil omen and foreboded death and destruction. The forest by shedding a shower of तारकाs indicated the destruction of अधर्म in it. 'अम्बरमध्याद् बह्वो निपतन्त्यो राजराष्ट्रनाशाय' बृहत्संहिता 33. 11. संसक्ताः पादपाः येषु wherein the trees

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were close to each other. काननैरुपगूढम् embraced (*i. e.* surrounded) by woods. The next clause is दण्ड...प्रान्तम्—the borders of which were adorned by sylvan spots of the Daṇḍakâ wood. अच...शबलाभिः variegated with hundreds of black antelopes that moved about without fear. This and the following few words qualify ०स्थलीभिः. उत्फु...नीभिः red with blooming lotus plants. मारीचमायामृगेन (आदौ) अवलूनानि (पश्चात्) रूढानि वीरुधां (लतानां) दलानि (पर्णानि) यासु wherein the leaves of creepers grow again after being plucked by Mârîcha in the disguise of a (golden) deer. For the story of मारीच, see p. 67 (notes). दाश...कोट्या क्षताः कन्दाः तेषां गर्तैः विषमितं तलं यासाम् that were rendered uneven by the pits of the roots pierced by the end of the bow of Râma. राम dug up कन्दs with the tip of his bow and left pits in those places. आगृहीतानि समिधः कुशाः कुसुमानि स्रुच् च यैः (*adj.* of मुनिभिः). अध्य...गतैः followed by pupils loud in their study. मुनिभि...कण्ठम् the neighbourhood of which was full of sages. अशून्यं उपकण्ठं यस्य (*adj.* of आश्रमम्). उत्कण्ठितेन (eager, or with necks raised up) शिखण्डिमण्डलेन श्रूयमाणः जले कलशपूरणध्वानः यस्मिन्. The sound produced by the filling of pots in the water resembles the rumbling of clouds and hence the peacocks became उत्कण्ठित. Peacocks dance when clouds thunder. अनव...लक्ष्यमाणम्— the idea is:— in the आश्रम, fires were being constantly fed with oblations of ghee (आज्यं). From the fires thus fed a wavy (उद्भूयमान) line of smoke rose up to the sky. The poet fancies that the fires were pleased with the sages for the offerings of आज्य and that the fires, desirous to do the sages a good turn in return, wanted to take the latter to heaven together with their mortal bodies and constructed a stair-case leading to heaven in the guise of the line of smoke. आवध्यमानः स्वर्गमार्गगमनाय सोपानसेतुः यस्मिन्. The performance of अग्निहोत्र resulted in merit which, it was supposed, took a man to heaven. आसन्नवर्तिनीभिः—this and the following instrumentals qualify दीर्घिकाभिः (wells). अपगतं कालुष्यं यासाम्. तपो...लुब्धाभिः—the waters of the wells were naturally clear and transparent. The poet fancies that they were free from being turbid (कलुष) because of their contact with the sages of the hermitage. कालुष्यं also means 'sin.' A sinful man may become pure by contact with sages. तरंगपरंपरासु संक्रान्ता रविबिम्बपंक्तिः यासु. तरंग...गाह्यमानाभिरिव—

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the idea is:—the sun's orb was reflected in the ripples of the wells. The poet fancies that the images of the sun in the water were really the seven sages that had come there to pay a visit to the hermits. अति...द्वहन्तीभिः—the idea is:—the wells had कुमुद् lotus plants, the flowers of which expand at night. The poet fancies that the bright flowers are the planets descending from heaven to wait upon the sages of the hermitage. The planets are bright like flowers. °वनं is object of उद्वहद्भिः. अनिलेन आनमितानि शिखराणि यासाम्. उन्मुक्तानि कुसुमानि यैः. अन...पादपैः— the trees shed flowers incessantly. The poet fancies that they as if wanted to worship the आश्रम with the flowers. आवद्धाः पल्लवाः एव अञ्जलिः यैः. उटजाजिरेषु प्रकीर्णाः शुष्यन्तः श्यामाकाः यस्मिन् in which wild grain was spread for drying in the court—yards of huts. उपसंगृहीतानि °फलानि यस्मिन्. कर्कन्धू = बदरी. कदली plantain. लकुच and पनस are two varieties of the bread-fruit tree. D says 'लिकुचं नारङ्गफलम्'. चूत and ताल are well-known. अध्ययनेन मुखरः बटुजनः यस्मिन्. अनवरतश्रवणेन गृहीतः वषट्कारः तेन वाचालं शुककुलं यस्मिन्. The cry वषट् was being constantly uttered by the sages at the time of offerings. The parrots imitated it and repeated it very often and thus created a din. °सारिकाभिः उद्घुष्यमाणा सुब्रह्मण्या यस्मिन्. Where the सुब्रह्मण्या invocations were loudly recited by many *mainas*. सुब्रह्मण्या is a particular recitation by the उद्गातृ priests. *Vide* for information Haug's note, Aitareya Brâhmaṇa vol. II. p. 382. 'आतिथ्यायां संस्थितायां दक्षिणस्य द्वारवाहोः पुरस्तात्तिष्ठन्नन्तर्वेदिदेशेऽन्वारब्धे यजमाने पत्न्यां च सुब्रह्मण्योमिति त्रिरुक्त्वा निगदं ब्रूयात् । इन्द्रागच्छ हरिव आगच्छ मेधातिथेर्मेष वृषणस्यस्य मेने गौरावस्कन्दिन्, अहल्यायै जार कौशिक ब्राह्मण गौतम ब्रुवाणैतावदहे सुत्यामिति यावदहे स्यात्'. The invocation begins with the words इन्द्रागच्छ. Compare verse 12 above. अरण्यकुक्कुटैः उपभुज्यमानः वैश्वदेवबलिपिण्डः यस्मिन्. For वैश्वदेव see p. 50 (notes). आसन्नाः वाप्यः तासु कलहंसाः तेषां पोतैः भुज्यमानः नीवारबलिः यस्मिन्—the sages threw handfuls of corn towards the young कलहंसs, which the latter ate up. एणीजिह्वापल्लवैः उपलिह्यमानाः मुनिबालकाः यस्मिन्. The tongues of female deer are thin and soft like पल्लव. अग्निकार्ये (होमे) अर्धदग्धानि (अत एव) सिमिसिमायमानानि समिधः कुशाः कुसुमानि च यस्मिन्—when half burnt, the sticks of fuel, Kus'a grass and flowers thrown into the fire at the *homa* produced a simmering sound. सिमि° is an onomatopetic word. उपले (on stones) भग्नानि नारिकेलानि तेषां रसेन क्लिन्नं

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(oily) शिलातलं यस्मिन्. अचिरक्षुण्णानि वल्कलानि तेषां रसेन पाटलं भूतलं यस्मिन् where the earth was rendered pink by the juice of bark garments recently beaten (at the time of washing). चन्दनेन उपलिप्तं आदित्यमण्डलकं तस्मिन्निहितानि करवीरकुसुमानि यस्मिन्—on the ground a circle representing the orb of the sun was drawn with (red) sandal paste and on the circle करवीर flowers (that are red) were placed in worship. Compare 'प्रत्यग्रभग्नैरुन्मुखो रक्तारविन्दैर्नलिनीपत्रपुटेन भगवते सवित्रे दत्त्वार्घमुदतिष्ठत्' para 35 above and notes thereon. In the आदित्यहृदयस्तोत्र (see बृहत्स्तोत्ररत्नाकर Nirnaya. ed.) we read 'वृत्तं वा चतुरस्रं वा लिप्तभूमौ न्यसेच्छुचिः । त्रिधा तत्र लिखेत्पद्ममष्टपत्रं सकर्णिकम् ॥ 99....सकेसराणि पद्मानि करवीराणि चार्जुन । रक्तचन्दनमिश्राणि कृत्वा वै ताम्रभाजने । धृत्वा शिरसि तत्पात्रं जानुभ्यां धरणीं स्पृशेत् ॥' 104–105. इतस्ततः is to be connected with विक्षिप्त in the next compound. इतस्ततो विक्षिप्ताः भस्मलेखाः ताभिः कृतः मुनिजनभोजनभूमेः परिहारः यस्मिन्—where the eating place of the sages was marked off (and thus preserved from pollution by undesirable people) with lines of ashes drawn about here and there. The words may also mean 'where the eating places of the several sages were kept distinct from each other by means of lines of ashes &c.' One person while eating is not to touch another. Even now on ceremonial occasions lines (called in Marathi रांगोळ्या) are drawn to separate the place and plantain leaf of each from that of another. भानु० explains as 'यद्वा भस्मनो या लेखा घर्षस्तेन कृतो मुनिजनभोजनभूमेरुच्छिष्टभूमेः परिहारो मार्जनं यस्मिन् । दृश्यते हि भोजनान्ते भस्मना मार्जनं पश्चाद्गोमयेनोपलेपनमिति'. Compare 'कृतभस्मरेखापरिहारपरिकरे हरितगोमयोपलिप्तक्षितितलविततते व्याघ्रचर्मण्युपविष्टम्' हर्ष० III. p. 46 (of our edition). परिहार—a tract of common ground for pasture around a village; hence 'a circle'. परिचिताः शाखामृगाः (वानराः) तेषां करैः आकृष्टिः (guidance) तया निष्कास्यमानाः (led out) प्रवेश्यमानाश्च (led in) जरन्तः अन्धाश्च तापसाः यस्मिन्. इभकलभकैः (आदौ) अर्धोपभुक्तानि (पश्चात्) पतितानि तैः. इभ...ल्माषितम् spotted with pieces of lotus fibres that fell down (on the ground) after being partially chewed by young elephants and that seemed to be conch-shell rings dropped down from the delicate arms of सरस्वती. The white lotus fibres resembled bracelets made of conch-shell. In the hermitage, study and learning (*i. e.* सरस्वती) were ever present. Hence the poet fancies that the lotus fibres were the conch-shell rings of सरस्वती. Women seem to have worn

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rings and bracelets of conch-shell. Compare 'कम्बुनिर्मितोर्मिकादन्तुरितं...उत्क्षिपन्ती करम्' हर्ष० I. 4 (para). एणकैः=मृगैः. विषाणशिखरैः उत्खन्यमानानि विविधकन्दमूलानि यस्मिन्. अम्बुपूर्ण पुष्करपुटं येषां (*adj.* of ०करिभिः) or ०पूर्णानि ०पुटानि तैः. 'पुष्करं करिहस्ताग्रे' अमरः. आपूर्यमाणानि विटपानां (वृक्षाणां) आलवालकानि यस्मिन्. ऋषिकुमारकैः आकृष्यमाणानि वनवराहदंष्ट्रान्तरालेषु लग्नानि शालूकानि यस्मिन्. 'शालूकमेषां कन्दः स्यात्' अमरः. शालूकं bulbous root of lotus plants. Wild boars dig out such कन्दs. Under the influence of the sages, even ferocious animals like boars had become tame and harmless and allowed the boys to deprive them of the कन्दs they had dug up. It will be seen that Bâṇa describes that wild animals became tame and other animals like deer, elephants, monkeys and peacocks helped the sages in various ways. कलापिभिः=मयूरैः. ०पवनेन सन्धुक्ष्यमाणः मुनिहोमहुताशनः यस्मिन् wherein the sacrificial fire of the sages was fanned (kindled) by the wind produced by their wings. आरब्धाः अमृतेन चरुः तस्य चारुः गन्धः यस्मिन् that had the charming scent of the oblation of rice that was being prepared (boiled) in milk (or ghee). चरुः oblation of rice or barley boiled for presentation to gods and manes. It was often boiled in milk and had ghee put over it. अमृत means 'milk' and also 'ghee'. अर्धपक्वः पुरोडाशः तस्य पुण्यः परिमलः तेन आमोदितम्. पुरोडाशः sacrificial oblation made of ground rice and offered in कपालs or vessels. अविच्छिन्ना आज्यधारा तया हुतिः हवनं तेन हुतभुजः (अग्नेः) झंकारः तेन मुखरितम् resonant with the crackling of fire due to the offering of an incessant stream of ghee. उपचर्यमाणः (served, waited upon) अतिथिवर्गः यस्मिन्. पूज्यमानानि पितृदैवतानि यस्मिन्. अर्च्यमानाः हरिहरपितामहाः यस्मिन्. पितामहः=ब्रह्मा. उद्दिश्यमानः श्राद्धकल्पः यस्मिन् where the procedure (or formula) of *srâddha* was being mentioned or promulgated. व्याख्यायमाना यज्ञविद्या यस्मिन्. यज्ञविद्या knowledge of the ज्योतिष्टोम and other यागs. आलोच्यमानं (being thought over) धर्मशास्त्रं यस्मिन्. विचार्यमाणः सकलशास्त्रार्थः यस्मिन्. आरभ्यमाणाः पर्णशालाः यस्मिन्. उपलिप्यमानानि अजिराणि यस्मिन् Where court-yards were being cow-dunged. उपमृज्यमानानि (being made clean) उटजाभ्यन्तराणि यस्मिन्. आबध्यमानं ध्यानं यस्मिन्. ध्यान (concentration of thought on one object without allowing other ideas to intervene) is one of the eight *angas* of योग. 'तत्र प्रत्ययैकतानता ध्यानम्' योगसूत्र III. 2. साध्यमानाः मन्त्राः यस्मिन् perfection was being attained in *mantras* (conferring miraculous powers). अभ्यस्यमानः

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योगः यस्मिन्. 'योगश्चित्तवृत्तिनिरोधः' योगसूत्र I. 2. उपह्रियमाणः (being offered) वनदेवताभ्यः बलिः यस्मिन्. निर्वर्त्यमानाः मौञ्जमेखलाः यस्मिन् where girdles of *munja* grass were being prepared. These were to by worn by ब्राह्मण *brahmchârins*. उपसंस्क्रियमाणानि कृष्णाजिनानि यस्मिन् where antelopeskins were being purified. गृह्यमाणा गवेधुका (a kind of wild corn) यस्मिन्. शोष्यमाणानि पुष्कराणां (कमलानां) बीजानि यस्मिन्. ग्रथ्यमानाः अक्षमालाः (rosaries) यस्मिन्. न्यस्यमानाः वेत्रदण्डाः यस्मिन् wherein staffs of cane were being collected. A and D seem to have read दम्यमान for न्यस्यमान. दम्यमान 'being made straight'. संस्क्रियमाणाः परिव्राजकाः यस्मिन् wherein ascetics were being initiated into their order (fourth *viz.* संन्यास). The reading सत्क्रियमाण is probably suggested by the difficulty of explaining संस्क्रियमाण. अदृष्ट...लस्य never seen before by the Iron Age. The आश्रम was so holy that कलि had never had any influence there. अपरि...ङ्गस्य it had no acquaintance with falsehood and was not even heard of by Cupid. अब्जयोनिः=ब्रह्मा. अब्जं (पद्मं) योनिः यस्य. ब्रह्मा is said to have sprung from the lotus in the navel of विष्णु. असुरारिं=विष्णुम्. प्रक...रूपम् that exhibits the forms of boars, men, lions (with आश्रम); that manifests the form of the Boar and the Man-lion (with विष्णु). भानु० explains (with आश्रम) as 'प्रकटितानि नरेभ्यो हरिवराहरूपाणि येन.' साङ्ख्य is a system of philosophy the reputed founder of which is कपिल. कपिलेन अधिष्ठितम्; कपिलाभिः (brown cows) अधिष्ठितम् (with आश्रम). मधुरोपवनम् the wood in मधुरा (modern Mathurâ). बलेन अवलीढाः दर्पिताः धेनुकाः यस्मिन् (with आश्रम) in which there are strong and intoxicated she-elephants. धेनुका may also mean 'cow'. बलेन बलरामेन अवलीढः (subdued) दर्पितः धेनुकः यस्मिन्. धेनुक was a demon who dwelt in a तालवन in the form of an ass. When कृष्ण and बलराम entered it, he struck the latter with his hind legs. Thereupon बलराम dashed him on a ताल tree and killed him. *Vide* विष्णुपुराण V. 8. D reads 'बलालीढ०' and A also notices it. A reads 'बलापीडित०'. उदयनम्—उदयन, king of वत्स, the capital of which was कौशाम्बी (modern Kosam about 30 miles above Allahabad), is a famous king in ancient legendary lore. आनन्दितं वत्सकुलं येन. वत्स is the name of a country or people or of the family to which उदयन belonged. आनन्दितं वत्सकुलं यस्मिन् (with आश्रम). Here वत्स means 'a calf'. किंनर...राज्यम् the sovereignty of semidivine beings called किंनरs. They have

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the face of a horse. मुनिजनेन गृहीतैः जलकलशैः अभिषिच्यमानाः द्रुमाः (trees) यस्मिन् (with आश्रम); अभिषिच्यमानः द्रुमः यस्मिन् in which द्रुम was being crowned &c. At the coronation of a king the water of तीर्थs is poured over his head. द्रुम was the king of किंनरs. 'द्रुमो किंपुरुषेशश्च उपास्ते धनदेश्वरम्' सभापर्व 10. 29. Compare 'सहिमहिमवद्व्यवहितोप्युवाह...करं कौरवेश्वरस्य किङ्कर इवाकृती द्रुमः' हर्ष० VII. 8 (para). नि...सानम् the end of summer. प्रत्यासन्नः जलप्रपातः यस्य or यस्मिन् to which rain-fall is very near; which has a spring of water in its vicinity. वन...हरिम् in which हरि (विष्णु) is soundly asleep in the midst of deep water (with ०समयं); where lions soundly sleep in deep forests. For विष्णु sleeping during the rainy months, see above p. 37. विष्णु sleeps on the waters of the sea. Compare 'न खलु सांप्रतमाचरति जलशयनदोहदं देवो रथांगपाणिः' का० p. 124 of P. शिलाशकलप्रहारैः संचूर्णितः अक्षास्थिसंचयः येन or यस्मिन्. अक्षास्थिसंचयः the bony frame of अक्ष (with हनुमान्); the marrow (अस्थि) inside the अक्ष fruits. अक्ष was son of रावण. In रामायण सुन्दरकाण्ड chap. 47 we are told that हनुमान् caught hold of अक्ष by his legs and dashed him against the ground. See verses 34–38. But अक्ष is not there represented as being killed with शिलाशकल. It is a राक्षस general named धूम्राक्ष against whom हनुमान् hurled a गिरिशृङ्ग. *Vide* युद्धकाण्ड 52. 36–37. अक्ष is the fruit of the विभीतक tree. D remarks 'विभीतकबीजान्तर्गतानि अस्थीनि स्वादूनि भवन्ति अतो मुनीनां भक्ष्यभूतानीत्यर्थः'. For खाण्डववनदाह, see p. 104 above. प्रारब्धं अग्निकार्यं येन (with अर्जुन); प्रारब्धं अग्निकार्यं (होमः) यस्मिन् (with आश्रम). सुर...धरम् having fragrant ointment; the ground of which is cleaned with cowdung (सुरभेः गोः विलेपनं गोमयं यस्यां एतादृशी धरा पृथ्वी यस्मिन्). सततं आविर्भूतः हव्यधूमगन्धः यस्मिन्. There is विरोध in saying that it had fragrant unguents and that emitted the smell of smoke. That विरोध is removed by taking सुरभि० in another sense. मातङ्गकुल (1) chândâla families; (2) herds of elephants. उल्लसितं धूमकेतुशतं यस्मिन् (1) in which hundreds of comets appear; (2) in which hundreds of fires flash up. प्रशान्तः उपद्रवः यस्मिन्. धूमकेतु forebodes evil. There is विरोध in saying that comets appeared and yet there was no harm. This is removed by taking धूमकेतु as 'fire'. परिपूर्णं द्विजपतिमण्डलं तेन सनाथम्. द्विजपतिः the moon; best Brâhmanas. सदासंनिहितः तरुगहनेन अन्धकारः यस्मिन्.

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Para 37. This para contains numerous examples of the figure परिसंख्या for which see p. 19 above. It is generally based upon श्लेष in this passage. मलिनता (1) darkness; (2) sinfulness. मुखराग: redness of the face. The beaks of parrots were red, but no one's face was flushed red in anger. तीक्ष्णता sharpness; severity. चञ्चलता restlessness; fickleness. कदलीदलेषु in plantain leaves. चक्षूराग: redness of the eye; love betrayed by glances. The eyes of कोकिल were red. No one cast glances of love at others' wives. कण्ठग्रह: catching the neck (of a pitcher); embracing. मेखला... व्रतेषु a girdle was put on for performing the vows of the order of *brahmachârins*. मेखला...नेर्ष्याकलहेषु there was no imprisonment of the lover by girdles in jealous quarrels (by women). पक्षपात:...वादेषु there the fall of feathers occurred in cocks, but there was no obstinacy or no partiality in learned disputes. भ्रान्ति: moving round; error. वसु...तृष्णासु there was mention of the (eight) Vasus in stories about divine beings, but there was no mention of wealth in greed. गणना...शरीरेषु there was counting (of the beads) of rosaries, but no concern was shown for the body. मुनि...मृत्युना there was destruction of the बालs (hair, children) of the sages when they initiated themselves for sacrifices, but not by death. रामे अनुराग: रामायणेन (रामायणश्रवणेन); रामायां (for a beautiful woman) अनुराग:. मुख...मानेन there was a change in the face *viz.* wrinkles (भङ्ग:) due to old age; but there were no contortions of the face due to the pride of wealth. So far in all the examples of परिसंख्या, the objects to be excluded were specifically mentioned. In the next clause they are left to be inferred. शकुनिवध: death of शकुनि; killing of birds. No birds were killed in the आश्रम. वायुप्रलपितम् the speech of the god of wind; raving in delirium. The contents of the वायुपुराण are said to have been originally promulgated by Wind. सूत says in the वायुपुराण 'पुराणं संप्रवक्ष्यामि यदुक्तं मातरिश्वना। पृष्टेन मुनिभि: पूर्वं नैमिषीयैर्महात्मभि:।' I. 47–48. The वायुपुराण is one of the most ancient पुराणs. वय:परिणामे in advancing years. द्विजपतनं falling of teeth; lapse (from proper conduct) in the case of Brâhmaṇas. जाड्यम् coolness; foolishness. भूतिमत्त्वं being covered with ashes; possession of wealth (which is prohibited to ascetics). गीत...व्यसनं attachment to hearing music. नृत्त...पात: the fall of feathers in dancing; liking for

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dancing. भोगः hood; enjoyment (of worldy pleasures). श्रीफलं विल्वफलं. श्री...लाषः desire for the fruits of wealth. अधोगतिः going downwards; degradation.

Para 38. The sentence is तस्य...मध्यभागमण्डलमलंकुर्वाणस्य... रक्ताशोकतरोः अधश्छायायां उपविष्टं (l. 27)...भगवन्तं जाबालिमपश्यम्. तस्य and एवंविधस्य refer to आश्रम. मध्य...कुर्वाणस्य (tree) that beautified the central part (of the आश्रम). ०कुर्वाणस्य and the following words in the genitive qualify ०तरोः (l. 27). अलक्तकवत् आलोहिताः (ईषद्रक्तवर्णाः) पल्लवाः यस्य. मुनिजनेन आलम्बितानि (kept hanging) कृष्णाजिनानि जलकरकाः (pitchers of water) च तैः सनाथाः शाखाः यस्य. 'कमण्डलौ च करकः' अमरः. मूलभागे दत्तं पीतपिष्टपंचाग्रुलं यस्मिन्—at the root of which were made marks with the five fingers dipped into yellow (*i. e.* turmeric) powder. This was done as an auspicious sign. Compare 'पिष्टपञ्चाङ्गुलमण्ड्यमानोलूखलमुसलशिलाद्युपकरणम्' हर्ष० IV. 'पिष्टपञ्चाङ्गुलपाण्डुरं मुखनिहितनवचूतपल्लवं पूर्णकलशमुदीक्षमाणः' हर्ष० II. 9 (para). D 'पिष्टपंचाग्रुलं तण्डुलपिष्टमिलितस्य हस्तस्यार्पणम्'. ०मारकैः आवद्धं कुशचीरदाम यस्मिन् on which were tied by the young sages rows of tattered garments made of *kus'a* grass. हरितगोमयेन उपलेपनं तेन विविक्तं (पूतं) तलं यस्य the ground underneath which was made holy being smeared with green cowdung. तत्क्षण...रमणीयस्य that looked charming on account of the offering (उपहारः) of flowers made just then. परि...काशस्य that covered a large space, on account of its spreading all round. परिमण्डलता=वर्तुलाकारता. रक्ताशोक—the As'oka tree with red flowers. उपविष्टम्—this and the following words in the accusative qualify जाबालिं below. अत्युग्रं तपः येषां (*adj. of* महर्षिभिः). There are various similes, where the sage जाबालि is compared to भुवन, कनकगिरि &c. and the other sages by whom he was surrounded are compared to सागर, ०पर्वत &c. Supply परिवृतं after भुवनं, ०गिरिं &c. सागरैः—According to Paurâṇic geography the earth contains seven द्वीपs each of which is surrounded by an ocean. 'एते द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृताः। लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम्॥' विष्णुपु० II. 2. 6. कनकगिरिं=मेरुं. 'मेरुः सुमेरुर्हेमाद्री रत्नसानुः सुरालयः' अमरः. The कुलपर्वतs (principal mountains) are seven. Meru is in the centre of the world. *Vide* p. 15 above. विष्णुपु० II. 2 'तस्यापि मेरुर्मैत्रेय मध्ये कनकपर्वतः। 7...भूपद्मस्यास्य शैलोऽसौ कर्णिकाकारसंस्थितः॥' 8. क्रतुं=यज्ञं. वैतानवह्निभिः—by the three sacrificial fires, viz. गार्हपत्य, आहवनीय and दक्षिणाग्नि. वैतान is from वितान (यज्ञ).

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कल्पान्त=प्रलय. रविभिः—twelve suns rise at the time of *pralaya*. *Vide* notes p. 98. कालमिव कल्पैः As time is surrounded (*i. e.* consists of) by कल्पs. For कल्प, see p. 56 above. The next clause is जरया...धवलीकृतविग्रहम् (p. 28 l. 1)—whose body was made gray by old age. उग्र...देहया (कम्पितः देहः यया; कम्पितः देहः यस्याः)—the sage's body had tremor due to age; the poet fancies that the tremor of his body was due to the fact that जरा (that had seized his body) itself shook through fear of a terrible curse (from जाबालि). प्रणयिन्या by a loving woman. विहितः केशग्रहः यया that laid hold of his hair (*i. e.* that made his hair gray); that catches his hair (in amorous sport). क्रुद्ध...भङ्गया—his brow was curved and furrowed owing to age; when one is angry one knits one's brow. आकुलितं गमनं यया that made his gait unsteady; आकुलितं गमनं यस्याः whose motion was faltering (in the case of an intoxicated woman). प्रसाधित decked. प्रकटिताः तिलकाः यया or प्रकटितः तिलकः यया. A woman has a तिलक (mark with saffron &c.) on her forehead; old age causes तिलकs (moles &c.) on the body. For तिलक, see 'जरातिलकविन्दुभिरिव कण्टकैराचिततनुः' para 21 above. गृहीतं व्रतं यया. भस्मवत् धवलया or भस्मना धवलया. One who observes a व्रत besmears his body with ashes. जरा makes one's body white like ashes. Read °विग्रहम्, आयामिनीभिः. The next clause is आयामिनीभिः (long)...जटाभिः उपशोभमानम्. पलितेन पाण्डुराभिः white on account of grayness. पलितवत् पाण्डुराभिः (with °पताकाभिः). तपसा...च्छ्रिताभिः—the idea is:— जाबालि surpassed all sages by his तपः. A conqueror marches with banners unfurled in front of him. The poet fancies that his gray जटाs were the banners raised up (उच्छ्रित) for proclaiming his great store of merit (धर्म) and his superiority over sages. अमरलोकं=स्वर्गम्. उपसंगृहीताभिः collected. अमर...गृहीताभिः—by पुण्य a man attains to heaven. His matted hair looked like ropes of पुण्य for climbing up to heaven. अति...द्रुताभिः—जाबालि's store of merit was great. His matted hair looked like garlands of the flowers of the tree of merit that had grown very high. उपरचितं भस्मत्रिपुण्ड्रकं यस्मिन् (*adj.* of °फलकेन). For त्रिपुण्ड्रक, see p. 64 above. तिर्यक्प्रवृत्तं त्रिपथगास्रोतस्त्रयं यस्मात् *adj.* (of तलेन) from which started in a slanting direction three streams of the Ganges. His broad and fair forehead is compared to a Himâlayan slab. The Ganges starts from the

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हिमालय. The three curved lines of ashes are compared to the three streams of the Ganges. The Ganges is called त्रिपथगा because it flows in heaven, on the earth and in पाताल. अधोमुखी चन्द्रकला तस्याः इव आकारः ययोः (brows) that resembled the digit of the moon (with its horns) turned downwards. अव... थिलाभ्यां flabby (loose) on account of the wrinkles formed over them. A and D read 'अवलम्बितपलितशिथिलाभ्यां'. अवष्टभ्यमाना दृष्टिः यस्य whose eye was covered (by brows). A 'स्तम्भनमेव तु चेष्टारोधोवष्टम्भनं दृष्टेः'. The next clause is दशनमयूखैः धवलितपुरोभागम् (l. 8). अनवरतः मन्त्राक्षराणां अभ्यासः तेन विवृतं अधरपुटं यस्य सः °पुटः तस्य भावः °पुटता तया. The constant repetition of the syllables of Vedic *mantras* made him open his lips and thus the rays of his white teeth brightened the space in front of him. निपतद्भिः and °शुचिभिः qualify दशनमयूखैः. सत्य...वाहैरिव—the bright rays of his teeth looked like the shoots of (the tree of) truth, like the serene (pure) activities of his senses, like the streams of the sentiment of compassion. उद्गमन् अमलः गङ्गाप्रवाहः यस्मात्. As there issued from him the rays of his teeth, the poet compares him to जह्नु who let off the pure and bright waters of the Ganges. When the Ganges descended from the Himâlaya to the plains, it carried away the sacrificial materials of जह्नु, who in anger, drank it off, but at the request of भगीरथ let it off from his ear. Note रामायण I. 43 'ततो हि यजमानस्य जह्नोरद्भुतकर्मणः । गङ्गा संप्लावयामास यज्ञवाटं महात्मनः ॥ 35. तस्या वलेपनं ज्ञात्वा क्रुद्धो जह्नुश्च राघव । अपिबत्तु जलं सर्वं गङ्गायाः परमाद्भुतम् ॥ 36...ततस्तुष्टो महातेजाः श्रोत्राभ्यामसृजत्प्रभुः' ॥ 38. Compare 'जह्नुकर्णसमुद्गीर्यमाणगङ्गाप्रवाहह्रादगम्भीरया गिरा' हर्ष० III. Hence the Ganges is called जाह्नवी. भानु० however says 'जानुभ्यामुद्गीर्णा ततो जाह्नवीत्युच्यते'. अविरतः सोमस्य उद्गारः तेन सुगन्धिः निश्वासः तेन अवकृष्टैः drawn by his breath that was fragrant owing to the constant eructations of *soma* juice (drunk by him in sacrifices). मूर्ति...क्षरैः—the bees being dark are said to be syllables of curse incarnate. Compare 'मूर्तिमद्भिरशापप्रस्तानि' &c. para 20 p. 15 l. 1 and notes p. 71. परिस्फुरद्भिः flashing. अलि...हितम् never free from bees (*i. e.* always accompanied by). निम्नतरः गण्डगर्तः यस्य (*adj.* of आननं) the cheeks of which had a very deep cavity. उन्नततरे हनुः घोणा च यस्य the chin and nose of which looked very prominent

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(owing to the depression of the cheek). आकराला तारका यस्य the pupils of which were slightly raised or had a slightly terrific aspect. D "ईषद्विकृतनयनतारकं 'करालो दन्तुरे तुङ्गे विशाले विकृतेऽपि च' इति वैजयन्ती". अवशीर्यमाणा विरला नयनयोः पक्ष्ममाला यस्मिन् the eyelashes of which were shattered and had thin hair. उद्गतैः दीर्घैः रोमभिः रुद्धं श्रवणविवरं यस्य. आनाभिलम्बः कूर्चकलापः यस्य that had thick beard reaching up to his navel. आननं—object of आदधानम्. इन्द्रियाणि एव अश्वाः. Compare कठोपनिषद् I. 3 'आत्मानं रथिनं विद्धि...इन्द्रियाणि हयानाहुर्विषयांस्तेषु गोचरान्। 3-4...यस्तु विज्ञानवान्भवति युक्तेन मनसा सदा। तस्येन्द्रियाणि वश्यानि सदश्वा इव सारथेः॥' 6. इन्द्रि... कन्धरं—the neck of which was thickly overspread with the veins of the throat that were stretched as though they were the reins for restraining inside the horses in the form of senses. निरन्तरं संबद्धा कन्धरा यस्य (*adj.* of अङ्गं). समुन्नतं विरलानां अस्थां पञ्जरं यस्मिन् (*adj.* of अङ्गं) the slight bony frame of which was prominent (as he had no flesh). अंसावलम्बि धवलं यज्ञोपवीतं यस्मिन् (*adj.* of अङ्गं)—from the shoulder of which hung down the white sacred thread. अनिलवशेन जनिताः तनवः (slight) तरङ्गभंगाः (ripples) यस्मिन् (*adj.* of °प्रवाहं). उत्प्लवमानानि मृणालानि यस्मिन्. The fair body of the sage is compared to the stream of the Ganges, the white यज्ञोपवीत to lotus fibres floating on the Ganges and his ribs to the ripples of the Ganges. अकलुषं (not turbid, not dark or stained) applies both to °प्रवाहं and अङ्गं. अक्षवलयं is the object of आवर्तयन्तम् (revolving). उज्ज्वल...हारमिव—the rosary made of crystal beads is compared to a necklace of bright and large pearls worn by सरस्वती. As the sage was conversant with all शास्त्रs, his rosary is compared to the हार of सरस्वती. Everything connected with सरस्वती is described as white. Compare the well-known verse 'या कुन्देन्दुतुषारहारधवला या शुभ्रवस्त्रावृता या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना'. Note also the description of सरस्वती in the हर्षचरित 'भास्वन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्वहन्ती' I. 2 (para). चल...गतम्— *adj.* of अक्षवलयम्. अनवरतं भ्रमितं तारकाचक्रं येन. अनवरत...ध्रुवम्—As the sage sat steady he is compared to ध्रुव (the pole star), the beads of his rosary are compared to the bright stars that (apparently) revolve round it continuously. Note the quotation from the भागवतपुराण on p. 63 above as to ध्रुव. उन्नमता...चितम् thickly covered with a prominent net of veins, as though he were an old

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covered with a mass of fully grown creepers. The sage is represented as a कल्पतरु because he when pleased yielded what was desired. The next clause is अमलेन दुकूलवल्कलेन संछादितम् attired in a white or pure bark garment (resembling) a silken dress. In order to bring out the purity and whiteness of the वल्कल the poet gives three उत्प्रेक्षाs. फेन is white; but that of अमृत would be whiter still. गुणानां सन्तानस्य तन्तुभिः–virtues must be supposed to be white. The वल्कल was so white that the poet fancies it to have been fashioned from the rays of the moon or from the foam of nectar or from virtues. A दुकूल also is made of तन्तुs. गुण also means 'threads or strings'. मानससरोजलेन क्षालितं अत एव शुचि तेन (with वल्कलेन). द्वितीये...छादितम् covered as though with another armour of age. He was already covered with (signs of) old age. The white वल्कल was like white armour and was another covering. Hence the word द्वितीयेनेव. The reading अद्वितीयेन (peerless) does not make good sense. त्रि...विष्टेन placed on a tripod. ०कमण्डलुना—connect with ०शोभमानम्. The crystal jar resembled राजहंस (the body of which is white). The sage whose complexion has been described as fair resembled a heap of full blown white lotuses. स्थैर्येण &c. Connect संविभागमिव कुर्वाणम् with स्थैर्येण and the following instrumentals. स्थैर्येणाचलानां संविभागमिव कुर्वाणम् who as though shared his स्थैर्य with the mountains (*i. e.* who bestowed on the mountains a part of his स्थैर्य). A and D read अवनेः for अचलानाम्. Construe the following similarly. A 'एकेनैव यदात्मीयद्रव्येणान्यैः सहात्मनः। समं विभज्य क्रियते वर्तनं कथ्यते बुधैः॥ तत्संविभागकरणं नाम साधुजनव्रतम्।'. The idea is that the mountains derived their स्थैर्य from him. Compare for a similar conceit 'अथ मदीयेनेव हृदयेन कृतरागसंविभागे लोहिताय...रविबिम्बे' का० p. 150 of P. Mountains are स्थिर (firm); he never desisted from his path though assailed by obstacles. गाम्भीर्य depth; serenity. The sea is deep; the sage was unruffled in mind. प्रशमः tranquility of mind; mildness. तुषाररश्मिः=चन्द्रमाः. निर्मलता freedom from sin; absence of dirt. आकाश is निर्मल. वैनतेय=गरुड. स्वप्रभावेण उपात्तं (स्वीकृतं) द्विजानां (ब्राह्मणानां, पक्षिणां वा) आधिपत्यं येन. कमलासन=ब्रह्मा. A and D read अलसमिव for कमलासनमिव. In that case we must separate as अश्रमगुरुम् (heavy without effort) with अलस. आश्रमे गुरुम् who was the head in the hermitage (with जाबालि); आश्रमाणां

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गुरुम् who was the (first) promulgator of the four orders (ब्रह्मचारि &c.). ब्रह्मा is said to have created the four *varṇas* (and the four आश्रमs that are intimately connected with वर्णs). *Vide* मनु० I. 31. भुजंगस्य निर्मोकः (slough) तद्वत् धवला जटा तया आकुलं (with जावालि); निर्मोकैः धवलाः जटाः (fibrous roots) ताभिः आकुलन्. Snakes frequent sandal trees on account of fragrance. An old sandal tree is more fragrant than a young one. 'मूले लग्नकचे जटा' अमरः. प्र...वारण an elephant possessed of all auspicious signs. प्रलम्बाः कर्णयोः बालाः यस्य who had hair hanging down from his ear (with जावालि); प्रलम्बाः कर्णौ बालाश्च यस्य whose ears and tail hung down (with वारण). आज...कचम् who allowed his hair to grow since his birth (with जा०); who brought up कच up till (second) birth (*i. e.* his उपनयन). कच was the son of बृहस्पति and was sent after his उपनयन to शुक्र to learn संजीवनीविद्या. उद्यत् अर्क-बिम्बं तद्वत् भास्वरं मुखं यस्य (with जावालि); ०बिम्बेन भास्वरं मुखं (beginning, first part) यस्य (with दिवस). क्षीणं वर्षं (वृष्टिः) यस्मिन्. In शरद्, there is practically no rain. क्षीणानि वर्षाणि (years) यस्य (with जावालि). 'स्याद् वृष्टौ लोकधात्वंशे वत्सरे वर्षमस्त्रियाम्' अमरः. प्रियः सत्यव्रतः (भीष्मः) यस्य. प्रियं सत्यमेव व्रतं यस्य to whom the vow of speaking the truth was dear. A and D read प्रियदेवव्रतं, which is a good reading. भीष्म was the son of शन्तनु. शन्तनु fell in love with सत्यवती the daughter of a fisherman. Out of fear of भीष्म he would not allow शन्तनु to marry her. भीष्म promised to resign the kingdom in favour of the son of सत्यवती. Then the fisherman said he was afraid of what the issue of भीष्म would do. Thereupon भीष्म promised to remain a celibate all his life and carried out the promise. On account of this difficult vow of his he was called भीष्म, his original name being देवव्रत. *Vide* आदिपर्व chap. 100 'ततोऽन्तरिक्षेऽप्सरसो देवाः सर्षिगणास्तदा । अभ्यवर्षन्त कुसुमैर्भीष्मोऽयमिति चाब्रुवन् ॥' 98. रुद्रा...निपुणम् clever in taking the rosary of रुद्राक्ष (*i. e.* जावालि was always telling the beads of his rosary). अम्बिका (पार्वती) was clever in covering the round eye of Śiva (in sport). कृतः उत्तरासङ्गः येन who had put on an upper garment. 'द्वौ प्रावारोत्तरासङ्गौ समौ बृहतिका तथा' अमरः (उत्तरे ऊर्ध्वांगे आसज्यते इति). कृतः उत्तरस्याः (दिशः) आसङ्गः or सङ्गः (संगमः) येन. At the end of winter the sun's apparent motion is in the north. सत...भक्षम् who always subsists on milk (with जावालि); that always devours water. वडवानलः is submarine fire, otherwise

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called और्व. The sons of कार्तवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb. One of the women of the family secreted in her thigh the child in the womb and preserved it. Hence the child was called और्व. At sight of him the sons of कार्तवीर्य were struck blind and his wrath gave rise to a flame which was going to burn the whole world, when at the desire of his पितृs, the भार्गवs, he cast it into the ocean. 'ततस्तं क्रोधजं तात और्वोऽग्निं वरुणालये। उत्ससर्ज स चैवाप उपयुङ्क्ते महोदधौ॥ महद्धयशिरो भूत्वा यत्तद्वेदविदो विदुः। तमग्निमुद्गिरद्वक्त्रात्पिबत्यापो महोदधौ॥' आदिपर्व chap. 180. 21–22. Compare 'त्वयि ज्वलत्यौर्व इवाम्बुराशौ' शाकुन्तल III. 3; 'व्युत्थितः शोको दुर्निवारो वाडव इव वारिराशिं...दहति माम्' हर्ष० VI. 5 (para). शून्यनगरम्—deserted city. दीना...शरणम् (1) who afforded protection to the poor, the helpless and the distressed (with जावालि); (2) the houses in which are without charm, without a master and dilapidated. दीनानि अनाथानि विपन्नानि शरणानि (गृहाणि) यस्मिन् (with शून्यनगर). पशुपति=शिव. भसना or भसवत् पाण्डूनि रोमाणि तैः आश्लिष्टं शरीरं यस्य whose body was covered with hair gray with (or like) ashes (with जावालि); भसना पाण्डुरं उमया (पार्वत्या) आश्लिष्टं (embraced) च शरीरं यस्य (with पशुपति).

Para 39. उत्तप्तं (heated) कनकं तद्वत् अवदाता (bright). परि...तेजांसि (his form) overpowers the lustre (power) of the eye like flashing lightning. 'तडित्सौदामनी विद्युत्' अमरः. शान्तता and अवदातता (brilliance) are generally not found together. But in जावालि they met. उदासीना indifferent (*i. e.* neither hating any one nor too much attached to anyone). महा...गतस्य on account of his great majesty, it (his form) as though inspires fear in him who approaches him for the first time. One who is उदासीन should not inspire fear or pleasure. But his very majesty awakens awe in others. शुष्कनल-काश-कुसुमानि तत्र निपतितः अनलः तद्वत् चटुला (restless, active) वृत्तिः यस्य as active as fire falling on dried reeds (नलः), Kâs'a grass and flowers. D 'असहिष्णु सद्योदहमित्यर्थः'. असहिष्णु impatient of (another's तेजः). तनु (slight) तपः येषां तेषां °तपसाम्. प्रकृत्या naturally. किमुत how much more. A 'अवमानासहत्वं तेजः पुनरिहोच्यते'. °तलेन वन्दितौ चरणौ येषाम्. अनवरतेन तपसा क्षपिताः मलाः (पापानि) यैः. 'किट्टकिल्बिषयोर्मलम्' शाश्वतः. कर...चक्षुषा who, with their inspired eye (or divine insight), see through the whole world as if it were a myrobalan

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in the hand. करतलामलकवत् is a proverbial expression for conveying the idea of something being easily and clearly grasped or understood. अघ...रिणाम् who purge away all the sin (of others). Supply असहिष्णु तेजः after अघ०. पुण्यानि=पुण्यजनकानि. किं पुनर्दर्शनानि what then as to their sight being पुण्य; it need not be said that seeing them would conduce to merit. अनेन अधिष्ठितम् occupied by him. अव...योनिना who is the god Brahmâ on earth. As ब्रह्मा is the first among gods in heaven, he is the foremost on earth. यत् since. एनं—object of समुपासते. नलिनासन whose seat is on a lotus *i. e.* ब्रह्मा. अपगतः अन्यः व्यापारः येषां who have no other business or duty (than waiting upon him and listening to him). मुखस्य अवलोकने निश्चला दृष्टिः येषां whose eye steadily gazes at the face (of the sage जाबालि). Separate या अस्य (जाबालेः). The sentence is सरस्वती अपि धन्या या अस्य सततं मुखकमलसंपर्कमनुभवन्ती निवसति मानसे—blessed is Sarasvatî, who ever enjoying the contact of his lotus-like face, dwells in his mind. He always recited and taught the Vedas and S'âstras. So सरस्वती was on his tongue (*i. e.* मुख...भवन्ती). He always thought of nothing but learning. So सरस्वती dwelt in his mind. मानस also means 'the मानस lake'. The मानस lake is said to be the native place of hamsas, where they are said to flock at the beginning of the monsoon. Hence the simile हंसीव मानसे. सरस्वती is often spoken of as हंसी. Compare 'चतुर्मुखमुखाम्भोजवनहंसवधूर्मम । मानसे वसतां नित्यं सर्वशुक्ला सरस्वती ॥' काव्यादर्श I. 1. The words अतिप्रसन्ने...गाम्भीर्ये apply to the मानस lake as well as to the sage's mind. अतिप्रसन्न extremely transparent; extremely virtuous or refined. करुणा...नि allowing water (that is like compassion) to flow; that sheds tenderness (that is like water). करुणासदृशं जलं; पक्षे करुणा जलमिव. अगा...र्यं that has unfathomable depth; the serenity of which is inconceivable. रुचिर...वारा (applies to both सरस्वती and हंसी) surrounded by fine teeth; surrounded by fine birds. As सरस्वती dwelt in his mouth, his fine teeth are said to be her परिवार. सरस्वती is also described as श्वेतपद्मासना and हंसी also would be near the कमलs in the मानस lake. चतुर्मुखः ब्रह्मा तस्य मुखकमलेषु वसन्ति इति तैः. चतुर्मुख...वेदैः—the four Vedas were promulgated from the four mouths of ब्रह्मा. *Vide* p. 8 and p. 10 above. इदं—refers to the mouth of जाबालि. जाबालि is compared to शरत्काल and विद्वांस to rivers (सरितः). कलिकालसदृशः

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जलदसमयैः or कलिकालः जलदसमय इव तेन कलुषिताः rendered turbid by the rains that are like कलि age (with rivers); muddy (rusty) by the Iron Age that resembles the season of clouds (with विद्याः). In the कलियुग no one studies the Vidyâs, so they became rusty; but जावालि studied them, and rendered them bright, just as rivers rendered muddy in the rains become clear (प्रसादमुपगत) in S'arad. The विद्याs were fourteen. 'पुराण-न्याय-मीमांसा-धर्मशास्त्रांगमिश्रिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥' याज्ञ० I. 3. (four Vedas, six अंगs, पुराण, न्याय, मीमांसा and धर्मशास्त्र). नियतम् *adv.* certainly. इह...स्थितिना that dwells here (in this hermitage) with all his heart. This qualifies धर्मेण. परिभूतं कलिकालस्य विलसितं येन—that set at naught (defied) the working of the Iron Age. In कलि, there is ordinarily only one-fourth of धर्म and three-fourths of अधर्म; but in जावालि's hermitage धर्म dwelt in its entirety (सर्वात्मना) and so कलि had no scope there at least. धर्मेण...युगस्य—Dharma does not remember with regret the Kṛitayuga. In कृतयुग Dharma is at its best and fullest. But in जावालि's आश्रम also धर्म was at its best and so Dharma had no reason to remember कृतयुग. For the genitive see p. 66 above. Compare 'चतुष्पात्सकलो धर्मः सत्यं चैव कृते युगे ।...इतरेष्वागमाद्धर्मः पादशस्त्ववरोपितः । चौरिकानृतमायाभिर्धर्मश्चापैति पादशः ॥' मनु० I. 81–82. न...तलम् the sky will not indeed now take pride in the fact that the seven sages dwell in it. For the names of the seven sages see p. 78 above. महत् सत्त्वं यस्याः सा महासत्त्वा very bold. या अस्य (जावालेः) जटाभारे निपतन्ती न भीता. प्रलय...रीक्ष्ये as difficult to gaze at as the mass of the rays of the sun at the time of *pralaya*. रजनिकरस्य (चन्द्रमसः) किरणाः तद्वत् पाण्डुराः शिरोरुहाः (केशाः) यस्य *adj.* of ०भारे. Old age fell on his जटा *i. e.* whitened his जटा. The poet gives two similes. The Ganges also fell on the जटा of शिव. फेनपुञ्जेन धवला (with गंगा). फेनपुञ्जवत् धवला (with जरा). An oblation of milk is thrown on the शिखाकलाप (mass of flames) of fire. Both Ganges and क्षीराहुति are white like जरा. Corresponding to the white hair, there are the heaps of foam and the bright flames. For प्रलयरवि, see above p. 98. For Ganges falling on the head of शिव, see p. 49. बहलं आज्यं तस्य धूमपटलेन मलिनीकृतः आश्रमः येन (*adj.* of भगवतः)—who rendered the hermitage dark by the mass of smoke due to plentiful ghee (offered in sacrifice).

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मालिन्य is opposed to sunlight. The veil of smoke was so thick over the hermitage that the sun's rays did not penetrate it. The poet fancies that the rays were afraid of the prowess of the sage and so avoided the तपोवन. एते goes with आशुशुक्षणयः. पवनेन लोलः पुञ्जीकृतः शिखाकलापः येषां (*adj.* of आशु०) the flames of which are restless and collected into one mass by the wind. रचिताञ्जलयः इव—the collection of the flames into a mass is fancied by the poet to be the folding of hands on the part of fires to receive the oblations. एतत्प्रीत्या out of their affection for him. One receives in one's joined hands what a friend or benefactor gives. आशुशुक्षणि=अग्नि. This is a Vedic word rarely used in classical Sanskrit. It is variously derived. It is probably from the desiderative of शुच् or शुष् with आ. *Vide* निरुक्त VI. 1. तरलितं (pushed or stirred) दुकूलवल्कलं येन (*adj.* of गन्धवाहः). For दुकूलवल्कल see text p. 28 l. 20. मन्दसञ्चारी moving slowly (because laden with the perfume of the flowers). सशङ्क इव as though afraid (because it offended the sage by stirring aside his वल्कल). गन्धवाहः=वायुः. प्रायो...तेजांसि the splendours (of great ones) cannot generally be defied even by the (five) fundamental things (*viz.* पृथ्वी, जल, तेज, वायु and आकाश). Supply तेजस्विनां after तेजांसि. भानु० is not correct when he explains 'महाभूतानामपि पृथिव्यादीनामपि तेजांसि...दुरभिभवानि'. अयं=जाबालिः. द्वौ सूर्यौ यस्मिन्...त्मना when occupied by this great soul, the world appears to possess as though two suns. निष्क...ष्टम्भात् the earth stands motionless as though through his support. The genitives throughout the passage from प्रवाहः to सुखानाम् (p. 30 l. 8) are to be connected with the preceding word in the nominative. एष...सिन्धोः this (sage) is the stream of the water of tenderness, the bridge over the ocean of transient existence. As a bridge (or dam) enables a man to cross over an expanse of water, so the sage enables (his pupils or those who resort to him) to rise superior to संसार (the ever going cycle of births and deaths). आधारः...मृतस्य he is the reservoir (support) of the waters of patience, the axe of the thicket of the creepers of desires, the ocean of the nectar of contentmet. He cut off all desires and as अमृत rose out of the sea, so सन्तोष appears in his mind. एष...तरोः he is the guide on the path of perfection, the mountain behind which set false

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notions and the root of the tree of quiescence. सिद्धि may mean either 'मोक्ष' or 'attainment of miraculous powers' (like अणिमा, लघिमा, गरिमा &c.). असद्ग्रहः also means 'an evil planet' (like Mars or Saturn). Planets set in the west behind a mountain (अस्तगिरि). नाभि...ताराणाम् A चक्र has a नाभि (nave, a centre); so he is the centre (essence) of wisdom. A ध्वज (banner) requires a bamboo staff for support (स्थिति); he is the support of धर्म or he lays down the rules of धर्म. An अवतार (a flight of steps) leads to a तीर्थ (sacred place); so all Vidyâs come to him. तीर्थ also means 'teacher'. 'अवतारे विदुस्तीर्थं पात्रोपाध्यायमध्विषु' शाश्वतः. Or he is the तीर्थ for plunging into all the Vidyâs. For वडवानल, see p. 125. वडवा...पल्लवस्य—As वडवानल devours the waters of the sea, so he consumed greed; as a touchstone tests the quality of jewels, so he tests the propositions of the various शास्त्रs; as a forest fire burns पल्लवs, so he destroys passions. महा...द्वाराणाम्—As a charm subdues a snake, so he kept in check wrath; as the sun repels darkness, so he repelled delusion; as a bolt (अर्गला) fastens a gate, so he shuts off the gates of hell (by his meritorious deeds). कुल...विकाराणाम् he was the home of virtuous conduct, the temple of all auspicious things, he gave no scope to vain (or intoxicating) thoughts. उत्पत्ति... चक्रस्य he was the source of goodness, the felly of the wheel of effort (or enthusiasm). As the नेमि includes in it (and controls) the logs that make up the wheel, so he regulated his efforts and those of others. Or as नेमि is the furthest limit of चक्र, so he was the highest embodiment of उत्साह. सत्त्वं magnanimity, serenity. Or सत्त्व may mean सत्त्वगुण 'one of the three Guṇas', the peculiar characteristic of which is that it gives ज्ञान. प्रतिपक्षः = शत्रुः. कोशः treasure. क्षेत्रं field (*i. e.* source). ऋजोः भावः आर्जवम्. अदत्तः अवकाशः येन. He never gave scope to jealousy. विपत्तिः misfortune. परिभूतिः insult (from men). अन...सुखानाम् he is averse from pride, not liked by meanness (*i. e.* meanness never comes to him), never in the clutches of anger, not enslaved by objects of sense, never favourable to (disposed towards) pleasures. उपशान्तानि वैराणि यस्मिन्. अपगतः मत्सरः यस्मात्. शाश्व...रोधम् giving up their inborn antipathy. शाश्वतिक—from शश्वत्—शश्वत् भव. Compare 'येषां च विरोधः शाश्वतिकः' पा. II. 4. 9. उपशान्तः आत्मा येषां. तिर्यञ्चोपि even lower animals.

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तथाहि—several examples are given where शाश्वतिक विरोध is given up. The sentence is एष...विशति शिखिनः कलापं...अहिः—serpents are killed by peacocks, but in the hermitage a serpent oppressed by heat fearlessly entered the shade of the peacock's tail. विकचस्य उत्पलवनस्य रचनां अनुकरोति इति—the peacock's tail resembles a bed of blue lotuses. उत्पतत् (flashing up) चारु चन्द्रकशतं यस्मिन् (*adj.* of कलापम्). For चन्द्रक, see p. 49. ०द्युतिवत् शबलम् variegated like the hues of the eyes of deer. अभि...लमिव as if it were fresh green grass. आतपेन आहतः. अयं goes with कुरंगशावकः (a fawn). अजातकेसरैः=अनुत्पन्नसटैः. प्रक्षरन्ती क्षीरधारा यस्मात् (*adj.* of ०स्तनम्). शशिकरवत् धवलं. आमीलिते (closed) लोचने येन. मृणाल...पतिः—the young elephants mistook the white mane of the lion for lotus-fibres and began to bite it; but the lion, instead of pouncing on them, simply shut its eyes, amused or pleased (बहु मन्यते) by the simplicity of the young elephants. अपगतं चापलं (mischievousness) यस्य (*adj.* of ०कुलम्). गण्ड...भाजि clinging to their temples. जाता दया येषु. कर्णतालैः—*vide* p. 33. किं बहुना why (of what use is it to) say more? तापसानां अग्निहोत्रं तस्य धूमलेखाभिः. उत्सर्पन्तीभिः that rise up. उपपादिता कृष्णाजिनोत्तरासङ्गस्य शोभा येषां—The lines of smoke from the fire kept by the sages clung to the trees and presented the trees as clad in upper garments of deer-skin. फल...भृतः that bear fruits and roots; that subsist on fruits and roots. वल्कलिनः having a bark; wearing bark-garment. सनियमाः—those who are performing a vow put on bark-dress, have an upper garment of deer-skin and carry fruits and roots (for their food). The trees also seemed to have all this and so they are fancied to be observing a vow. निश्चेतनाः devoid of discrimination or consciousness. Connect अस्य भगवतः with तरवः.

Para 40. कृतं अभिवादनं येन. आसादितः obtained. अयं goes with शुकशिशुः. आतपेन (by heat) जनिता क्लान्तिः (faintness) यस्य. दूरनिपतनेन विह्वला तनुः यस्य. अल्पावशेषं (अल्पः अवशेषः यस्य तत् अल्पावशेषं) आयुः यस्य. तपस्वि...स्पदेः as the tree could not be climbed up by ascetics. जाता दया यस्मिन् (*adj.* of मया understood). अप्ररूढा पक्षतिः (पक्षमूलं) यस्य. तद्या...तावत् as long as his wings are not grown and he is not able to fly up into the sky, so long. उपनीतेन brought. यास्यति...स्पदे he will go where he pleases. असत्संबद्धं relating to me. ईषत् आवलिता (turned) कन्धरा (neck) येन. पुण्य...

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दृष्ट्वा casting at me a very calm glance, as though purifying me with holy water. उपजाता प्रत्यभिज्ञा यस्मिन्—as though he recognised me (*i. e.* recognised who I was in my former births &c.). स्व...भूयते he is reaping the fruit of his own bad conduct. हि—puts forward a reason. काल...भावात् by the power of his austerities he beholds the past, the present and the future. अतीतानि past. कथ...र्थम् he foretells even coming events. ईक्षण...वेदयति he can declare the length of the lives of beings that come within his sight. यतः wherefore, because of which. This is to be connected with the clauses स हि भगवान्...वेदयति. श्रुत्वा on hearing (the words स्वस्थै...भूयते). विदितः तस्य प्रभावः यस्याः (*adj.* of °परिषद्). कौतूहलिनी full of curiosity. उपनाथितवती implored (*past active p.* of नाथ् 1 P. A). किं अभिधानं यस्य स किम°. आश्च...भवः for, you are the source of all marvels.

Para 41. अति...तव्यम् this marvel that I have to narrate is very long. अल्पः शेषः यस्य. अल्प...हः the day has very little of it left (*i. e.* it is drawing to a close). प्रत्यासीदति draws near. स्नानसमयः time for bathing (in the noon before the noon worship). भव...वेला in your case also the time of worshipping the deities will pass away (if you sit here listening to the narrative). दिवसव्यापारम् the duties of the day (to be performed in the day). विश्र...विष्टानां when you are sitting at ease. अयं...हारेण let this (parrot) have his faintness removed by food. अन्यत् जन्म जन्मान्तरं तस्य उदन्तः वृत्तान्तः तं. जन्मा...स्मरिष्यति When I narrate it, he will recollect the whole story of his past lives, as though he perceived it in a dream.

Para 42. अनेन...दिवसः by this time (*i. e.* when जाबालि had finished his usual duties of the day), the day had far advanced. अर्घविधि=पूजाविधिम्. उपपादयता=कुर्वता. स्नानो...वहत्—the idea is:—the sages, after bathing, performed the worship of the sun. In that worship they offered red sandal paste to the sun and threw it on the ground. When setting, the orb of the sun looked red. The poet fancies that the redness was due to the same red sandal paste having been applied by the sun as ointment after it travelled from the earth to the sky. ऊर्ध्वं मुखं येषां. अर्कबिम्बे विनिहिता दृष्टिः यैः. उष्माणं पिबन्तीति उष्मपाः तैः. परिपीयमानः तेजःप्रसरः यस्य. विरलः आतपः यस्य. तनिमन् *m.* is derived

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from तनु (small) with the affix इमन् (इमनिज्). *Vide* notes on पाटलिमन् p. 26. ऊर्ध्व...भजत्—the idea is:—in the evening the sun's light became less and less and its glow faded. The poet fancies that this was due to the fact that ascetics who perform the penance of looking fixedly at the sun (and taking in its heat) as though drank off the lustre of the sun. *Vide* notes on 'पद्मनिकर इव दिवसकरमरीचिपः' para 34 p. 24 l. 24 above. उष्मपैस्तपोधनैः may also contain a reference to the 60000 वालखिल्यs, who are described as 'मरीचिपाः' in the सभापर्व chap. 11. 20. उद्यन् सप्तर्षीणां सार्थः (समूहः) तस्य स्पर्शः तस्य परिजिहीर्षा (परिहर्तुमिच्छा) तया. संहृताः पादाः येन. °चरणवत् पाटलः रागः यस्य. The word पाद् means 'rays' and 'feet'. The idea is:—the sun hung from the sky, pink like the feet of doves. The पादs (rays) of the sun had been contracted (had vanished). The poet fancies that the sun contracted its पादs (feet) in order to avoid touching (with them) the seven sages as they rose in the evening. To touch a sage with one's पाद would be a great sin. आलोहितं (slightly red) अंशुजालं (किरणसमूहः) यस्य—*adj.* of सूर्यमण्डलम्. The red orb of the sun when reflected (प्रतिमागतं) in the western ocean looked like the navel lotus of Vishṇu (मधुभिद्) lying in the waters, from which (lotus) a stream of honey was flowing. विगलन्ती मधुनः धारा यस्मात्. The red disc corresponds to the red lotus in the navel and the reddish rays of the sun's disc to the stream of honey (which is reddish) trickling from a lotus. For the demon मधु, see p. 29 and for विष्णु sleeping on water p. 37 and p. 117. शकुनय...साने birds also at the end of the day resort to tops of trees and hills, leaving the ground and lotus beds. स्थितिमकुर्वत fixed their abode (with birds); remained for a while (with rays). आलम्बाः रक्तातपच्छेदाः येषु. आलम्बितानि आलोहितानि वल्कलानि येषु. On the trees patches of crimson evening glow were seen. The poet fancies that the trees looked as though they had reddish bark garments hung on them by sages. अपरा...दृश्यत—the pink glow of twilight was seen, as though it were a coral creeper springing up from the western ocean. Coral is red and found in the sea. The evening hues also were on the western horizon. यस्यां=सन्ध्यायाम्. आवध्यमानं ध्यानं यस्मिन्. For ध्यान, see above p. 115. एकदेशे (in one part of the आश्रम) दुह्यमानाः होमधेनवः (cows whose milk was used in the

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sacrifice) तेषां दुग्धधाराणां ध्वनितेन धन्यतरं अतिमनोहरं च. अग्निहोत्रवेद्यां विकीर्यमाणाः (scattered) हरित्कुशाः (green कुश grass) यस्मिन्. विक्षिप्यमाणाः दिग्देवताभ्यो बलिसिक्थाः यस्मिन्. 'सिक्थ ओदनसम्भवः' शाश्वतः. सिक्थः balls of rice. क्वापि विहृत्य having wandered somewhere (the whole day). लोहिता तारका (pupil) यस्याः (with °धेनुः); लोहिताः तारकाः (stars) यस्यां (with सन्ध्या). तपो...दृश्यत evening was seen by the sages returning and of a tawny hue (from being red) like the tawny cow of the hermitage returning (परिवर्तमाना) at the end of the day. As time passed after sunset, the red hues of evening faded into tawniness. The poet now describes between रवि and कमलिनी the relation of नायक and नायिका. The principal sentence is अचिरप्रोषिते सवितरि कमलिनी दिन...चरत्—the sun having disappeared (gone on a journey, set), the lotus plant as though performed a *vrata* (vow) that would bring about her union with the sun. शोकेन विधुरा (helpless, overpowered). कमलमुकुला एव कमण्डलवः तान् धारयतीति. हंसा एव सितदुकूलपरिधानं यस्याः. मृणालानि एव धवलं यज्ञोपवीतं यस्याः. मधुकरमण्डलमेव अक्षवलयं. A woman whose husband is gone abroad was not to do certain things *e. g.* 'क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम्। हास्यं परगृहे यानं त्यजेत्प्रोषितभर्तृका॥' याज्ञ० I. 84. One who observes a vow carries a कमण्डलु, wears white garments, a rosary &c. हंसs are white and dwell among lotuses. अपर...धारयत्—the idea is:—When one takes a plunge into water a shower of drops starts up. When the sun fell into the western ocean, stars appeared in the sky. The poet fancies that the stars are drops of water tossed up from the ocean. तारागणं is the object of अधारयत्, अम्बरं being the subject. सिद्धs are semi-divine beings. तारकाः संजाताः अस्य तारकितं, according to 'तदस्य संजातं तारकादिभ्य इतच्' पा. V. 2. 36. The star-bespangled sky looked as though it were spotted with the flowers thrown by Siddha damsels in worshipping the Evening. ऊर्ध्व...रागः Gradually evening turned into night and the red tints of evening vanished. The poet fancies that this was due to the water thrown up by sages from their folded hands when they did reverence to the evening. A 'सन्ध्याप्रणामे विक्षेप्तव्यानि नित्यं द्विजातिभिः। सलिलान्यञ्जलिमितान्युच्यन्ते कविना तथा॥'.

Para 43. तस्याः (सन्ध्यायाः) विनाशेन दुःखिता. विभावरी=रात्रिः. The poet fancies that सन्ध्या (being close to night) was a great

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friend of विभावरी and therefore the latter out of grief for the loss of a friend as though put on deer-skin just at that moment (in the form of तिमिर). Both तिमिर and कृष्णाजिन are dark. A person in grief gives up gaudy dress and subjects himself to privations. अप...नयत् darkness made everything dark except (अपहाय) the hearts of the sages. Even in the all-pervading darkness the hearts of the sages retained their enlightenment. 'वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्यात्' अमरः. जातं वैराग्यं यस्मिन्. वैराग्यं—विरागस्य भावः—(1) extreme redness (विशिष्टो रागः); (2) disgust or despondency. The moon is red (विराग) when it rises on the eastern horizon. The poet fancies that it was in grief (वैराग्य) at the disappearance of its friend (the sun). विराग may mean 'void of redness, pale', but this does not suit the context, as it is moonrise in the evening that is being described. This and the following words in the *nom.* qualify अमृतदीधितिः (l. 22). The sentence is अमृतदीधितिः (चन्द्रः) गगनतलमध्यतिष्ठत्. गगनतल is compared to आश्रम (अमरलोकः एव आश्रमः तं). All the qualifying words in the sentence have double applications (*viz.* to the moon and a hermit on the one hand and the sky and hermitage on the other). धौतं दुकूलवल्कलमेव धवलं अम्बरं वस्त्रं यस्य (with a जातवैराग्यमुनि); °वल्कलवत् धवलं अम्बरं आकाशं येन. By the moon's rays the sky became bright. For दुकूलवल्कल, see para 39 p. 29 l. 25. ताराः (तारकाः) एव अन्तःपुराणि तारान्तःपुराणि तैः सह सता°—who has the stars as his harem (with the moon). Or we may explain तारा एव अन्तःपुरं तारा° तेन सह. तारा was the wife of बृहस्पति, whom the moon seduced. Compare 'द्विजानां राजा गुरुदारग्रहणमकार्षीत्' हर्ष° III. 6 (para). *Vide* विष्णुपु° IV. 6. The moon is spoken of as husband of the नक्षत्रs. Compare 'स्फुरत्तरलतारका रोहिणीव कलावतः' हर्ष° IV. 3 (para). सतारं अन्तःपुरं यस्य. तार means प्रणव, the sacred syllable ओम्. 'तारस्तु शुद्धमुक्तायां मुक्ताशुद्धौ च तारणे।...प्रणवे च नपि स्त्री तु' नानार्थार्णव of केशव. पुर means 'body'. Compare 'नवद्वारे पुरे देही नैव कुर्वन् न कारयन्।' भगवद्गीता 5. 13. So the meaning is 'whose mind (*lit.* inside of body) is full of (the contemplation of) ओम्' (with जातवैराग्यो मुनिः). भानु° reads 'सतारान्तःपुरपर्यन्तस्थिततनुः तिमिरतमालवृक्षलेखं' and explains "तारः शक्तिविशेषः प्रणवो ब्रह्म च। तदुक्तमन्यत्र 'इदं तारत्रयं प्रोक्तमगम्यागमनावृते'। एतद्वृत्तौ 'तारत्रयं प्रणवशतत्रयं' इत्याह विज्ञानेश्वरः। तथा सह वर्तमानं यदन्तः-पुरमिति पुरस्य शरीरस्यान्तर्मध्यं कुण्डलिनी नाडीविशेषः। क्वचिदेमा (जा?) न्तस्य

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परत्वमिति पुरस्य परनिपातः। तस्याः पर्यन्तः सहस्रारं कमलं तत्र योगसामर्थ्यात् स्थितं लैङ्गिकं तनुः यस्य स तथा'. This briefly means 'one whose तनु (the subtle body called लिङ्गशरीर) abides by his *yogic* power in the lotus with a thousand petals in which the कुण्डलिनी नाडी ends'. This is extremely far-fetched and it is better to read as in the text. A and D seem to support the reading in the text. They however do not give the second meaning of सतारान्तः-पुरः. पर्यन्ते स्थिता तन्वी तिमिरवत् तमालवनलेखा यस्य (with आश्रम) on the borders of which there is a small line of तमाल trees dark like darkness. पर्यन्त...लेखं (with गगनतलं) on the skirts of which there was a thin streak of darkness resembling Tamâla trees (as the moon was just then risen, all darkness was not dispelled). सप्तर्षि...पितं occupied by the constellation of the Great Bear (with गगनतल). Sages like वसिष्ठ dwell in an आश्रम. अरुन्धती—the wife of the sage वसिष्ठ; the star अरुन्धती near one of the seven stars constituting the Great Bear. संचरण moving about; apparent motion (in the sky). अरुन्धती is regarded as the type of conjugal fidelity and constancy in India and is pointed out to the bride by the bridegroom in the marriage ceremonies. उपहितः (संनिहितः) आषाढः यस्मिन् (with आश्रम); उपहिता आषाढा (पूर्वाषाढानक्षत्रम्) यस्मिन् (with गगन०). For आषाढ see above p. 64. आलक्ष्यमाणानि मूलानि (roots) यस्मिन्; आलक्ष्यमाणं मूलं (मूलनक्षत्रं) यस्मिन्. एकान्ते स्थिताः चारवः तारकमृगाः (spotted deer) यस्मिन्, or स्थिताः चारुतारकाः (with beautiful pupils) मृगाः यस्मिन्; एकान्ते (in one part) स्थितः चारुतारकः (the stars in which are charming) मृगः (मृगशीर्षनक्षत्रं) यस्मिन्. Compare 'क्वचिदम्बरश्रीरिव व्याधानुगम्यमानतरलतारकमृगा' para 17. p. 13. l. 2. As the moon was in the sky, so the author takes for comparison an आश्रम in अमरलोक. चन्द्रा... भृतः (*adj.* of both ०तलात् and ०ङ्गात्)—bearing the moon as an ornament. चन्द्रः एव आभरणं तत् बिभर्ति इति० भृत् तस्मात्. तारकाः कपालशकलानि इव तैः अलंकृतात् adorned with stars that look like pieces of potsherds (with ०तलात्); adorned with skulls (bright) like stars (with ०म्बकोत्तमाङ्ग). उत्तमाङ्गं head. One of the names of शिव is 'कपालभृत्'. शिव is represented in his terrific aspect as wearing a chaplet of skulls. Compare 'कपालि वा स्यादथवेन्दुशेखरं न विश्वमूर्तेरवधार्यते वपुः॥' कुमारसंभव V. 78. गङ्गा—the Ganges proceeded towards the sea from the head of शिव. See p. 14 and p. 49. The Ganges is fair like haṃsas or with haṃsas (that

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sport in it); ज्योत्स्ना is white like हंसs. ज्योत्स्ना also fills the seas. It is well-known that the sea swells into a tide when the moon rises. हिमकरः चन्द्रः एव सरः तस्मिन्. हिमकर...हरिणः—the idea is:—a spot is seen on the moon's bright disc. The spot on the moon is often said to be a deer. This suggests the comparison of the moon to a lake, in the mud of which a deer might get stuck. The spot on the moon is motionless. The poet fancies that the deer (spot) went eagerly to drink the water (moonlight), was held fast in the mud (of the lake—the moon) and so was observed to be निश्चल. वि...रीकवत् सिते (with moon); ०रीकैः सिते (with lake). चन्द्रिका एव जलं or जलमिव &c. अमृतमेव पङ्कः तस्मिन् लग्नः. The moon is supposed to be full of nectar and hence is called अमृतांशु or सुधासूति. 'सूर्यरश्मिः सुपुष्णो यस्तर्पितस्तेन चन्द्रमाः। कृष्णपक्षेऽमरैः शश्वत्पीयते वै सुधामयः॥' विष्णुपुराण II. 11. 22. For various fancies about the spots on the moon, note 'अङ्कं केपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च सज्जगदिरे भूच्छायमैच्छन्परे। इन्दौ यद्ललितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे॥'. तिमिरमेव जलधरसमयः तस्य अपगमानन्तरम्. अभिनवानि सितानि सिन्धुवारकुसुमानि तद्वत् पाण्डुरैः (applies to both चन्द्रपाद and हंस). The rays of the moon fell on lakes full of night lotuses. At the advent of the rains the हंसs proceed to the मानस lake and when the rains are over they come back to the plains, to the sea and sport among lotus ponds. The moon's rays also come to the sea. विगलितः सकलः उदयरागः (redness at the time of rising) यस्य (*adj.* of ०बिम्बं). अम्बरस्य आपगा मन्दाकिनी तस्यां अवगाहेन धौतं सिन्दूरं (vermilion) यस्य. ऐरावत is the elephant of Indra and is said to be fair. So the moon is like his frontal bone. सिन्दूर is applied to the heads of elephants. दूरो...सृति (*loc. abs.*) when the moon (*lit.* from whom flows cold) had risen high up (in the sky). There are several clauses in the locative absolute here. The sentence is हारीतः... पितरमवोचत्. सुधा...जगति when the world was whitened by the moonlight as though with *chunam* powder. 'सुधा लेपोऽमृतं क्षुही' अमरः. अवश्यायः (frost) तस्य जलबिन्दूनां पतनेन मन्दा गतिः येषां (*adj.* of ०समीरेषु l. 32). विघटमानानि (expanding) कुमुदवनानि तैः कषायः सुरभिः परिमलः येषां (with समीरेषु). समुपोढा निद्रा तस्याः भरेण अलसाः तारकाः येषां whose pupils were dull with the weight (influence) of sleep that came over them. This and the following words in the instrumental qualify आश्रमसृगौ. अन्योन्य...पक्षितानि पद्मसुप्तानि

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येषां whose eyelashes met together (*i. e.* their eyes were closed). आरब्धः रोमन्थः तेन मन्थराणि (slow) मुखानि येषाम्. अभिनन्दितं (welcomed) आगमनं येषां (*adj.* of समीरेषु). प्रव...समीरेषु when the breezes of the first part of the night began to blow. अव...वर्याम् when only half a watch of the night had been spent (*lit.* cut off). चन्द्रा...नि brilliant with moonlight. वेत्रा...विष्टम् sitting on a cane seat. जालपादः नाम यस्य. दर्भाः पवित्रं धवित्रं च पाणौ यस्य or दर्भवत् पवित्रं धवित्रं पाणौ यस्य. 'धवित्रं व्यजनं तच्चर्चितं मृगचर्मणा' अमरः. It is a fan made of deer-skin. आश्चर्यश्रवणे कुतूहलं तेन आकलितं (possessed, full of) हृदयं यस्याः. आवद्धं मण्डलं यया that sits in a circle (round him). प्रतीक्षते is waiting. व्यपनीतः (removed) श्रमः यस्य. एकाग्रान् bent on only one thing.

Para 44. The sentence is अस्ति...अवन्तिषु उज्जयिनी नाम नगरी (p. 34 l. 27). ललामभूता = भूषणभूता or प्रधानभूता 'ललामं पुच्छपुण्ड्राश्वभूषाप्राधान्यकेतुषु' अमरः. This and the following words in the feminine (*nom.*) qualify नगरी. प्रस...युगस्य—the city was so devoted to the performance of what is righteous that the poet fancies it to be the source of कृतयुग in which धर्म is at its highest. See p. 21 for कृतयुग. महाकालः अभिधानं यस्य (*adj.* of प्रमथनाथेन). महाकाल is the name of a celebrated shrine of शिव (one of the 12 ज्योतिर्लिङ्गs) established at उज्जयिनी. कालिदास in his मेघदूत gives a very interesting description of उज्जयिनी, of the temple of महाकाल and of the worship there. 'अप्यन्यस्मिञ्जलधर महाकालमासाद्य काले स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।' verse 34. मल्लिनाथ quotes the following from स्कन्दपुराण 'आकाशे तारकं लिङ्गं पाताले हाटकेश्वरम् । मर्त्यलोके महाकालं दृष्ट्वा काममवाप्नुयात् ॥'. प्रमथनाथेन=शिवेन. For प्रमथs, see p. 92. अपरे...त्पादिता—the city was so vast that the poet fancies it to be another earth. द्वितीय...वृता surrounded by a ditch (परिखा) full of water as deep as Pâtâla as though by the ocean thinking it to be another earth. The earth is surrounded by the ocean, which also is रसातलगम्भीर. पशु...गता engirt by a rampart-wall (प्राकारः) whitened with *chunam* as though by the Kailâsa mountain out of its great liking that it should be the residence of S'iva, that (गिरि) has a number of peaks scratching the borders (परिसरः) of the sky. कैलास also is सुधासित (सुधावत् सित). The rampart was so high that its towers (शिखर) touched the sky as it were. गगनस्य परिसरं उल्लिखतीति ल्लेखिनी शिखरमाला यस्य.

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शिव resides on कैलास. The कैलास is so fond of having शिव on it that when शिव came to reside in उज्जयिनी (as महाकाल), the poet fancies that कैलास also came there in the form of the rampart. The three adjectives ०राशिभिः, ०निचितैः and आयामिभिः apply to सागरैः and ०पथैः also. प्रकटाः...मणीनां राशयः येषु—where heaps of conches, shells, pearls, coral and emerald were clearly seen (or exposed). The sea being रत्नाकर has all these; in the market these were exposed for sale. चामीकरं=सुवर्णम्. चामी...निचितैः full of gold dust and sand heaps. On the roads between the stalls there was gravel and gold was exposed in the stalls. आयामिभिः lengthy. अगस्त्येन परिपीतं सलिलं येषाम्. For अगस्त्य see p. 62. When अगस्त्य drank off the ocean, the pearls, coral and sand were all exposed to view. महा...पथैः roads between large market-stalls (विपणिः). The next clause is चित्रशालाभिः दिव्यविमानपङ्क्तिभिरिव अलंकृता adorned with picture-halls as though with rows of divine aerial cars. उरगैः अध्यासिताभिः (occupied). उरगाः=नागाः. In the picture-halls were painted gods, demons &c.; in the विमानs, देव, असुर &c. were seated. The poet fancies that the picture-halls were celestial balloons descending to earth from heaven out of curiosity to see the fair women (taking part) in the constant festivities (going on in the city). The next clause is उपरि...शृङ्गाटका the squares of which were adorned with the shrines of gods as though with the peaks of the Himâlaya (तुषारगिरि) on which falls the Ganges from heaven. The shrines whitewashed with *chunam* are compared to the snowy peaks of हिमालय. उपरि पतन्ती अभ्रभङ्गा येषाम्. For Ganges falling on the हिमालय, see p. 49. शृङ्गाटकं=चतुष्पथं the place where four roads meet. मथनेन उद्धतं (splashed up) दुग्धं तेन धवलिता मन्दरद्युतिः येषु (with शिखरैः); or तेन धवलिता मन्दरः तस्य इव द्युतिः येषां (with ०मन्दिरैः). The mountain मन्दर was made the churning handle when the क्षीरसागर was churned for jewels. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम्। मथ्यतामसृतं देवाः साहाय्ये मय्यवस्थिते॥' विष्णुपुराण I. 9. 76. Compare 'मथ्यमानक्षीरोदावर्तवर्तिनमिव मन्दरम्' हर्ष० III. कनकमयः अमलः कलशः शिखरे येषाम्—that had pure golden pinnacles on their tops (with temples); ०कलशवत् शिखराणि येषाम् (with तुषार०). The peaks of the mountains glowing in the sun look like golden pitchers. अनिलेन दोलायिताः सितध्वजाः येषु. The white banners (on the temples) fluttering in the wind look like the

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falling Ganges and hence the comparison उपरि...शिखरैः. विराजितानि शृङ्गाटकानि यस्याम्. सुधावेदिकया उपशोभितानि उदपानानि (wells) येषु. सुधावेदिका raised sides white-washed with *chunam*. अन...यन्त्रैः सिच्यमानानां (अत एव) हरितानां उपवनानां अन्धकारः येषु where there is dark shade due to groves green because watered by water-wheels constantly moving. उपशल्यकैः Suburbs. 'ग्रामान्त उपशल्यं स्यात्' अमरः. मदेन मुखरं मधुकरपटलं तेन अन्धकारिताः निष्कुटाः यस्याम्. निष्कुटाः—कुटात् गृहात् निष्क्रान्ताः—gardens round houses. 'गृहारामास्तु निष्कुटाः' अमरः. स्फुरन्ति (brilliant) ०कुसुमानि तेषां परिमलेन सुरभिः समीरणः (वायुः) यस्याम्. रणिताः सौभाग्यघण्टाः येषु—this and the following words in the *instru.* qualify ०केतुभिः—on which bells indicative of beauty were tinkling. A and D suggest that the description here is that of the houses of वेश्याs and read 'प्रतिवेशभवनं'. A 'सौभाग्यसूचकत्वाद्वेशस्त्रीणां तथोच्यते घण्टा । वेशभवनं तु वेश्याजनाश्रयः कथ्यते भवनम् ॥'. D 'सौभाग्यघण्टा नाम युवतीनामन्योन्यरूपस्पर्धया गृहोपरिस्थापनीया घण्टा'. आलोहितांशुकस्य पताका येषु where the pinions were made of slightly red silk cloth. आबद्धानि रक्तानि चामराणि येषु. विद्रुममयैः full of coral. प्रति...तैः raised at each house. मकरः अङ्कः येषाम् marked with the figure of a sea-animal. मकर is the emblem of Cupid. मदन...केतुभिः with banners made of Madana staff. मदन is a tree. प्रकाशिता मकरध्वजस्य मदनस्य पूजा यस्याम्. It will be noticed that the things connected with the worship of Cupid are red, as Cupid holds sway over the heart, which is red. N reads सदनयष्टि०, which is not a good reading, especially as the word प्रतिभवनं occurs before. सततं प्रवृत्तं अध्ययनं तस्य ध्वनिना धौतं कल्मषं (पापं) यस्याम्. स्तिमितः (dull) मुरजरवः एव गम्भीरं गर्जितं येषु—where the dull sound of the drum is the deep rumbling (of clouds). When clouds thunder peacocks dance. In the धारागृहs, drums were beaten. Peacocks took it to be thunder and danced. सलि...स्तबकेन रचितं दुर्दिनं येषु where there was the rain of the showers of drops of water. पर्यस्तैः (scattered about) रविकिरणैः रचितानि सुरचापानि (rain-bows) तैः चारुषु. When the sun's rays fell upon the shower of drops, rain-bows appeared. धारागृहम् a room furnished with artificial water-jets, clepsydra. These presented the appearance of the rains, had rain-bows and the rumbling of clouds (*viz.* noise of drums). मण्डलीकृतः शिखण्डः (peacock's tail) येषाम्—in dancing the tail was turned into a circle. ताण्डवव्यसनिभिः absorbed in

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dancing. आवध्यमानः केकया कोलाहलः यस्याम्. 'केका वाणी मयूरस्य' अमरः. The three adjectives in विकच...रमणीयैः qualify both ०लोचनैः and सरोभिः ०कुवलयवत् कान्तैः (लोचनैः); कुवलयैः कान्तैः (सरोभिः). कुवलय is a blue lotus. Eyes are dark. ०कमलवत् धवलं उदरं येषां—the eye has a white portion. ०कमलैः धवलं उदरं येषां (with सरोभिः). अनिमिषाः (मत्स्याः) तेषां दर्शनेन रमणीयैः (सरोभिः); अनिमिषं दर्शनं तेन रमणीयैः (लोचनैः) charming because they see without winking. 'सुरमत्स्यावनिमिषौ' अमरः. Unwinking eyes are a characteristic of gods. See p. 38 above. आखण्डलः इन्द्रः तस्य लोचनैः इव. See for Indra's 1000 eyes pp. 59–60. उद्भासिता adorned, rendered brilliant. अविरल...कृता whitened with sloping roofs of elephants' tusks in all directions that were surrounded by a thick grove of plantain trees and that were as white as a mass of the foam of nectar. यौवनमदेन मत्ताः मालव्यः (women of Malva) तेषां कुचकलशैः लुलितं (agitated) सलिलं यस्याः (*adj.* of सिप्रया). सुरसरितं=गङ्गाम्. समुपजाता ईर्ष्या यस्याः. सततं समावद्धाः तरङ्गाः एव भ्रुकुटिलेखा यस्याः. शिरसि...लेखया—the idea is:—the Siprâ had ripples of water. The poet fancies that these are knit eyebrows. A jealous woman knits her eyebrows. The Siprâ as though became jealous of the Ganges on seeing the latter on the head of S'iva. खमिव क्षालयन्त्या as though washing the sky (by the ripples and spray that rise up high up in the air). The next clause is सकल...विलासिजनेनाधिष्ठिता (l. 16). All the words in the instrumental singular qualify विलासिजनेन or other things with which विलासिजनs are compared. सकलभुवने ख्यातं यशः (fame; light) यस्य—goes with ०चन्द्रेण also. कोटिः सारः (धनं) यस्य whose wealth mounted up to crores (of rupees or other coins); कोट्यां सारः (बलं) यस्य that has strength in its horns. The digit of the moon has two ends (horns). अविदितः पक्षपातः (partiality, being too much addicted to one thing) यस्य. They followed the rule 'अति सर्वत्र वर्जयेत्'. अविदितः पक्षाणां पातः यस्य—who did not know the cutting off of its wings. मैनाक was son of हिमालय and fled into the sea in order to escape from the bolt of Indra, when the latter cut off the wings of mountains. *Vide* p. 28. Compare 'तुषाराद्रेः सूनोरहह पितरि क्लेशविवशे न चासौ सम्पातः पयसि पयसां पत्युरुचितः॥' भर्तृहरि. प्रकटितः कनकपद्मानां राशिः येन (with ०प्रवाहेण)—the celestial Ganges is described as having golden lotuses. Compare 'मन्दाकिन्याः पयःशेषं दिग्वारणमदाविलम्। हेमाम्भोरुहसस्यानां तद्वाप्यो

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धाम सांप्रतम् ॥' कुमार० II. 44. प्रकटिता कनकस्य पद्मानां (पद्मरागमणीनां) च राशिः येन (with ०जनेन) that had heaps of gold and rubies. Or the meaning may be 'that had heaps of millions of golden coins'. पद्म is equal to one thousand billions. A and D read ०पद्मरागराशिना. सभा...प्रवर्तकेन that lays down or establishes halls (for meetings &c.), boarding houses (for students and hermits), water-places, gardens (आरामः), temples, bridges and water wheels. प्रपा is पानीयशाला where water is distributed gratis to thirsty travellers (Marathi पाणपोई). The Smṛiti works like that of Manu prescribe such works of charity and public utility as the above. They were called पूर्त. 'वापीकूपतडागादिदेवतायतनानि च । अन्नप्रदानमारामः पूर्तमित्यभिधीयते ॥'; 'कूपारामप्रपाकारी तथा वृक्षावरोपकः । कन्याप्रदः सेतुकारी स्वर्गं प्राप्नोत्यसंशयम् ॥' यम as quoted in उत्सर्गमयूख. Compare 'न सत्रकूपप्रपाप्रासादतडागारामादिभिः कीर्तनैरलङ्कृता मेदिनी' कादम्बरी p. 280 of P. उद्धृत...सारेण that drew out all the best jewels from the ocean (with मन्दर); that take out (exhibit on their persons) all the best jewels of the sea (such as pearls, coral &c). For मन्दर see above p. 138. Fourteen jewels were churned out of the sea. सार means 'best' here. संगृहीतं गारुडं येन. गारुडं the knowledge of snake-charms; emerald. भुजङ्गः (1) serpent; (2) a lewd or dissolute person. There is a विरोध if the first meanings of these two words are taken; but there is none if the other meanings are taken. गरुडसम्बन्धि (मन्त्रादि) गारुडम्. खलोपजीविना subsisting on wicked people; subsisting on the threshing ground (*i. e.* by the corn threshed on their own floors). प्रणयि...विभवेन whose prosperity was made use of by persons who beg of them or by their friends. A and D read कलोपजीविना. D "चतुष्पष्टिकलोपयोगिना अन्या कला ऋणवृद्धिः 'काले शिल्पे वित्तवृद्धौ चन्द्रांशे कलने कला' इति वैजयन्ती". वीरे...वता—the idea is that it is difficult to find a brave man that is modest and humble. But the people of उज्जयिनी were both valiant and modest. प्रियं...वादिना It is almost impossible to speak the truth and also to please all. Compare 'हितं मनोहारि च दुर्लभं वचः'. अभिरूप handsome; learned. The idea is that ordinary persons, when handsome, are licentious. But that was not so in उज्जयिनी. अति...भिक्षेन though they sought the arrival of guests, yet they were innocent of begging (favours) from others. The only प्रार्थना they made was to guests to come and stay. अतिथिसत्कार

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was one of the five great यज्ञs which an householder had to perform. *Vide* p. 50 above. कामा...परेण bent on love-making and greedy of wealth; bent on the fulfilment of sensual pleasures and on the acquisition of wealth. धर्मः प्रधानं यस्य. The पुरुषार्थs were धर्म, अर्थ, काम and मोक्ष, the last being called परम-पुरुषार्थ. Each one of the other three is a legitimate object for human efforts within certain limits. But in the pursuit of काम and अर्थ, one must always take care to keep धर्म (the path of right conduct) as the foremost. 'विद्याभूमिहिरण्यपशुधान्यभाण्डोपस्करमित्रादीनामर्जनमर्जितस्य विवर्धनमर्थः'; 'श्रोत्रत्वक्चक्षुर्जिह्वाघ्राणानामात्मसंयुक्तेन मनसाधिष्ठितानां स्वेषु स्वेषु विषयेष्वानुकूल्यतः प्रवृत्तिः कामः;' 'एषां (धर्मार्थकामानां) समवाये पूर्वः पूर्वो गरीयान्' कामसूत्र. *Vide* मनु II. 224 for several opinions on this point. महासत्त्वेन very bold. परलोक (1) enemies' people; (2) the next world. सक...विदा knowing the specially difficult points (or the distinctions between) in all arts. 'मोक्षो धीर्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः' अमरः. A 'विज्ञानानां विशेषास्ते ये भेदाः शिल्पकर्मणाम् । अतिशयवेदी योसौ विशेषविल्कथ्यतेऽथवा लोके ॥'. वदान्य liberal. स्मितपूर्वं अभिभाषते इति °भाषी तेन that introduced their talk (to others) with a smile. परिहासे (jokes) पेशलः (clever) तेन. शिक्षिताः (learnt) अशेषाः देशभाषाः (vernacular dialects, as distinguished from Sanskrit) येन. वक्रोक्तिः—a crooked or indirect (*i. e.* a clever) mode of speech. It is defined by the वक्रोक्तिजीवितकार as 'वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते' (quoted by जयरथ on p. 8 of the अलंकारसर्वस्व). 'वक्रोक्ति is a speech containing clever turns or modes'. It is opposed to plain matter-of-fact speech in which there is no hidden meaning in addition to the plain grammatical sense. दण्डी says that all literature falls under two heads स्वभावोक्ति and वक्रोक्ति. 'श्लेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम् । भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ॥'; similarly भामह 'सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते । यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना II. 75. The शब्दालंकार वक्रोक्ति, though somewhat analogous, as defined by रुद्रट and others is much narrower in scope. 'If what one says is interpreted in a different sense by another owing to श्लेष or by change of tone, there is वक्रोक्ति'. 'यदुक्तमन्यथा वाक्यमन्यथान्येन योज्यते । श्लेषेण काकु वा श्लेया सा वक्रोक्तिस्तथा द्विधा ॥' काव्यप्रकाश. An example of श्लेषवक्रोक्ति is 'किं गौरि मां प्रति रुषा ननु गौरहं किम्'. 'Oh Gauri, why be angry with me? 'Am I a cow?' Here the words गौरि मां

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are taken as गौः इमां. An example of काकुवक्रोक्ति is 'नैष्यति सखि सुरभिसमयेऽसौ'. Here the heroine says 'he will not come'. Her friend by a change of tone will convey from the same words 'will he not come?'. Read ०परिचयचतुरेण. For आख्यायिका and आख्यान see p. 22 above. सर्व...ज्ञेन knowing all the different alphabets (such as Brâhmî, Kharoshṭhî &c.). महाभारत०—It is to be noted that in Bâṇa's days also the people were fond of the रामायण, महाभारत and पुराण. बृहत्कथा—This is a work in a Prakrit dialect called पैशाची ascribed to गुणाढ्य. The original work in पैशाची is not now extant. But it is certain that as far as the 12th century it was available. We have abridgments of the work in Sanskrit by क्षेमेन्द्र (बृहत्कथामञ्जरी) and by सोमदेव (कथासरित्सागर). A third redaction was issued by M. Lacôte. See J. R. A. S. for 1906 p. 689 for a Tamil work based upon the पैशाची बृहत्कथा. For further information *vide* our notes to *verse* 17 at the beginning of the हर्षचरित. द्यूतादि—There were 64 कलाs in ancient Indra, such as dancing, singing, painting &c. They are enumerated in वात्स्यायन's कामसूत्र (I. 3.). कलापः= समूहः. पारग *lit.* one that has gone to the other side *i. e.* proficient in. श्रुतरागिणा fond of the Vedas or knowledge. For सुभाषित, see p. 5. व्यसनिना=आसक्तेन. सुरभिमासः वसन्तः तस्य मारुतेन (wind). 'वसन्ते पुष्पसमयः सुरभिर्धीष्म ऊष्मकः' अमरः. सततदक्षिणेन always courteous (with ०जनेन); always (blowing) from the south (with ०मारुतेन). D 'दक्षिणः दक्षिणदिग्भवः दाक्षिण्ययुक्तश्च'. The wind from the south and वसन्त are closely associated together as excitants of love. Compare for the श्लेष on दक्षिण 'उत्पादयति लोकस्य प्रीतिं मलयमारुतः। ननु दाक्षिण्यसंपन्नः सर्वस्य भवति प्रियः॥' काव्यादर्श II. 174. अन्तःसरलेन having a straightforward mind (with ०जनेन); having in it the trees called सरल (with ०काननेन). रामाणां (युवतीनां) आराधने निपुणेन (with ०जनेन); रामस्य आराधने &c. (with लक्ष्मणेन). आविष्कृतः भरतपरिचयः येन. भरत was the elder brother of शत्रुघ्न. The people of उज्जयिनी were familiar with भरत *i. e.* with the science of dramaturgy promulgated by भरत. Or भरत may also mean भरतखण्ड (India). मित्रानुवर्तिना following the sun; acting according to their friends (friends' wishes). सर्वा...शूरेण bold enough to say yes to everything (*i. e.* the people never said 'no' as to any request); who were bold enough to deny the existence of everything (with Bauddhas).

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अस्ति in this latter case is a noun from अस् to throw. सर्वस्य अस्तिः निरासः तस्य वादः तत्र शूरेण. There were several schools of Bauddha philosophers. The माध्यमिकs said that everything was unreal (सर्वं शून्यं); the योगाचारs maintained that only thought was real; the सौत्रान्तिकs and वैभाषिक्s maintained that everything was real. All agreed in holding that everything was momentary (सर्वं क्षणिकं). Bâṇa seems to be referring to the माध्यमिकs. If we take अस्ति as meaning 'exists', then there is nothing special in calling the बौद्ध सर्वा...शूर, as almost all philosophies more or less postulate the reality of things. Hence there are various readings here. The Calcutta editions and A read 'सर्वदा नास्तिवादशूरेण' which is easily construed with बौद्धेन. With जनेन it means सर्वदानानां अस्तिवादे शूरेण. D supports the reading in the text and A also notices it. We have shown that the reading in the text can yield the same sense as in सर्वदानास्तिवाद०. A notices another reading 'सर्वदा नास्तिवादशून्येन' and explains 'पाठः कैश्चित्तत्र पुनरर्थोऽयं सर्वदा सदा। नास्तीति शब्दरहितेनेत्येकत्र परत्र तु। नास्तीति वाद एव स्याद्यस्य शून्यमितीदृशः।'. Compare बौद्धबुद्धिमिव निरालम्बनाम्' काद० p. 131 l. 14 of P.. (where he refers to the योगाचारs). सांख्यानां आगमः (सिद्धान्तः) तेन इव. प्रधा...पेतेन possessed of eminent or great men (with ०जनेन); consisting of *pradhâna* (primordial matter) and पुरुषs. According to the सांख्य philosophy there are two principles, प्रकृति or प्रधान and पुरुषs. पुरुषs are eternal and innumerable. From प्रकृति or प्रधान, constituted by the three Guṇas सत्त्व, रजः and तमः, the whole world beginning महत्, अहंकार, पंचतन्मात्रs &c. is evolved. मोक्ष, according to सांख्य, results from the knowledge of the true nature of प्रकृति and पुरुष. A and D read 'प्रधानपुरुषगुणोपेतेन' which is certainly a better reading. गुण means 'virtues' and also 'सत्त्व, रजः and तमः'. जिनधर्मेण—The religion of the Jainas laid the greatest emphasis on अहिंसा. विला...ष्टिता occupied by pleasure-loving people: स...सादैः—the shrines built therein were so vast and high that they resembled hills and the city seemed to be full of hills. शाखानगरं a suburb. 'यन्मूलनगरात्पुरम्। तच्छाखानगरम्' अमरः. The mansions and the compounds occupied by them were so large that they looked like separate suburbs. कल्पवृक्ष is one of the five trees of paradise, supposed to yield what was desired. 'पञ्चैते देवतरवो मन्दारः पारिजातकः। सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम्॥' अमरः. The

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good men in the city gave everything desired by suppliants. दर्शितानि विश्वानि (सर्वाणि) रूपाणि (forms, or beasts) यस्याम्. On the walls of the houses were drawn pictures in such profusion that all objects in the world seemed to be represented there. पद्म...गिणी red with rubies; having a colour resembling the colour of rubies (with सन्ध्या). अमराधिपः इन्द्रः तस्य मूर्तिः शरीरम्. मख...पूता purified by the smoke from the fires of hundreds of sacrifices; purified by the fires of a hundred (अश्वमेध) sacrifices. It was supposed that Indra attained his position by performing one hundred अश्वमेधs. Hence his name शतमख. पशुपतिः शिवः तस्य लास्यक्रीडा (dancing). सुधावत् धवलः अट्टहासः यस्याम् (*adj.* of क्रीडा) in which there is a loud laugh bright like nectar or *chunam*. Smiles and laughters are poetically spoken of as white and bright. शिव's laughter is called अट्टहास. Compare 'अतिसितमहसि सरभसमहासीव हरेण' हर्ष० VII. 11 (para); 'निजाट्टहासावयवैरिव...मन्दाकिनीपुण्डरीकैः कृतार्चनं...भगवन्तं त्र्यम्बकम्' काद० p. 128 of P. सुधया धवलाः अट्टहासाः (अट्टाः हासाः इव) यस्याम् (नगरी) *smiling with towers white-washed with chunam*. 'स्यादट्टः क्षोममस्त्रियाम्' अमरः (क्षीरस्वामी says 'प्राकाराग्रे रणगृहमिति कौटिल्यः'). अट्ट may also mean 'house' 'अत्यर्थगृहयोरट्टः' शाश्वतः. जातः रूपस्य क्षयः यस्याः (with वृद्धा); जातरूपाः (जातरूपमयाः कनकमयाः) क्षयाः (गृहाणि) यस्याः (with नगरी). 'क्षयौ निलयकल्पान्तौ' शाश्वतः. अच्युतस्य (विष्णोः) स्थितिः तया रमणीया. Garuḍa is the vehicle of Vishṇu. अच्युता स्थितिः तया रमणीया (नगरी)—in the city there was no lapse from the standard (स्थितिः) of righteous conduct. प्रबुद्धाः (roused from sleep) सर्वलोकाः यस्यां (with प्रभात०); प्रबुद्धाः (intelligent, enlightened) सर्वलोकाः यस्यां (with नगरी). अवलम्बितानि चामराणि (tails of yak) नागदन्ताः (हस्तिदन्ताः) च तैः धवलानि गृहाणि यस्यां (with शवर०). अवलम्बितानि चामराणि येषु ते अव...चामराः नागदन्ताः येषु तानि °दन्तानि धवलगृहाणि यस्यां (with नगरी) *that had white-washed houses from the pegs* (नागदन्तः) *of which chowries hung down*. D 'भित्तिषु निक्षिप्ताः शङ्कवो नागदन्ताः'. सदा सन्नां वसुधां (पृथ्वीं) धारयति इति (with शेषतनुः)—*that supports the earth always resting on it*. Compare 'त्रिभुवनभारधारणसमर्थं शेषफणामण्डलोपकरणैरिव कल्पितं' हर्ष० IV. 10 (para); 'किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत्' भर्तृहरि. सदा आसन्नाः वसुधाधराः (पर्वताः) यस्याः (with नगरी) *near which are hills*. Or we may explain सदा सती नवा सुधा तां धारयतीति *that always has fresh and fine white-wash*. महाघोषेण (great uproar) पूरितानि दिगन्तराणि

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यस्यां (with ०वेला). महाघोषैः पूरितानि &c. (with नगरी). घोषः 'habitations of cowherds'. 'घोष आभीरपल्ली स्यात्' अमरः. प्रसु...भूमिरिव like the place where a king's coronation is going on. संनिहितं कनकघटसहस्रं यस्यां (applies to both ०भूमिः and नगरी). Or (with नगरी) we may explain 'that had thousands of goldsmiths' (कनकघट). For a coronation मङ्गलकलशs full of water, flowers and sandal were required. *Vide* रामायण अयोध्याकाण्ड chap. 3 and 14. 'इमे गङ्गोदकघटाः सागरेभ्यश्च काञ्चनाः। औदुम्बरं भद्रपीठमभिषेकार्थमाहृतम्॥' अयोध्या० 14. 34. Compare 'मदनाभिषेकवेदिकामिव कमलावृतचन्दनधवलपयोधरकलशावष्टब्धपार्श्वाम्' काद० p. 218 l. 21 of P. गौरी=पार्वती. महासिंहः एव आसनं तस्य उचिता मूर्तिः यस्याः whose form is accustomed to ride a big lion. A lion is the वाहन of दुर्गा. महासिंहासनस्य उचिता मूर्तिः यस्याः (city) which is accustomed to have a large throne. A 'हैमं सिंहासनं राज्ञां स्मृतं भद्रासनं बुधैः'. अदिति is the mother of the gods. देवकुलसहस्रेण सेव्या (because she was their mother). देवकुलानि (temples) तेषां सहस्राणि सेव्यानि (to be frequented) यस्यां (with नगरी). In this case we expect सेव्यदेवकुलसहस्रा. दर्शितः हिरण्याक्षस्य पातः (नाशः) यया (with ०लीला). For महावराह and हिरण्याक्ष, *vide* pp. 58 and 95. दर्शित...पाता that shows the fall of golden dice (अक्षाः). कद्रू—was the mother of snakes. आनन्दितः भुजङ्गलोकः यया. With नगरी it means 'where the gallants are merry'. हरिवंशकथा—story of the family of कृष्ण. हरिवंश is the name of a work supplementary to the महाभारत dealing with the life of कृष्ण and his race. अनेकाः बालक्रीडाः ताभिः रमणीया charming with the many youthful frolics (of कृष्ण). In the city also children had their pleasant frolics. भानु० explains that बाल was a king. प्रकटः अङ्गनानां उपभोगः यस्यां where dalliance with women went on openly; where court-yards were resorted to openly. अखण्डितं (unimpaired, spotless) चरित्रं यस्याम्. There is विरोध between the first sense of प्रकटांग० and अखण्डित०, which is removed by taking the other sense of प्रकटांग०. रक्तः वर्णः यस्यां in which there is red colour; रक्ताः वर्णाः यस्यां in which the (four) castes were pleased (with each other). अवलम्बिताः मुक्ताकलापाः यस्याम्. विगतं हारभूषणं यस्याः; विहाराः भूषणं यस्याः. There is विरोध in saying that the city was अव० and also विहार० (in the first sense). विहार is a Buddhist monastery. Or विहार may mean 'a pleasure ground'. 'परिक्रमक्रीडनयोर्विहारः सुगतालये' शाश्वतः. विहार० may also mean 'विशिष्टं हारभूषणं यस्याम्'. बहुप्रकृतिः (1) having

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various dispositions; having many citizens. One whose disposition is changing cannot be स्थिर. 'लिङ्गे स्वभावे प्रकृतिः पौरामात्यादियोनिषु'. प्रकृति also means 'the seven constituent parts of a state *viz.* स्वामी, अमात्य, सुहृत्, कोश, राष्ट्र, दुर्ग and बल'. 'स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च। राज्याङ्गानि प्रकृतयः पौराणां श्रेणयोऽपि च॥' अमरः. विजिता अमरलोकद्युतिः यया. अवन्तिषु—Avanti is the name of the country round about modern Ujjain.

Para 45. यस्याम्—refers to नगरी. उत्तुङ्गानां सौधानां उत्सङ्गेषु संगीतं तत्र संगिनीनां (आसक्तानां). आकृष्यमाणाः (अत एव) अधोमुखाः तुरंगाः यस्य. The author says that the horses of the sun are charmed by the songs of women singing on the lofty terraces and bend down their necks (to be able to hear better). पुरःपर्यस्तः रथपताकापटः यस्य. As the horses bend, the front of the chariot of the sun is bent and the banner cloth flutters in front. The author fancies that under the guise of the banner cloth bending low, the sun made obeisance to महाकाल. The next sentence is यस्यां च...विराजन्ते रविगभस्तयः (l. 5). The words in the *nom. plu.* qualify °गभस्तयः. The rays of the sun are represented as presenting various aspects at the same time and at all times when in contact with different objects. सन्ध्या...कुट्टिमेषु when the rays fell on pavements polished with vermilion, they looked rosy as if with the hues of evening. प्रारब्धं कमलिनीपरिमलनं यैः. प्रारब्ध...वेदिकासु—when the rays fell on emerald platforms, they seemed to have as though rolled on (the green) lotus-plants. A and D read °परिमिलनाः with the Calcutta editions and explain परिमिलन as मिश्रण. भानु० reads परिमण्डल and explains as लुठन. The colour of वैदूर्य is like that of गगन. तिमिर...मण्डलेषु when the rays of the sun fall on the circles of smoke of black aloes, they seem as though ready to break up (as though fighting with) the mass of darkness. अभिभूताः तारकापङ्क्तयः यैः. When the rays fell on necklaces (प्रालम्बः) of pearls, they seemed to have overpowered (and so brought down) the rows of stars. Both stars and pearls are bright. विकच...मुखेषु the faces of the ladies there were like expanded lotuses. प्रभात...प्रभासु when the rays fell on crystal walls, they seemed to be in the midst of the moonlight of dawn. भानु० explains why प्रभातचन्द्रिका is taken. 'उदये चन्द्रिकाया रक्तत्वात्, मध्ये च पाण्डु-

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रत्वात्, प्रातस्तु स्फटिकसाम्यात्प्रभातपदम्'. गगन...शुकेषु—the fluttering and white silken cloths of banners resemble the waves of the celestial Ganges (that is also white). पल्लवाः संजाताः अस्य इति पल्लवितः. The सूर्यकान्त stone begins to blaze forth when the sun's rays fall on it. The rays shooting from the सूर्यकान्त look like पल्लवs springing from a tree. Compare 'सूर्यकान्तशैल इवापरतेजः-प्रसरदर्शनप्रज्वलितः' हर्ष० VI. 14; 'यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः।' भर्तृहरि; उत्तरराम० VI. 14. राहु...विवरेषु—when the sun's rays shot through sapphire lattices, they seemed to have entered the cavern of Râhu's mouth. When the sun is eclipsed, its orb looks dark. The next clause is यस्यां च रजन्यः कामिनीनां भूषणप्रभाभिर्यान्ति—in which the nights, on account of the lustre of the ornaments of beauties, pass away in the way described. अनु...मिथुनाः the lustre of the ornaments dispels darkness and so there being apparently no night in उज्जयिनी, the pairs of *chakravâkas* are not separated. It is believed that pairs of चक्रवाकs become separated at the advent of night. Compare 'निनाय सात्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा। परस्पराक्रन्दिनि चक्रवाकयोः पुरोवियुक्ते मिथुने कृपावती॥' कुमार V. 26. अविघटितानि चक्रवाक-मिथुनानि यासु. व्यर्थीकृताः सुरतप्रदीपाः यासु. Lamps were superfluous as there was no darkness owing to the lustre of ornaments. संजातः मदनानलेन दिग्दाहः यासु—the quarters seemed to be on fire on account of the fire of love. In the nights, the fire of love burnt in Ujjayinî and so the world seemed to be on fire. बाला...रजन्यः—there is विरोध here. Nights cannot be tawny with the morning sun. We have to explain 'tawny like the morning sunlight' (with the lustre of ornaments). The next sentence is यां च मुखरीकरोति भवन...कोलाहलः. प्रसर्पन् spreading about. The noise of कलहंसs is an excitant of love. So it is the cause of the दाह (feverishness) due to Cupid (मकरकेतुना दाहः तस्य हेतुभूतः). It is अतिमधुर (very charming). रतिप्रलाप (lament of रति, the wife of मदन) also is मकर...भूत (*i. e.* caused by the burning of Cupid). मकरकेतोः दाहः हेतुभूतः यस्य. Another sense is possible. रतिप्रलाप (prattle at the time of dalliance) is the cause of दाह due to love. संनिहितः विषमलोचनः (that has uneven *i. e.* three eyes, शिव) यस्याः. शिव dwells in उज्जयिनी as महाकाल. शिव burnt Cupid with the fire from his third eye and so रति had to lament near him. यस्यां च लक्ष्यन्ते—

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the idea is :—In उज्जयिनी, the palaces had tall flag-staffs from which flashed fine cloths, being set in motion by the wind. The poet fancies that the high staffs are the hands of palaces which wipe off with the fluttering cloths (that are like पल्लवs) the stain on the moon. The dark spot on the moon is fancied to be due to the shame felt by the moon on seeing the lustre (surpassing his own) of the faces of the beauties of Malva. A man may brush a mud spot with the leaves of a tree. The face of one that feels ashamed becomes dark. दूरं प्रसारिताः ऊर्ध्वाः ध्वजाः एव भुजाः येषाम्. The staffs stand for arms and दुकूलs for पल्लवs. °शायिनीनां qualifies °सुन्दरीणां, which is to be connected with मुखानि, the object of पश्यन्. यस्यां...लाञ्छनः—the idea is :—The moon was reflected on the mosaic pavements of the terraces of palaces. The poet fancies that the moon was enamoured of the faces of the women sleeping on the terraces and being smitten with love fell on the floors in the guise of his images, in order to roll on the cool pavements (for lessening his love fever). Connect शुकसारिकासमूहस्य with प्रभातमङ्गलगीतयः निशा... भाजः that awoke at the end of night, recited very loudly and were caged. अभिभूतं गृहसारसानं रुतं येन (*adj.* of °रवेण). °रवेणा... मानाः—although the birds sang the morning chants very loudly, yet they were not clearly heard on account of the jingling of ornaments. The reading सारसस्वरामृतेन is bad, as the sound of the crane cannot be said to be sweet. यस्यां चा... सीनाम्—here we have several examples of परिसंख्या. अनि...दीपानाम् there was no cessation or extinguishing in the case of jewelled lamps only (but there *was* extinction of evil desires among the people). निवृत्ति is highly praised. 'न मांसभक्षणे दोषो न मद्ये न च मैथुने। प्रवृत्तिरेषा भूतानां निवृत्तिस्तु महाफला॥' मनु० V. 56. A and D read अनिर्वृतिः which means 'not extinguishing; absence of happiness or peace of mind'. अन्त...हाराणाम् only necklaces had तरलता in the middle (there was no fickleness in the hearts of the people). तरल is a central gem in a necklace. 'तरलो हारमध्यगः'. तरलता—fickleness; the state of having तरल. अस्थिति...ध्वनीनाम् there was no स्थिति in the sounds of the drums in music *i. e.* there was variety in the sounds (but among the people there was no अस्थिति *i. e.* transgression of the rules of proper conduct). A 'अस्थितिस्त्वनवस्थानं मर्यादाभङ्ग एव च।'. द्वन्द्व...नाम्नाम् there

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was separation of pairs only among चक्रवाक्स (but there was no separation between man and wife due to quarrel or fighting). 'रहस्ये कलहे द्वन्द्वं द्वन्द्वं मिथुनयुग्मयोः'. वर्ण...कनकानाम् there was testing of वर्ण (colour) in the case of gold (but there was no necessity to test the purity of the castes *i. e.* there was no वर्णसंकर). A notices a reading शुद्धिपरीक्षा, which means (with people) 'testing their innocence by the ordeals of fire &c.'. अस्थि...जानां only banners wavered (and not the hearts of the people). मित्र the sun; friend. कुमुद्स are night lotuses. कोश... सीनाम् only swords were covered in scabbards (but there was no concealment of treasure for fear of thieves). 'पेट्यां दिव्ये धने कोशः कुड्मलासिपिधानयोः' शाश्वतः. यस्यां—goes with निवसति. °मरीचिभिः चुम्बिताः चरणनखमयूखाः यस्य—this and the following adjectives qualify अन्धकारातिः (l. 23). All the gods and demons bent their heads in homage to शिव. निशितेन (sharp) शूलेन दारितः अन्धकमहासुरः येन. The demon अन्धक was slain by शिव when the former made an attempt to carry off पारिजात from heaven. See रामायण III. 30. 27 'रुद्रेणेव विनिर्दग्धः श्वेतारण्ये यथान्धकः'. गौर्याः नूपुरस्य कोट्या घृष्टं शेखरचन्द्रशकलं यस्य—When शिव fell at the feet of पार्वती to propitiate her when she became angry and jealous, the moon, the head ornament of S'iva, was rubbed again her anklet. त्रिपुरभस्मरजसा कृतः अङ्गरागः यस्य. शिव burnt down the three cities of gold, silver and iron built by मय for demons in the sky, air and earth. 'असुराणां पुराण्यासंस्त्रीणि वीर्यवतां दिवि। आयसं राजतं चैव सौवर्णं परमं महत्॥' द्रोणपर्व chap. 202. 64. S'iva applies ashes to his body. मकरध्वजस्य ध्वंसेन विधुरया (helpless, distressed). For मदनदाह, see pp. 14, 31, 35. प्रसादयन्त्या that wanted to propitiate (शिव). प्रसारितं करयुगलं तस्मात् विगलितः वलयनिकरः तेन अर्चितौ चरणौ यस्य—the idea is:—रति, the wife of मदन, when propitiating शिव to induce him to bring back to life her husband, bowed to him with folded hands. She grew emaciated through grief and her bracelets slipped off from her hands and fell on the feet of S'iva. प्रलयानलस्य शिखाः (flames) तासां कलापवत् कपिलः जटाभारः तस्मिन् भ्रान्ता सुरसिन्धुः (गङ्गा) यस्य. When the Ganges fell from heaven on the head of शिव, it was conceited enough to think that by the force of the fall S'iva would be crushed. S'iva wanted to humble her pride and so the Ganges had to wander in his matted hair long before an outlet was given.

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'विशाम्यहं हि पातालं स्रोतसा गृह्य शङ्करम् । तस्यावलेपनं ज्ञात्वा क्रुद्धस्तु भगवान्हरः ॥ तिरोभावयितुं बुद्धिं चक्रे त्रिनयनस्तदा ।' रामायण बालकाण्ड 43. 6–7. अन्धकस्य अरातिः शत्रुः. उत्सृष्टा कैलासवासे प्रीतिः येन. महाकालः अभिधानं यस्य.

Para 46. The sentence is तस्यां...नगर्यां...राजा तारापीडो नामाभूत् (p. 36 l. 7). The story of नल, king of निषध, is well-known. For नहुष see above p. 63. ययाति was the second son of नहुष. He married देवयानी and शर्मिष्ठा. He exchanged his old age with पूरु. See for the story महाभारत आदिपर्व chap. 78–83. 'लोकस्वभाव एवैष ययातिर्नहुषात्मजः । गतः शक्रस्य सालोक्यमनयस्तं समस्पृशत् ॥' रामायण III. 66. 7. Compare for a similar list 'अन्य एवायं न्यक्कृतनृगनलनिषधनहुषाम्बरीषदशरथदिलीपनाभागभरतभगीरथययातिरभूतमयः स्वामी' हर्ष० II. 7 (para). धुन्धुमार—This was another name of कुवलयाश्व descended from ककुत्स्थ. He with his 21000 sons killed the demon धुन्धु who molested the sage उत्तंक. *Vide* विष्णुपु० IV. 2; also वनपर्व chap. 201–204. By भरत is meant the son of दुष्यन्त and शकुन्तला. भगीरथ and दशरथ are well-known. भुजबलेन उपार्जितं भूमण्डलं येन. फलितं शक्तित्रयं यस्य. The three शक्तिs in the case of a king are प्रभुशक्ति, उत्साहशक्ति and मन्त्रशक्ति. नीतिशास्त्रे (in politics) अखिन्ना (unimpeded) बुद्धिः यस्य. अधीतं धर्मशास्त्रं येन. धर्मशास्त्र refers to works like the धर्मसूत्रs of बौधायन, गौतम, वसिष्ठ and स्मृतिs of मनु &c. तेजसा कान्त्या च by his lustre (like the sun's) and by his beauty (like the moon's). अनेकैः सप्ततन्तुभिः (यज्ञैः) पूता मूर्तिः यस्य. सप्तभिः छन्दोभिः (गायत्र्यादिभिः) तन्यते इति सप्ततन्तुः. उपशमिताः सकलजगतः उपप्लवाः (उपद्रवाः misfortunes) येन. अविगणय्य not caring for. अवगणय्य gives the same sense. ०मुखं is the object of अविगणय्य. उत्फुल्लं अरविन्दं हस्ते यस्याः. लक्ष्मी is described as dwelling in lotus-beds and as reclining on the chest of विष्णु. The poet fancies that लक्ष्मी left off her favourite haunts and embraced the king, because the king was a brave man and लक्ष्मी is too much fond of the company of brave men. Mark the name पद्मालया given to लक्ष्मी. Compare 'अधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मीलाभोत्तानितमुखानि पंकजवनानि विनयम्' हर्ष० IV. For नारायण० compare 'नारायणोरःस्थलीलीलाविहारिणीम्' हर्ष० III. 34 (para) and p. 35 above. For the lotus in her hand, see p. 38. निर्व्याजम् *adv.* without any sham *i. e.* sincerely. ०सेवितस्य—applies both to ०वाहस्य and सत्यस्य. Great sages resort to the Ganges (सुरसरित्) and pursue the path of truth and righteousness. The king also was the source

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of truth and righteousness in that he protected the good and punished the sinful. The celestial Ganges is said to have sprung from the toe of Vishṇu. 'वामपादाम्बुजाङ्गुष्ठे नखस्रोतोविनिर्गता। विष्णोर्बिभर्ति यां भक्त्या शिरसाहर्निशं ध्रुवः॥' विष्णुपु० II. 8. 110; see also मार्कण्डेयपु० 56. 1; 'तस्मात्प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिनिर्गतप्रघोषः... भागीरथीप्रवाह इव पावनः' हर्ष० I. 24 (para); 'श्वेतगङ्गावर्तपाण्डुरं पदमिव त्रिभुवनवन्दनीयं त्रिविक्रमस्य' हर्ष० VII. 12 (para). From शिशिरस्यापि to ०कारिणः we have four विरोधाभासs (apparent contradictions). One that is शिशिर (cool, mild or pleasing) cannot cause सन्ताप (heat). But his fame caused सन्ताप to his enemies. विरोध is removed by taking सन्ताप in the sense of 'pain, affliction'. It is to be noted that all the adjectives from शिशिरस्य to ०रागकारिणः are to be construed with यशसः and also with सुधासूतेः. स्थिर fixed (in one place); eternal. अन...मतः always moving; ceaselessly pervading (the world). मलिनीकृता अरातिवनितामुखकमलद्युतिः येन. निर्मल free from dirt; pure. मलिनीकृत rendered dirty; made dark (with anxiety). The faces of the wives of his enemies become dark with anxiety for what would happen to their husbands when they met him in battle. अतिधवल very white; very fair or pure. रागः redness; affection. सर्वजनेषु रागं करोतीति तस्य. सुधायाः सूतिः यस्मात् सः ०सूतिः चन्द्रः. For the moon being full of सुधा see pp. 46, 136. As the moon sprang from the ocean, so यशस् (which is poetically represented as fair as the moon) sprang from him. The moon also is शिशिर, निर्मल (bright), अतिधवल &c. It also causes सन्ताप to thieves (whose enemy he is by exposing them), it also wanders in the sky and makes people love it, it darkens the lustre of कमलs (day lotuses). पाताल...त्कुलैः who, like पाताल, was resorted to by groups of kings (क्षितिभृत्) that were afraid of the destruction of their side. If the kings did not come to him, they were afraid of the utter annihilation of themselves. Groups of mountains (क्षितिभृत्) also resorted to पाताल (*i. e.* the bottom of the sea) being afraid of the loss (क्षतिः) of their wings. See p. 28 above. ग्रहगणः like the galaxy of planets (like Mars, Jupiter, Saturn, Venus &c.). बुधेन (Mercury) अनुगतः, बुधैः (by wise men) अनुगतः. उत्सन्नः (destroyed) विग्रहः (body) यस्य (with मकर०); उत्सन्नः विग्रहः (fighting) येन (with तारापीड). सुमित्रया उपेतः; सुमित्रैः उपेतः. सुमित्रा was one of the wives of दशरथ, the mother of लक्ष्मण. महा-

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सेनेन (कार्तिकेयेन) अनुगतः, महासेनया (by a large army) अनुगतः. 'कार्तिकेयो महासेनः शरजन्मा षडाननः' अमरः. मुजगानां राजा °राजः (शेषः). क्षमा (पृथ्वी) तस्याः भरेण गुरुः (weighed down); क्षमा (forgiveness, patience) तस्याः भरेण गुरुः (serene). Compare 'अत्र प्रजापतिना शेषभोगिमण्डलस्योपरि क्षमा कृता' हर्ष० III. 6 (para). See also p. 145 above. महा...भवः who sprang from a noble family (with तारापीड). वंश also means 'bamboo'. The नर्मदा is said to rise from a bunch of bamboos. A 'उत्पत्तिभूर्नर्मदाया महावेणुरिति श्रुतिः'. भानु० 'वंशमूलान्नर्मदाप्रवाहः प्रादुर्भूत इति लोकोक्तिः'. प्रतिनिधिः representative. पुरुषोत्तमस्य=विष्णोः. A प्रतिनिधि is very similar to and has the same powers as the one for whom he acts. A 'यद्यादृशं यदर्थं तस्य पुनस्तादृशं तदर्थं च। वस्त्वन्तरं प्रतिनिधिः'. परिहृता (removed) प्रजानां पीडा येन.

Para 47. It will be noticed that in this paragraph the author emplcys all the seven cases of the relative pronoun यद् one after another. The first sentence is यः...कलिकालेन चालितं...धर्मं पुनरपि स्थिरीचकार. तमः (पापं) तस्य प्रसरेण मलिनं वपुः यस्य (with °कालेन and दशाननेन). तमः also means तमोगुण, which is the source of delusion and sin. पापबहुलेन full of sins (with °कालेन and दशाननेन). The idea is :—The कलि age shook to its foundations (आमूलतः) धर्म, as रावण shook कैलास to its foundations; but the king supported and steadied धर्म as शिव did कैलास. For धर्म being on the wane in कलियुग, *vide* p. 21 above. On one occasion रावण, when travelling in the पुष्पकविमान near कैलास was stopped by नन्दी saying that शिव wanted to be in privacy there. Thereupon रावण in arrogance caught hold of कैलास and shook it. When पार्वती became afraid by the motion of the mountain, शिव in anger pressed the mountain with his toe in order to steady it, when रावण's arms were crushed underneath and he began to scream. See रामायण VII. 16 for the story. 'पुष्पकस्य गतिश्छिन्ना यत्कृते मम गच्छतः। तमिमं शैलमुन्मूलं करोमि तव गोपते॥ 23...एवमुक्त्वा ततो रामः भुजान्निक्षिप्य पर्वते। तोलयामास तं शीघ्रं स शैलः ससकम्पत॥' 25. Compare 'कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्' का० p. 129 of P; 'कालेन कैलासमिव दशाननेनोद्धियमाणम्' हर्ष० V. 11 (para). रतिप्रलापैः जनिता दया तया आर्द्रं हृदयं यस्य सः °हृदयः हरः तेन निर्मितम्. The sentence is यं लोकः अपरं मकरकेतुं (मदनं) अमंस्त. He was as handsome as मदन. यं—is the object of प्रणेमुः (l. 23), the sentence being यं च...आ शैलात् उदयनाम्नः (l. 13)...आ सेतुबन्धात् (l. 16)...आ मन्दराचलात् (l. 18)...आ गन्धमादनात् (l. 21)...प्रणेमुः

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अवनिपाः. The idea is that kings in the east (up to the rising mountain), in the south up to सेतुबन्ध (रामेश्वर), in the west up to मन्दर and in the north up to गन्धमादन paid him homage. The passage shows in a hyberbolical way the vast extent and boundaries of the territory conquered by तारापीड. Compare हर्ष० VI. 16 for similar boundaries. जलनिधितरंगैः धौता मेखला (slope) यस्य. This and the following words up to °दलात् qualify शैलात् (l. 13). पत्राणां अन्तः विचारी तारागणः तेन द्विगुणितः तटतरुकुसुमप्रकरः यस्य—Flowers and stars are both bright. The fancy is that on the उदयगिरि (whence the sun and stars rise) grew trees full of flowers. As the mountain was very high, over the leaves of the trees the stars passed, looking like so many flowers. Hence it seemed as though the flowers were doubled by the presence of the stars in the leaves of the trees. उद्यत् (rising) इन्दुबिम्बं तस्मात् विगलन्तः अमृतबिन्दवः तैः दुर्दिनं (storm, shower) तेन आर्द्राः चन्दनाः (sandal trees) यस्मिन्. For अमृत in the moon, see above pp. 46, 136. अशिशिरकरः (सूर्यः) तस्य रथस्य तुरगाः तेषां खुरशिखरैः उल्लेखः तेन खण्डिताः उल्लसन्तः लवङ्गपल्लवाः यस्मिन् the flashing clove foliage on which is cut to pieces being rubbed against the ends of the hoofs of the horses of the sun's chariot. ऐरावतस्य करेण (trunk) लूनानि सल्लकीकिसलयदलानि यस्मिन्. Elephants are said to be very fond of सल्लकी plants. ऐरावत, the elephant of इन्द्र, is the guardian of the east and so he naturally cuts off the सल्लकी leaves on उदयगिरि. For guardian elephants of the eight quarters, see p. 15. आ...नाम्नः up to the mountain called उदय. आ (meaning 'up to') governs a noun in the ablative. 'आङ्मर्यादाभिविध्योः' पा. II. 1. 13. 'Up to' means either 'including or excluding the object' with which the word आ is used. कपिबलेन विलुप्तानि (devoured) विरलानि लवलीलताफलानि यस्मिन्. This and the following words qualify सेतुबन्धात्. The monkey army referred to here is that, which under the command of Râma, fought against Râvaṇa. उदधेः निर्गता जलदेवता तया वन्द्यमानौ राघवपादौ यस्मिन्. The reference seems to be to the legend that when राम, being angry with the sea, was about to discharge the ब्रह्मास्त्र against it, the sea came out and paid homage to Râma. *Vide* युद्धकाण्ड chap. 22. 'ततो मध्यात्समुद्रस्य सागरः स्वयमुत्थितः ॥ 17...सागरः समुपक्रम्य पूर्वमामन्त्र्य वीर्यवान् । अब्रवीत्प्राञ्जलिर्वाक्यं राघवं शरपाणिनम् ॥' 22. अचलानां पातेन दलितानि (shattered) शंकुकुलकलानि तैः तारकितानि (variegated) शिला-

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तलानि यस्य. The stones near सेतुबन्ध were marked with pieces of conches that were shattered when hills were hurled into the sea to construct the bridge connecting लंका with the main-land under the supervision of नल. तारकाः संजाताः अस्य इति तारकितं, according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा. 5. 2. 36. The bright pieces of conch-shells look like stars. नलस्य करतलेन कलितं (held) शैलसहस्रं तेन संभूतात्. नल, son of विश्वकर्मा, a monkey chief, was the architect under whose supervision the bridge was built. *Vide* रामायण युद्ध० chap. 22. 'महाकायाः पाषाणांश्च महाबलाः। पर्वतांश्च समुत्पाट्य यन्त्रैः परिवहन्ति च॥ 56...नलश्चक्रे महासेतुं मध्ये नदनदीपतेः।' 59. सेतुबन्धः the ridge of rocks extending from the southern extremity of India to Ceylon (said to have been built for the passage of Râma's army). अच्छं (clear) निर्झरजलं तेन धौतः तारकासार्थः येन—this and the following qualify मन्दराचलात्. When the mountain मन्दर was used as churning handle, the waters of the sea were forcibly driven up into the sky in streams, which are thus said to have washed the stars. अमृतमथने उद्यतः वैकुण्ठः (विष्णुः) तस्य केयूरं तत्र यः पत्रमकरः तस्य कोट्या कर्षणं तेन मसृणिताः (rendered smooth) ग्रावाणः (stones) यस्य. For पत्रमकरकोटि, see 'अन्योन्यमतिरभससंचलनचालितांगदपत्रभङ्गमकरकोटि' &c. (para 12) and notes thereon. Vishṇu supported the mountain मन्दर at the time of churning. Hence the ends of the figures of मकर on the armlets of Vishṇu rubbed the stones on मन्दर and made them smooth. *Vide* रामायण बाल० 45 'ततो देवासुराः सर्वे ममन्थू रघुनन्दन। प्रविवेशाथ पातालं मन्थानः पर्वतोत्तमः॥ 27...इति श्रुत्वा हृषीकेशः कामठं रूपमास्थितः॥ 29 पर्वतं पृष्ठतः कृत्वा शिश्ये तत्रोदधौ हरिः। पर्वताग्रं तु लोकात्मा हस्तेनाक्रम्य केशवः॥' 30. विष्णुपु० I. 9. 86. सुरासुरैः हेलया (लीलया) वलयितः (coiled) वासुकिः तस्य समाकर्षणं तस्य आरम्भे चलिताः चरणाः तेषां भरेण दलितः नितम्बः (slope) यस्य. The serpent वासुकि was the rope at the time of churning. The gods held its tail and the demons its mouth. वासुकि was coiled round मन्दर like a rope. When the rope was drawn, वासुकि's body (and so feet also) must have pressed heavily against the sides of the mountain मन्दर. 'विबुधाः सहिताः सर्वे यतः पुच्छं ततः कृताः। कृष्णेन वासुकेर्दैत्याः पूर्वकायनिवेशिताः॥' विष्णुपु० I. 9. 83. Compare 'उल्लिखितपार्श्वप्रकाशितकशिम्ना मन्दरमिव सुरासुररभसभ्रमितवासुकिकर्षणक्षीणेन मध्येन' हर्ष० IV. 27 (para). अमृतसीकरेण सिक्ताः सानवः (peaks) यस्य. नरनारायणयोः चरणमुद्रया अङ्कितः बदरिकाश्रमः तेन रमणीयात्—this and the following few words qualify गन्धमाद-

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नात्. नर and नारायण are often spoken of as ऋषी. अर्जुन and कृष्ण are respectively identified with them. 'कृते युगे महाराज पुरा स्वायंभुवोन्तरे। नरो नारायणश्चैव हरिः कृष्णः स्वयंभुवः॥ तेषां नारायणनरौ तपस्तेपतुरव्ययौ। वदर्याश्रममासाद्य शकटे कनकामये॥' शान्तिपर्व chap. 334. 9–10. कुवेरपुरे (अलकायां) सुन्दर्यः तासां भूषणरवेण मुखराणि शिखराणि यस्य. कुवेर is the lord of the north. सप्तर्षीणां सन्ध्योपासना तया पूतं प्रस्रवणानां (fountains) अम्भः यस्मिन्. The सप्तर्षिs (constellation in the north) came for their सन्ध्योपासन to the springs on the गन्धमादन. In सन्ध्योपासन water is to be taken in the अञ्जलि and then to be cast down again. By the fact of the water being again thrown near the springs by the holy sages, the springs were themselves made holy. वृकोदरः भीमसेनः तेन उद्दलितं (devastated) सौगन्धिकखण्डं तेन सुगन्धि मण्डलं यस्य. सौगन्धिकं is a kind of fragrant water lily. गन्धमादन—is a mountain to the east of मेरु famous for its fragrant forests. Once द्रौपदी while in वनवास found a fragrant lotus carried by the wind and asked भीमसेन to bring many of that kind to her. 'सहस्रपत्रमर्काभं दिव्यपद्ममुपाहरत्॥ तदवैक्षत पांचाली दिव्यगन्धं मनोरमम्। अनिलेनाहृतं भूमौ पतितं जलजं शुचि॥' वनपर्व chap. 146. 2.–3. भीमसेन went to सौगन्धिकवन on गन्धमादन, fought with the guardians and brought the flowers. सेवार्थं अञ्जलिः एव कमलमुकुलः तेन दन्तुरैः शिरोभिः (to be connected with प्रणेमुः) with their heads that looked uneven (दन्तुर) with their hands folded in homage resembling lotus buds. They placed their folded hands on their heads and bowed their heads at his feet. चरणनखमयूखैः ग्रथिताः मुकुटपत्रलताग्रन्थयः येषां—when they lowered their heads at his feet, the rays of the nails shot over their crowns and presented the appearance of ornamental lines on the crowns formed into knots. भयचकिताः तरलताराः (तरलाः ताराः यासां ताः °ताराः) दृशः येषाम्. येन—to be connected with आक्रान्ते. येन... सिंहासने when he occupied the throne like कल्पतरु, trodden by a दिग्गज, throne from which the rays of many jewels shot up and from which hung down a network of pearls. A कल्पतरु also has पल्लवs resembling in their hues the rays of jewels and fruits hanging down from it like pearls. आक्रान्ते—आस्थिते अभिभूते वा. भरेण by the weight; on account of his support. One carrying a weight bends down. The सिंहासन was occupied by him and became heavy and so the quarters (in which सिंहासन is placed) bent down. The idea suggested is that because he undertook

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the responsibility of the world, the quarters bowed to him. शिलीमुखाः bees; arrows. व्यतिकरः contact; incident or misfortune. Creepers shake through contact with bees. The quarters (*i. e.* kings in them) trembled through fear of contact with his arrows. 'आयामिन्यः long; extensive (applies to both लताः and दिशः). यस्मै...चकार I think even Indra was jealous of him. स्पृह् governs the dative of the object of wish 'स्पृहेरीप्सितः' पा. I. 4. 36. धवलीकृतं भुवनतलं येन (*adj.* of हंस० and गुणगणः). परशुराम, while learning धनुर्विद्या from शिव, being jealous of the prowess of स्कन्द who had once by his missile called शक्ति pierced the mountain क्रौञ्च, shot an arrow through that mountain and made a passage through which it was believed that the हंसs passed from the plains to the मानस lake and back. According to वनपर्व (chap. 225. 33) it is स्कन्द who made the hole for the हंसs 'विभेद स शरैः शैलं क्रौञ्चं हिमवतः सुतम्। तेन हंसाश्च गृध्राश्च मेरुं गच्छन्ति पर्वतम्॥'. बाण has probably the मेघदूत verse (प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान् विशेषान् हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम्।) in mind. Compare 'केषां मनःसु सरःसु राजहंसा इव परशुरामपराक्रमस्मृतिकृतो न कुर्युरार्यशौर्यगुणाः पक्षपातम्' हर्ष० VI. 15 (para). His virtues also are fair like हंसs. The next sentence is यस्य चं कीर्त्या दशसु दिक्षु अभ्रम्यत. अमृतस्य आमोदेन or आमोदवत् सुरभिः परिमलः यस्याः (with ०लेखया and कीर्त्या). His कीर्ति is pleasing like the fragrance of अमृत, while the streak of foam was sweet with the fragrance &c. मन्दरेण बहुलः दुग्धसिन्धुफेनः तस्य लेखया. धवलीकृताः सुरासुरलोकाः यया (*adj.* of ०लेखया and कीर्त्या). मुखरितानि भुवनानि यथा स्युः तथा ०भुवनं (अव्ययीभाव). यस्य...लक्ष्मीः—An umbrella is a symbol of sovereignty. लक्ष्मी never left the shade of his umbrella *i. e.* लक्ष्मी was steadily with him; or लक्ष्मी never left the beauty of his umbrella. One that is oppressed by heat (सन्ताप) seeks the shade of an umbrella. The poet therefore fancies that लक्ष्मी being oppressed by the heat of his valour did not leave &c. The next sentence is यस्य चरितं जनः दिष्टिवृद्धिमिव शुश्राव &c. People listened to his achievements (as intently) as to (the news of) good fortune. दिष्टि means 'fortune'. वृद्धि increase; congratulation. Compare 'दिष्टवृद्धिरिव रतेः' हर्ष० IV. 3 (para). Another reading is दिष्टवृद्धः, which means the same thing. उप...जग्राह—people took his career by way of advice (*i. e.* as a source of inspiration to them to do the right thing). मन्त्रमिव—As one repeats a charm, so people recited his achievements often.

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आगमः=वेदः. यस्मिंश्च राजनि while the king (was ruling). Here we have again a series of परिसंख्या. विपक्षता (absence of wings) existed only among mountains, but there was no विपक्षता (enmity) anywhere else. परत्वं (coming after the base) was to be seen only among affixes; but there was no परत्व (enmity) anywhere else. अभि...स्थानं (1) being placed in front; (2) standing in front of another (for competition or for begging). शूलपाणिः शिवः तस्य प्रतिमानां (images). दुर्गायाः आश्लेषः embracing. Images of शिव were cast as embracing पार्वती. दुर्गाणां आश्लेष resorting to forts (for fear of enemies). जल...धारणम् only clouds had bow (*i. e.* rainbow). There was no necessity to wield the bow (as there were no enemies or dangers). A and D seem to have read with the Calcutta editions after धारणम् 'पद्मानां जलदिव्यं प्रतीहाराणामसिधारणं, तैक्ष्ण्यमसिधाराणाम्'. The last two words occur a little later in the text. Only lotuses had to undergo the ordeal of water (*i. e.* they were in water). As people had no disputes, there was no trial by ordeal. उन्नतिः holding aloft or raising high; proud and conceited manner. अवनतिः bending (only the bows were bent when strung); degradation (there was no अवनति among the people or people had not to bend their heads before enemies). शिलीमुखाः भ्रमराः (पक्षे बाणाः) तैः क्षतिः (piercing). It is well-known that bees bore holes in bamboos. देव...यात्रा There were fairs held in honour of deities (but there was no invasion of the people or people had not to abandon their homes through fear of invasion). बन्धनस्थितिः remaining (attached) to the stem; remaining in imprisonment. 'बन्धनं वृन्तबन्धयोः' शाश्वतः. निग्रहः restraint; punishment. वन...वेशः—wild elephants only entered water. There was no entering into water as an ordeal. Or वारि *(f.)*—a place for fastening elephants. 'करिणां बन्धनी वारिः' शाश्वतः. When a matter in dispute could not be decided by documentary or oral evidence or evidence of possession and enjoyment, ordeals were resorted to, of which the principal ones were five *viz.* तुला (balance), fire, water, poison and कोश. 'तुलाग्न्यापो विषं कोशो दिव्यानीह विशुद्धये।' याज्ञवल्क्य० II. 95. All these are described in detail in the व्यवहारमयूख. तैक्ष्ण्यं sharpness; severity or hard-hearted nature. अग्निधारणम् keeping the sacred fires (अग्निहोत्र); holding fire (*i. e.* red-hot iron) on the hands (by

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way of ordeal). तुला०—going into the sign of the zodiac called तुलाराशि (Libra); ascending the scale of a balance (as an ordeal). अग...शुद्धिः there was purity (clearness) of water (विषं) when the star अगस्त्य rose. It was believed that waters became clear when अगस्त्य, a very bright star in the southern celestial hemisphere, began to rise. In the days of the बृहत्संहिता अगस्त्य rose when the sun was in the हस्तनक्षत्र 'दृश्यते स किल हस्तगतेऽर्के रोहिणीमुपगतेऽस्तमुपैति ॥' बृहत्संहिता 12. 21. Compare 'प्रससादोदयादम्भः कुम्भयोनेर्महौजसः' रघु. IV. 21. 'विषं श्वेडो विषं जलम्' शाश्वतः. विषस्य जलस्य शुद्धिः; विषेण शुद्धिः—There was an ordeal of poison also. आयतिभङ्गः cutting of the length (*i. e.* of growth); destruction of future (*i. e.* non-fulfilment of bright hopes). 'उत्तरः काल आयतिः' अमरः. आयति also means 'प्रभाव'. मलिनं अम्बरं (आकाशं वस्त्रं वा) यस्मिन् or यस्य स ०म्बरः तस्य भावः ०म्बरत्वम्. The sky was dark in the rains but people did not wear dirty clothes. रत्नो...भेदः valuable stones were pierced (but there were no intrigues or internal dissensions). योगसाधनम्—Perfection or accomplishment of योग; accomplishment (of one's objects) by tricks or by employing treacherous persons. 'योगो विश्रम्भघातिनि' शाश्वतः. For योग see above p. 116. Compare 'योगं स्वप्नेऽपि नेच्छन्ति' हर्ष० IV. 1st verse (for योग meaning tricks). कुमारः=स्कन्दः. तारकोद्धरणम्—the uprooting of the demon तारक; the putting out of one's eyes (as a punishment). स्कन्द was the commander of the gods against the demon तारक whom he slew. *Vide* रामायण बालकाण्ड chap. 36–37; कथासरित्सागर III. 6; बृहत्कथामञ्जरी III. 1. 142 ff. उष्णरश्मेः=सूर्यस्य. ग्रहणशङ्का fear of eclipse; fear of being imprisoned. ज्येष्ठातिक्रमः passing beyond the lunar mansion (नक्षत्र) ज्येष्ठा; disobeying the eldest brother (or elderly persons). The eldest brother was to be honoured like one's father. 'पिता हि भवति ज्येष्ठो धर्ममार्यस्य जानतः।' अयोध्याकाण्ड 72. 33; 'एष धर्मः सतां लोके यज्ज्येष्ठवशगो भवेत्' अयोध्याकाण्ड 40. 6. दुःशा...कर्णनम् listening to the offence of दुःशासन (who dragged द्रौपदी by the hair into the assembly); listening to the crimes of those who merit severe punishment. दुष्टं शासनं येषां ते दुःशासनाः तेषां अपराधाः &c. दण्डग्रहणम् taking a staff (by way of support); levying fines. असि...योगः only in the coverings (*i. e.* scabbards) of swords was there union with अकुशल (sword); but in the परिवार (servants) of the people there was no misfortune. न विद्यते कुशलं यस्मात् स अकुशलः

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खङ्गः. 'कुशलं सुकृते क्षेमे' शाश्वतः. A gives another explanation of अकुशल 'अकुर्दारुमयः कोशः शलश्चर्ममयः स्मृतः।'; D 'अकुशलो नाम द्रव्यविशेषः'. भानु० notices a reading 'कलङ्कयोगः' for अकुशल०, where कलङ्क means 'rusty spot; stain on character'. वक्रता curves; crookedness of nature. कुचभङ्गेषु—lines drawn on the bosom with fragrant substances like saffron, sandal paste &c. *Vide* notes on पत्रभङ्ग p. 43. This clause breaks the order followed in almost all the preceding clauses (*viz.* the word in the nominative was to follow the word in the genitive. or locative). दानविच्छित्तिः the beauty due to the flow of ichor; stopping of gifts. विच्छित्तिः painting the body with unguents; charm. अक्षाः dice. शून्यगृहम् empty squares (in the game of dice); empty houses (*i. e.* houses without people or houses without provisions of food &c.).

Para 48. The sentence is तस्य च राज्ञः...अमात्यः ब्राह्मणः शुकनासो नाम आसीत्. निखिलानि शास्त्राणि कलाश्च तासु अवगाहः (profound study) तेन गम्भीरा बुद्धिः यस्य (*adj.* of अमात्यः). उपारूढः निर्भरः प्रेमरसः यस्मिन्. आ...रसः whose deep affection (for the king) had grown from boyhood. The words also suggest 'for whom the king had great affection from his boyhood'. नीति...शलः proficient in the application (*i. e.* practice as opposed to theory) of the science of politics. भुवन...धारः who steered the ship of the government of the world. भुवनराज्यस्य भारः (responsibility) एव नौः तस्याः कर्णधारः (helmsman). महत्त्व...धीः whose intellect never drooped (he was a match for all difficulties) even in the greatest difficulties in matters (undertaken). अविषण्णा धीः यस्य. धाम...स्थितेः he was the home of courage, the abode of steadfastness (or of proper conduct). सेतुः सत्यस्य the bridge or dam of truth (*i. e.* he established and supported truth in the kingdom). Or the meaning is 'He was the bridge that led the people towards the path of truth'. गुरु...राणाम्—the idea is:—he possessed so many virtues in a pre-eminent degree and he so well observed all the rules of proper conduct that he might be said to be the instructor of the गुणs themselves, to be the teacher of आचार. आचार्य is derived by यास्क as 'आचारं ग्राहयति, आचिनोति अर्थान्, आचिनोति बुद्धिमिति वा'. धाता धर्मस्य he established or supported धर्म. मही...क्षमः capable of bearing the weight (responsibility) of the earth. For शेष supporting the earth, *vide* p. 145 above. महान्ति सत्त्वानि यस्मिन् that contains huge ani-

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mals; महत् सत्त्वं यस्य possessed of a great soul or spirit. घटितः संधिः (सन्धानं) यस्य सः °सन्धिः, घटितसन्धिः विग्रहः (शरीरं) यस्य the combination of whose body was brought about (by the पिशाची जरा). घटितौ सन्धिविग्रहौ येन who effected peace and war (with अमात्यः). जरासन्धः—बृहद्रथ king of मगध, being desirous of a son, propitiated the sage चण्डकौशिक who gave a mango to him. The king divided it into two and gave the two halves to his two queens. They brought forth two halves of a boy, which were thrown away in horror. A पिशाची named जरा joined the two halves together. Hence the boy was called जरासंध. 'बृहद्रथाच्चान्यः शकलद्वयजन्मा जरया सन्धितो जरासन्धनामा' विष्णुपु० IV. 19; *vide* सभापर्व chap. 17. *Vide* para 55. प्रसाधिता (reconciled or decorated) दुर्गा (पार्वती) येन; प्रसाधितानि (conquered) दुर्गाणि (forts) येन. धर्मप्रभवः he was the source (*i. e.* the support) of धर्म; born of धर्म (*i. e.* यम). धर्मस्य प्रभवः यस्मात्; धर्मात् प्रभवः यस्य. The mysterious birth of the five पाण्डवs is well-known. युधिष्ठिर's birth was due to the *mantra* of यमधर्म given to कुन्ती by दुर्वासस्. *Vide* आदिपर्व chap 122 where कुन्ती says 'यं यं देवं त्वमेतेन मन्त्रेणावाहयिष्यसि। अकामो वा सकामो वा वशं ते समुपैष्यति॥ तस्य तस्य प्रभावात्ते राज्ञि पुत्रो भविष्यति। इत्युक्ताहं तदा तेन पितृवेश्मनि भारत॥' 136-137. The आदिपर्व chap 63 says 'धर्मात्तुधिष्ठिरो जज्ञे' 16. The वेदs are four, ऋग्वेद, यजुर्वेद, सामवेद, अथर्ववेद. The वेदाङ्गs are six, शिक्षा (phonetics), कल्प (sacrificial ritual), व्याकरण (grammar), निरुक्त (etymology and exegesis), छन्दः (metrics) and ज्योतिष (astronomy). *Vide* मुण्डकोपनिषत् I. 1. 5. अखिल...सारः the sole essence of everything that was auspicious in the kingdom. बृहस्पतिः was the teacher of the gods and the counsellor of Indra. सुनासीरः=इन्द्रः. 'सुष्ठु नासीरं सेनामुखं यस्य, शोभनाः नासीराः अग्रेसराः वा यस्य इति सुनासीरः, शु इति अव्ययस्य पूजार्थकत्वात् तालव्यादिरपि' व्याख्यासुधा. The word is also शुनासीर. कविः=शुक्रः. वृषपर्वन् was the king of the दैत्यs and father of शर्मिष्ठा. अजातशत्रोः=धर्मराजस्य. 'न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः' वेणीसंहार 3. 13. दमन was the sage through whose favour भीम had a daughter दमयन्ती and three sons दम, दान्त and दमन. *Vide* वनपर्व chap. 53.7. माधव in his जैमिनीयन्यायमालाविस्तर says that सुमति was the मन्त्री of नल. 'इन्द्रस्याङ्गिरसो नलस्य सुमतिः शैब्यस्य मेधातिथिर्धौम्यो धर्मसुतस्य वैन्यनृपतेस्त्वौजा निमेर्गौतमिः। प्रत्यन्दृष्टिररुन्धतीसहचरो रामस्य पुण्यात्मनो यद्वत्तस्य विभोरभूत्कुलगुरुर्मन्त्री तथा माधवः॥'. So the reading दमनक इव भीमस्य

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सुमतिरिव नलस्य is better than that of the text. सर्वं...मतिः who put his intellect in all matters *i. e.* whose intellect grasped and controlled all matters.

Para 49. The first sentence is यः प्रज्ञाबलेन लक्ष्मीं अदुष्करलाभां अमन्यत by the force of his genius he thought that लक्ष्मी was not hard to win. अदुष्करः लाभः यस्याः. ०भीषणे and ०पीठे are adjectives of ०स्थले. By the contact of the earth with the महावराह at the time of raising it up out of the ocean, a demon was born named Naraka. He was very powerful, deprived वरुण of his umbrella, and took away the ear-rings of अदिति. At the request of Indra, कृष्ण killed him. *Vide* विष्णुपुराण 5. 29. भ्रमन् मन्दरः तस्य निर्दयः (hard) निष्पेषः (rubbing) तेन कठिनं अंसपीठं (broad shoulders) यस्य. The suggestion is that though लक्ष्मी was reclining on the formidable and powerful chest of नारायण, still his genius was so great that he would be able to win लक्ष्मी over to the king. There is perhaps a further suggestion that लक्ष्मी would not like a terrible and hard resting-place like Vishnu's chest. For लक्ष्मी reclining on Vishnu's chest, see p. 35. For Mandara being supported by the arms of Vishnu, when it began to sink, see above p. 138. दर्शितानि अनेकानि राज्यानि एव फलानि यया (with प्रज्ञा); दर्शितानि अनेकराज्यसदृशानि फलानि यया (with लता). The idea is :—As a creeper, on getting the support of a tree, spreads wide, so intellect, having resorted to him, showed splendid results in various directions. अनेकैः प्रतानैः गहना thick with numerous tendrils (with लता); intricate on account of its various ramifications. The next sentence is यस्य...धरणितले राज्ञां समुच्छ्वसितमपि अहरहः अविदितं नासीत्—to whom not even the breath of the kings on the earth was unknown from day to day *i. e.* not the slightest movement of the kings escaped him. अनेकाः चारपुरुषाः (spies) तेषां सहस्रं तस्य संचारेण (movements) or सहस्रेण संचारैश्च निचिते (filled). He had a large army of spies in every kingdom. बाण seems to follow कौटिल्य's अर्थशास्त्र. Chap. 11 of that book speaks of five kinds of spies, *viz.* छात्र or कापटिक, भिक्षु (a *Sadhu* or *Bairagi*), कृषीवल, वणिक्, तापस (ascetic or one with a shaven head). In chapter 12 he speaks of certain assistants of spies called सञ्चारs (such as widows, orphans &c.). चतुर्णां उदधीनां वलयं तेन परिक्षेपः (परिवेष्टनं) प्रमाणं यस्य which is measured by the ring of the four oceans. भवने इव—as nothing escapes attention in one's own house.

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Para 50. सुरकुञ्जरः ऐरावतः तस्य करवत् पीवरेण (bulky). This and the following words in the instrumental qualify बाहुना. राज्य...धानेन the delightful pillow to sovereignty. लक्ष्मी slept securely on his arm *i. e.* it was his arm that brought security to the kingdom. ०प्रदानं एव यज्ञदीक्षा तस्याः यूपेन. His arm was thick and strong like a sacrificial post. He had undertaken the task of giving security to the world. This is identified with यज्ञदीक्षा. स्फुरन्ती (flashing) असिलता तस्याः मरीचिजालं तेन जटिलः (thickly covered) तेन. निखिलं अरातिकुलं (शत्रुसमूहः) तस्य प्रलये धूमकेतुदण्डेन that was the tail of a comet indicating the destruction &c. For comets foreboding destruction, *vide* pp. 15 and 88. A 'निमित्तभूतो यो धूमकेतुर्दण्डाकृतिर्हि सः'. भानु० 'दण्डाकृतिरूपत्वात्पुच्छस्येति भावः'. सप्त द्वीपाः वलयं यस्याः. The seven द्वीपs are जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर. See विष्णुपुराण II. 1. 11 *ff.* and व्यासभाष्य on योगसूत्र III. 25. सुहृदीव—the idea is:—he was not only a minister with many qualities, but he was also an intimate friend. सुस्थिताः happy, prosperous. कर्तव्य...पश्यन् not finding anything else to be done. प्रश...शङ्कः free from danger as he had destroyed all enemies. प्रशमिताः अशेषाः विपक्षाः येन तस्य भावः ०पक्षता तया. विगता आशङ्का यस्य. शिथिलितः पृथिवीव्यापारः येन who slackened in the business (of governing) the world. The next sentence is कदाचित्...सुरतं आततान. उल्लसन्तः कठोराः कपोलेषु पुलकाः (रोमाञ्चाः) तैः जर्जरिताः कर्णपल्लवाः यासां the delicate leaves on whose ears (placed as ear-ornaments) were loosened by (coming in contact with) hair standing on end which was (then) hard. प्रण...पिच्यमानः—loving women smiled upon the king. Their bright smiles looked like streams (छटा) of sandal water. So the poet fancies that he was bathed in sandal water. सितं सुधा (अमृतं) इव तस्याः छविभिः कान्तिभिः. कर्णो...ड्यमानः—the sheen of their dark eyes was like blue lotuses placed on the ear as ornament. When they cast glances at him, he seemed to be struck with blue lotuses. कुङ्कुम...लोचनः—his eyes were dazzled by the brilliance of their ornaments, which resembled saffron powder. A and D read 'कुङ्कुमवासधूलि०'. धवलां...हन्यमानः—the bright rays of their nails struck his body. The rays looked like silk garments. चम्पक...बध्यमानः—when they clung to him with their tender arms, he looked like one bound with garlands of चम्पक flowers. Their arms were delicate like चम्पक petals and had their colour

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(golden). दष्टः अधरः तेन आधूतं करतलं तेन चलन्ति मणिवलयानि तेषां कलकलरवेण रमणीयं—this and the following words qualify सुरतम्. अतिरभसेन (अतिवेगेन) दलितानि दन्तपत्राणि (कर्णाभरणानि) तेषां दलैः दन्तुरितं (bristling, made uneven) शयनं यस्मिन्. उत्क्षिप्तः चरणः तस्मात् गलन् अलक्तकः तेन रक्तः (नृपतेः) शेखरः (शिरोमाल्यं) यस्मिन्. सरभसं कचग्रहः तेन चूर्णितः मणिकर्णपूरः यस्मिन्. उल्लसितौ (throbbing) कुचौ तयोः कृष्णागुरुपङ्केन पत्रलता तया अङ्कितः प्रच्छदपटः (coverlet) यस्मिन्. अच्छं श्रमजलं तस्य कणिकाभिः लुलितौ (washed away) गोरोचनया तिलकः पत्रभङ्गश्च यस्मिन्. A 'अच्छश्रमजलेत्यादिना पुनः पुरुषायितम्'. अनङ्गपरवशः over-powered by passion. The next sentence is कदाचित्...कनकशृङ्गकोशैः चिरं चिक्रीड. कनकशृङ्गकोश—horn-like syringes made of gold (by means of which coloured water was spurted on one's person). Even now in some places on the day of रंगपंचमी in फाल्गुन syringes (Marathi पिचकारी) are used for this purpose. Compare 'वर्णोदकैः काञ्चनशृङ्गमुक्तैस्तमायताक्ष्यः प्रणयादसिञ्चन्।' रघु. 16.70. A 'हैमैः शृङ्गैरम्बुयन्त्रैः पुष्पकुड्मलसन्निभैः। यद्वाम्बुवेष्टनान्याह कोशान्कनकनिर्मितैः। शृङ्गैर्यन्त्रमयैः कोशैरित्यर्थः कथ्यते तदा।'. मकर...चिक्रीड—the idea is:—he and the women in the harem amused themselves by discharging from golden syringes water coloured with saffron or lac juice or musk. When saffron water issuing from the fingers of the ladies rendered his body red, he seemed as though smitten with golden arrows by Cupid (as saffron resembles pure gold). By the lac water his garment was made pink. मृगमदजलबिन्दुभिः शबलाः चन्दनस्थासकाः यस्य. The bright paste of sandal applied to his body was darkened by musk water. स्थासकः perfuming the body with unguents. 'स्नानं चर्चा तु चार्चिक्यं स्थासकोऽथ प्रबोधनम्' अमरः. The next clause is कदाचित्...सावरोजधनः जलक्रीडया °दीर्घिकाणां अम्भः °मालं...मिथुनं...चकार—he by playing in water together with his harem made the waters of the ponds of his palace (as described in the preceding clauses). कुचयोः चन्दनचूर्णेन धवलिता ऊर्मिमाला यस्य. When the inmates of the harem played in the water, the sandal applied to their bosoms was washed off. चटुलाः (moving) तुलाकोट्यः (anklets) तैः वाचालाः (resounding) चरणाः तेषां अलक्तकेन सिक्तानि हंसमिथुनानि यस्मिन्. 'पादाङ्गदे तुलाकोटिः' अमरः (तुलाकृतेर्जङ्घायाः कोटिरिव). When the ladies moved about in the water, their anklets resounded, whereby the *haṃsas* were drawn to the spot and so the latter were dyed with the lac dye of the ladies' feet. For हंस following jingling anklets, *vide* p. 44. अलक्तेन:

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(tresses) निपतितानि कुसुमानि तैः शारम्. शार *adj.* of various colours, variegated (as the flowers were of many colours). प्लवमानानि कर्णपूरकुवलयदलानि यस्मिन् wherein floated the petals of the blue lotuses used as ear-ornaments. उन्नतैः नितम्बैः क्षोभः (agitation) तेन जर्जरिताः (shattered) तरंगाः यस्मिन्. उद्दलितानि (shattered, trodden) नालानि (stems) येषां तानि ०नालानि पर्यस्तानि (thrown about) नलिनानि तेभ्यः निपतितं धूलिपटलं यस्मिन्. अनवरतं करैः आस्फालनं तेन स्फुरन्तः फेनविन्दवः तैः चन्द्रकितं variegated with bright globules of foam due to the constant agitation of the water with the hands. चन्द्रकाः सञ्जाताः अस्य, like तारकित above p. 133. चन्द्रकः eye on peacock's tail; so, a brilliant spot (like that eye). The next sentence is कदाचित्...प्रणयिनीभिः...कुसुमदामभिः अताड्यत—he was beaten with garlands of flowers by loving women. सङ्केत०—deceived as to an appointment. The king made an appointment to meet one or more of his beloved queens and often did not keep it, though they observed it. This made them angry and they knit their brows. They put fetters of बकुल flowers on his feet. आबद्धा भङ्गुरा (curved) भ्रुकुटी याभिः. आरणितः मणि-पारिहार्यः तेन मुखरा भुजलता यासाम्. In putting fetters on his feet, the bracelets jingled. 'आवापकः पारिहार्यः कटको वलयोऽस्त्रियाम्' अमरः. संयतौ चरणौ यस्य. कृतः अपराधः येन. For his fault of not keeping his appointment the king was punished. दिवसं—the whole day (accusative of time). कामिनी...मुदितः delighted by tasting the stream of wine from mouthfuls (गण्डूपः) taken by charming women. सीधु *m.* spirit distilled from molasses. विकासमभजत was pleased or smiled; bloomed or blossomed forth. It was believed by poets that the बकुल and अशोक trees respectively put forth buds when sprinkled with wine by the mouths of charming ladies and kicked by them. Note the following verse summarising such conventions about trees. 'स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्पादाघाताद्दशोकस्तिलककुरवको वीक्षणालिङ्गनाभ्याम्। मन्दारो नर्मवाक्यात्पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः॥' quoted by मल्लिनाथ on मेघदूत (II. 17). ०प्रहारैः संक्रान्तः अलक्तकः यस्मिन्. रागमुवाह (अशोक) bore red colour (with red flowers); became full of affection. मुसलं आयुधं यस्य सः ०धः बलरामः. चन्दनेन धवलः (राजा); चन्दनवत् धवलः (मुसलायुधः). The complexion of बलराम was fair as opposed to that of कृष्ण who was श्याम. Compare 'मुसलायुधदेहप्रभामिव मधुमदविधूर्णनायासविगलितां

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(महाश्वेतां)' का० p. 129.l. 15 of P. बलराम had two weapons हल and मुसल (an iron club). 'हलं च बलभद्रस्य गगनादागतं ज्वलत्। मनसाभिमतं विप्र सौनन्दं मुसलं तथा॥' विष्णुपु० V. 22. 7. See p. 36 for बलराम's fondness for wine. कण्ठे अवसक्ता उल्लसन्ती लोला कुसुममाला (वनमाला) यस्य. गन्धगजः—see p. 83. मदरक्तः (coloured with ichor; flushed with the intoxication of wine) कपोलः तस्मिन् दोलायमानः कर्णपल्लवः यस्य. The king had placed पल्लव on his ear as ornament which rolled on his cheek. The elephant's ear being like पल्लव flapped on his cheek. मदकलः—मदोत्कटः (with गन्धगजः); मदेन कलः—talking sweetly but indistinctly (with the king). काननं जगाहे—a गन्धगज plunges into a forest; the king entered a garden. विकचानां वनलताकुसुमानां सुरभिः परिमलः यस्मिन्. क्वणितानि (jingling) मणिनूपुराणि तेषां निनादेन आनन्दितं मानसं (मनः) यस्य (with the king); क्वणितमणिनूपुरवत् निनादः तेन आनन्दितं मानसं (सरः) यैः (with हंस). हंसs make the मानस lake delightful with their notes resembling the jingling of anklets. कमलवनेषु रेमे (both the king and हंस) found delight among lotus-beds. वन may also mean 'water' (with हंस). मृगपतिः = सिंहः. स्कन्धावलम्बिनी केसरमाला बकुलमाला यस्य who had a garland of *bakula* flowers hanging down from his shoulders; who had a mane on his shoulder. क्रीडापर्वतेषु on pleasure-mountains. विजृम्भमाणानि (opening, expanding) कुसुममुकुलानि तैः दन्तुरेषु (bristling). नीलपटेन विरचितं अवगुण्ठनं (veil) येन. The proper garment for one who goes out to meet in secret one's love in the dark would be a dark one. बहुलः (कृष्णपक्षः) तस्य निशाप्रदोषे (evening) दत्तः संकेतः याभिः. सुन्दरीः अभिससार he met secretly or moved towards damsels. The next sentence is कदाचित्...महाप्रासादकुक्षिषु...अन्तःपुरसंगीतकं ददर्श. विघटितानि कनककपाटानि येषां तानि °कपाटानि अत एव प्रकटानि वातायनानि येषां (*adj.* of कुक्षिषु) the windows of which were wide open (in order to admit a current) as the golden shutters (or doors) were removed. अध्यासिताः विटङ्काः (dove-cots) येषां. अन...पारावतैः—the poet fancies that the dark-blue colour of the doves was due to their being coloured by the smoke of black aloes constantly burnt in the palace. 'कपोतपालिकायां तु विटङ्कः पुंनपुंसकम्' अमरः. कुक्षिः—interior. कतिपयैः आप्तैः (trusted) सुहृद्भिः परिवृतः. See p. 40 for वीणावेणु०. संगीतकं—'गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते.' अभिमतं approved or desired. अविरु...त्वे च what would not be inconsistent (with वयं) in the future and the present (तदात्व). तत्कालेषु

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तदात्वं स्यादुत्तरः काल आयतिः' अमरः. Compare कामन्दकीयनीतिसार 'आयत्यां च तदात्वे च यत्स्यादास्वादपेशलम् । तदेव तस्य कुर्वीत न लोकद्विष्टमाचरेत् ॥' V. 6. Note also मनु VII. 178. तत्तत्—object of सिषेवे. अनाक्षिप्तं चेतः यस्य whose mind was not utterly engrossed (in enjoyment). परि...व्यापाराणाम् as all business in connection with the realm had been completely accomplished by him. न तु व्यसनितया not because he was addicted (to those things). प्रमुदिताः प्रजाः यस्य. परिसमाप्तं (कात्स्न्र्येन अनुष्ठितं) सकलं महीप्रयोजनं यस्य. विष...भूषणम् the action of enjoying the objects of pleasure only becomes him (who has entirely accomplished &c.). विडम्बना mockery; a cause for ridicule. प्रजा...हेतोः for the purpose of securing the love of his subjects. अन्तरान्तरा at intervals. निमित्तेषु on occasions.

Para 51. द्विगुणीकृतः प्रजायाः अनुरागः येन who doubled the love of the people (for the king). तम्—object of आननाम, the subject being राजकं (राज्ञां समूहः). चलित...लिभिः (bowed) with heads covered with pencils of rays from their moving crest jewels. आवर्जिताः (bent) कुसुमशेखराः तेभ्यः च्युतः मधुसीकरः तेन सिक्ता नृपसभा येन (*adj.* of राजकं). When the kings bent their heads in homage to the minister, honey flowed from the chaplets on their heads and made the hall wet. दूरावनत्या प्रेंखितानि मणिकुण्डलानि तेषां कोटिभिः संघट्टितानि अङ्गदानि यस्य. When the kings bent very low, their jewelled ear-rings swung to and fro and rubbed against their armlets. The next sentence is तस्मिन्नपि चलिते... दश दिशो बभूवुः—even when he started, the ten quarters became (as described). The author says शुकनास received the same honours as the king तारापीड. चलितं (marching) चटुलं (prancing) तुरगबलं तस्य मुखराः खुराः तेषां रवेण बधिरीकृतानि भुवनान्तरालानि यासु. When he set out, a large army of horsemen followed, deafening the world with the sound of their horses' hoofs. This and the following words qualify दिशः. बलभरेण प्रचलं (shaking) वसुधातलं तेन दोलायमानाः गिरयः यासु. गलन् गजदानधाराभिः अन्धकारः यासु. Ichor is dark like darkness. संसर्पत् (moving) अतिबहलं धूलिपटलं तेन धूसरिताः (rendered dusky) सिन्धवः (rivers) यासु. प्रचलस्य पदातिबलस्य कलकलरवेण स्फोटितं श्रवणविवरं यासु. सरभसं उद्धुष्यमाणाः जयशब्दाः तैः निर्भराः (full of). प्रोद्धूयमानं (waved about) धवलं चामरसहस्रं तेन संछादिताः. पुञ्जितं नरेन्द्रवृन्दं तेषां कनकदण्डानि आतपत्राणि तेषां संघट्टेन (संघर्षेण) नष्टः दिवसः यासु—the umbrellas of the kings having golden staffs were so close together that sunlight was warded off altogether.

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Para 52. मन्त्रिणि (शुकनासे) विनिवेशितः (placed, entrusted) राज्यभारः येन तस्य. भूयसा...ययौ he came to the end of (*i. e.* enjoyed) all pleasures of this world. निष्फलं (फलरहितं निष्प्रयोजनं वा) पुष्पदर्शनं यस्य (applies both to श्रवण and अन्तःपुर). For पुष्प, see 'पुष्पवत्यपि पवित्रा' para 17 p. 13 l. 4. शरवणम्—a grove of reeds (which put forth flowers but no fruit). D 'शरो वंशविशेषः तस्य पुष्पं न फलमिति'. यथा यथा—तथा तथा as—so. विफलः मनोरथः यस्य. अनपत्यतायाः (ablative) जन्म यस्य सः °जन्मा springing from the fact of his being without issue. सन्तापः distress; mortification. विष... जहे his mind was abandoned by the desires for the pleasure of enjoying the objects of sense *i. e.* he had no desire left for such pleasures. विजहे *pass. perfect* of हा to abandon. If we read विजघ्ने, then it is the *pass. perfect* of हन् with वि. असहायम् without a friend; forlorn. आलम्बनं support. Though he was himself the support of the world, he looked upon himself as without support (as he had no son).

Para 53. The first sentence is अथ तस्य...महिषी विलासवती नाम भूषणं अभूत्. The author gives several similes, comparing the king and the queen with several things. We have to understand भूषणं with each pair of words from चन्द्र...कलापस्य. For कौस्तुभ see p. 5 above. For कैटभ (one of two demons killed by विष्णु) see p. 29. वनमाला—*vide* p. 74. मदलेखा line of ichor. कुसुमानां उद्गतिः (rise, advent). सुरभिमासः=चैत्रः. हंसमाला row of हंस. मलय (in the southern part of India) is one of the seven principal mountains. It is famous for its sandal trees. फणा... शिखेव like the flame of the jewel in the hood. जननी...विभ्रमाणां as though she were the mother (*i. e.* the source) of all womanly graces. Before her there was no womanly grace; it was she who first set an example of them before the world. सः=तारापीडः. The sentence is एकदा स...तां रुदतीं ददर्श (p. 40 l. 1). तस्याः (विलासवत्याः) आवासं (palace) गतः. चिन्तया स्तिमिता (lacking vivacity; dull; fixed) दृष्टिः यस्य (*adj.* of परिजनेन). शोकमूकेन speechless through sorrow. आरात् (*adv.*)=दूरात्. ध्यानेन अनिमिषं लोचनं येषां—whose eyes knew no winking as they were absorbed (in anxious thought). आश्वास्यमानां being consoled. A 'पूर्वराजनयशास्त्र तैः क्रमेणैव मानिताः। सर्वराजोपचारज्ञा यास्ता वृद्धा इतीरिताः॥ कथयन्त्यः कथाश्चित्रा वाक्यैः प्रहसनान्वितैः। विनोदयन्ति ता राज्ञीखियोऽन्तः पुरवर्तिनीः॥' अविरल... अश्रुबिन्दवः तेषां पातेन आर्द्रीकृतं दुकूलं यस्याः. °तले

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विनिहितं मुखकमलं यया. भानु० 'अनेन खेदातिशयद्योतकः स्त्रीजातिस्वभावोऽभिहितः'. असंयताः आकुलाः अलकाः यस्याः whose tresses were not tied up and were dishevelled. सु...विष्टाम् sitting on a very thickly padded (or firm) couch. कृतं प्रत्युत्थानं यया who got up (to welcome him). अविज्ञातं वाष्पकारणं यस्य who did not know the cause of her weeping. भीतभीतः extremely frightened. विगताः वाष्पाम्भःकणाः याभ्याम्. अन्तर्गतः गुरुः शोकभारः तेन मन्थरं यथा स्यात्तथा slowly on account of the great weight of sorrow. अविद्यमानः शब्दः यथा स्यात्तथा अशब्दं noiselessly (as became a lady of her rank). ग्रथ्नन्ति...पङ्क्तयः these your eyelashes string together a shower of tear drops as though it were a network of pearls. The bright tears look like pearls. As her eyelashes were long there were many drops. कृशं उदरं यस्याः सा कृशोदरी (०रि being vocative) who has a slender waist. बालातप...रसः—Her feet were rosy and delicate like a red lotus-bud and अलक्तक is like the rosy glow of morning. कुसुमशरस्य मदनस्य सरः तस्मिन् कलहंसकौ. She had not put on her anklets. The jingling of anklets is like the note of कलहंस, that always frequent lakes. She was the abode of love. Hence her body may be called कु...सरः. कलहंस stays among lotuses (पङ्कज); while a नूपुर is placed on the foot. Or we may take ०शरः एव सरः. As कलहंसs lead one to the lake, so her anklets excited love in the king. अपगतः मेखलाकलापः यस्य सः ०कलापः स चासौ मूकश्च. Small bells were attached to girdles worn by women. As she wore no girdle, her waist was मूक (without any jingling). हरिणः लाञ्छनं यस्य सः ०लाञ्छनः चन्द्रः तस्मिन्. Her fair bosom resembled the moon and the (dark) lines of कृष्णागुरु drawn thereon would resemble the spot on the moon. For हरिण on the moon, see p. 136 above. तन्वी (slender) इयं शिरोधरा (neck). वरोरु (vocative)—वरौ ऊरू यस्याः. A reads करभोरु for वरोरु. Her fair neck resembled चन्द्रलेखा and the necklace of bright pearls would resemble the Ganges. वृथा without any cause. विलासिनि—vocative. स्रवत् अश्रुजलं तस्य लवैः धौता कुङ्कुमपत्रलता यस्मिन्. She had painted her cheeks with lines of saffron. But they were washed away when she wept. इदं...रोपितम्—she had placed her head on her left hand. So her left ear would be near her fingers. Her rosy and delicate fingers looked like the petals of a red lotus, which is used as an ear-ornament. So the king asked her why she made her hand a कर्णपूर. अनुपरचितः

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गोरोचनाबिन्दुतिलकः यस्याम्. असंयमिताः अलकाः विचन्ते अस्याः इति ०किनीम्—that has curls not properly arranged. बहुल...दोषः the evening of the dark half (of a month). Her केशपाश was dark like ०प्रदोष. The bright flowers would look like चन्द्रलेखा. चन्द्र...हितः would apply to केशपाश also. चन्द्र means 'gold' and ०लेखा (streak, ornament made of gold). अतिबहुलः तिमिरपटलेन अन्धकारः यस्मिन् (with ०प्रदोषः); अतिबहुलः तिमिरपटलवत् अन्धकारः यस्मिन् (with केशपाश). सरागम् full of love (with हृदयं); red (with पल्लवं). Breezes make tendrils flutter. Her sighs made his heart flutter. तरलीकृतं स्तनयोः अंशुकं यैः. आयताः long; deep. क...राद्धं—Have I offended you in some matter? If we read कश्चित्, then the meaning is 'have I offended you'. अति...न्तयन् though I think (over it) very closely. स्खलितं fault, mistake. त्वयि आयत्तं त्वदा० in your hands, dependent on you. शुचः=शोकस्य. प्रति...पेदे gave no reply. विवृद्ध...पृच्छत् he asked her attendants the cause of her weeping which seemed to have increased (the more when he questioned her). Mark the two accusatives ०हेतुं and परिजनम्.

Para 54. ताम्बूल...सन्ना bearer of her betel box and always in attendance (on her). अभि...देवे while your majesty is favourably disposed to her (*i. e.* as long as you love her). महा...ग्रस्तेव like one seized (*i. e.* possessed) by a powerful ghost or evil spirit. विफलः नरेन्द्रसमागमः यस्याः to whom meeting with an exorcisor of evil spirits brings no good; whose union with the king is fruitless (without issue). नरेन्द्रः means a 'विषवैद्य' (snake doctor); it is also used in the sense of 'one who exorcises evil spirits'. Compare 'आविष्टा इव नरेन्द्रवृन्दपरिवृताः' हर्ष० IV. 18; महाशीविष इव दुर्नरेन्द्राभिभवरोषितः' हर्ष० VI. 14; 'सुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रवः ॥' शिशुपालवध II. 88. सु...नायाः it is a long time since she began to be distressed. दानव...सुरता—compare असुर... सुरता para 9 p. 7 l. 10 and notes thereon. समुचित usual. देव... विकारम् wishing to avoid pain to your majesty's heart she did not manifest the change (that had come over her). चतुर्दशीति because it was the 14th. The 14th day of the month (particularly of the dark half) is sacred to S'iva. गतया (देव्या)—connect with श्रुतम्. अपुत्राणां...इति that blissful worlds are not for those who have no son and that a son is so called because he saves from the hell called *put*. पुत्र is derived as पुत्+त्र (from त्रै). Compare मनु० 9. 138 'पुन्नाम्नो नरकाद्यस्मात्त्रायते पितरं सुतः ।

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तस्मात्पुत्र इति प्रोक्तः स्वयमेव स्वयंभुवा ॥'; *vide* अयोध्याकाण्ड 107. 120 for an almost identical verse. The words 'अपुत्राणां...शुभाः' seem to be an echo of the words of पाण्डु in the आदिपर्व chap. 120 'अप्रजस्य महाभागा न द्वारं परिचक्षते ॥ 15 स्वर्गे तेनाभितप्तोऽहमप्रजस्तु ब्रवीमि वः ॥... ऋणैश्चतुर्भिः संयुक्ता जायन्ते मानवा भुवि ॥ 17 पितृदेवर्षिमनुजैर्देयं तेभ्यश्च धर्मतः। एतानि तु यथाकालं यो न बुध्यति मानवः ॥ न तस्य लोकाः सन्तीति धर्मविद्भिः प्रतिष्ठितम्।'. शिरःप्रणामेन सह यथा स्यात्तथा स...णामं (अव्ययीभाव). नाहा...न्दति she does not take delight in food. अविरलैः वाष्पबिन्दुभिः दुर्दिनं तेन अन्धकारितं मुखं यस्याः—whose face is darkened by showers of constantly falling tears.

Para 55. विरतं वचनं यस्याः. किम...वस्तुनि what is to be done in a matter (entirely) in the hands of fate? अलं in the sense of 'away with, enough of' governs the instrumental. न...तानाम् we are not probably destined to be favoured by the gods. आत्मजस्य परिष्वङ्गः (embrace) एव अमृतं तस्य आस्वादसुखं तस्य. नून...हृदयम् indeed our heart is not (destined to be) the recipient. अवदातं white *i. e.* pure or meritorious. जन्मा...जन्मनि for deeds done in former lives bring their reward to a man in this life. न हि...युक्तेनापि even the wise (अभियुक्त) cannot change destiny. Compare 'कश्च दैवेन सौमित्रे योद्धुमुत्सहते पुमान्।' अयोध्याकाण्ड 22. 21; 'दैवी च सिद्धिरपि लङ्घयितुं न शक्या' नृच्छकटिक; 'न ह्यलमतिनिपुणोऽपि पुरुषो नियतिलिखितां लेखामतिक्रमितुम्' दशकु०. याव...पाद्यतां let all that be done which it is possible for mortals to do. मनुष्याणां समूहः मानुष्यकं—according to 'गोत्रोक्षोष्ट्रोरभ्रराजराजन्यराजपुत्रवत्समनुष्याजाद्युञ्' पा. IV. 2. 39 (एभ्यः समूहे युञ् स्यात्। सि...कौ.). Compare 'प्रायेण मानुष्यकसुलभा लघुता मिथ्यासंकल्पसहस्रैरेवं मां विप्रलभते' का० p. 199 l. 11 of P. मानुष्यकं means secondarily 'human effort'. सपर्या=पूजा. दर्शितः आदरः यया. Remove the vertical line after ऋषयो. यथासमीहितानि (as desired) फलानि येभ्यः (*adj.* of वराणां). मगध is the modern Bihâr. For the story of जरासन्ध, see above p. 161. जरासन्ध besieged मथुरा eighteen times. Hence the words जना...जेतारम्. The विष्णुपु० in this connection says 'कुर्वन्बलवता सन्धिं हीनैर्युद्धं करोत्यसौ।... करोति दण्डपातं च क्वचिदेव पलायनम् ॥ 5. 22. 16–17. अतुलं भुजबलं यस्य. अविद्यमानः प्रतिरथः यस्य who had no match or rival. परिणतं वयः यस्य. नारायण has four arms and the seas are often said to be four in the four directions. ऋष्यशृङ्गस्य—For the story of ऋष्यशृङ्ग, who was married to शान्ता, daughter of दशरथ and who performed a पुत्रेष्टि for दशरथ; *vide*

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रामायण बालकाण्ड chap. 9–14. अप्रतिहतान् unconquered. अक्षोभ्यान् not to be agitated or shaken. अमोघं फलं यस्याः that never fails as to the fruit. The next sentence is अहमपि...कदा...देवीं द्रक्ष्यामि—when shall I see you (as described)? समुपारूढः गर्भः तस्य भरेण अलसाम् slow (in movement) on account of the heaviness due to the foetus being fully developed. आ ईषत् पाण्डु मुखं यस्याः (applies to both °निशां and देवीं) the beginning of which is slightly gray; whose face is slightly pale (owing to pregnancy). आसन्नः पूर्णचन्द्रस्य उदयः यस्याम्. कदा...जनः when will her attendants, full of joy owing to the great festival of the birth of my son, carry away (from me) the full basket of gifts? पूर्णपात्रं is a present of costly clothes or ornaments (placed in a plate &c.) claimed by a friend or attendant who brings some happy news. D "'उत्सवेषु सुहृद्भिर्यद्बलादाकृष्य गृह्यते । वस्त्रमाल्यादि तत्पूर्णपात्रं पूर्णानकं च तत् ॥' इति वैजयन्ती". हरिद्रया रक्तं हारिद्रं वसनं धारयतीति °धारिणी. सुतेन सनाथः उत्सङ्गः यस्याः. उदितं रविमण्डलं यस्याम् (*adj.* of द्यौः). बालातपेन सह स°. The queen wearing a garment coloured with turmeric and having on her lap the rosy-complexioned newly-born son is compared to the sky with the red disc of the rising sun and the tawny rays of morn. हारिद्र—from हरिद्रा, according to 'तेन रक्तं रागात्' पा. IV. 2. 1 (कषायेण रक्तं वस्त्रं काषायम् । माञ्जिष्ठम् । सि...कौ.). सर्वौषधिभिः पिञ्जराः जटिलाः केशाः यस्य whose hair are rendered tawny and intertwined owing to the application (or bath) of medicinal herbs (called सर्वौषधि). Several herbs mentioned in the verse below such as चन्दन, चम्पक, हरिद्रा, मुस्ता were called सर्वौषधि and infants were bathed in water medicated with them. 'कुष्ठमांसीहरिद्राभिर्वचाशैलेयचन्दनैः । मुराचम्पककर्पूरैः मुस्ता सर्वौषधिः स्मृता ॥'. Compare 'अभिषेकसलिलैरिव सर्वौषधिकुसुमफलकिसलयसनाथैः' का° p. 127 l. 15 of P. The sentence is कदा...पुत्रकः मे हृदयाह्लादं जनयिष्यति. निहिताः रक्षाघृतबिन्दवः यस्मिन् (*adj.* of तालुनि). रक्षाघृतं means 'ghee over which certain *mantras* are repeated and which when applied protects the child from evil spirits or the evil eye.' तालुनि on the front part of the head (which is soft in the case of infants). Connect तालुनि with विन्यस्त. विन्यस्तैः गौरसर्षपैः उन्मिश्रः भूतिलेशः यस्य who had a little ashes (भूतिः) mixed with white mustard seeds placed (on his head). Mustard seed (particularly the white one) is believed to be a protection against evil spirits. Compare

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'देवे चोत्तमाङ्गनिहितरक्षासर्षपे समुन्मिषत्प्रतापाग्निस्फुलिङ्ग इव गोरोचनापिञ्जरितवपुषि' हर्ष० IV. 21. Compare para 61 'तत्र च सुकृतरक्षासंविधाने...वासभवने...भूतिलिखितपत्रलताकृतरक्षापरिक्षेपं...इतस्ततो विप्रकीर्णगौरसर्षपं...शयनतलं'. 'भूतिः सम्पत्तिभसनोः' शाश्वतः. The reading o'भूतिलेखः' also is good. गोरोचनया चित्रः (चित्रितः coloured) कण्ठसूत्रग्रन्थिः यस्य. For गोरोचना, see p. 35. उत्तानशयः lying on his back (being only a few weeks old). दशनैः शून्यं स्मितं आननं यस्य whose face has a smile upon it, though it is without teeth. गोरोचनया कपिला द्युतिः यस्य (with पुत्रकः understood); गोरोचनावत् कपिला &c. (with प्रदीपः). D 'गोरोचना तु मङ्गल्या पवित्रा सर्वसिद्धिदेति गोरोचनामाहात्म्यमुक्तम्'. अन्तःपुरे भवाः अन्तःपुरिकाः तासां करतलानि तेषां परम्परया संचार्यमाणा मूर्तिः यस्य (with पुत्रकः and प्रदीपः). An auspicious lamp is taken in the hand by the ladies in succession; the child also is taken by the several ladies in their hands. People bow to auspicious lamps. Homage would be paid to the child also, being the son of the king. A lamp removes darkness. The son would remove his grief (due to अनपत्यता). The next sentence is कदा...भवनाङ्गणं मण्डयिष्यति. मम...भ्रमन्—wherever the child crept, the king's heart and eye would follow him (for fear that he may fall or meet with some accident). संजाता जानुभ्यां चङ्क्रमणस्य अवस्था यस्य who had reached the stage of moving about on his knees (*i. e.* creeping about). चङ्क्रमण is a noun from the frequentative (यङन्त) of क्रम्. स्फटिक...बुभुक्षुः desirous of seizing the palace fawns separated (अन्तरित) from him by crystal walls. The child would fail to notice the crystal wall (which is transparent). A lion's whelp also would try to seize fawns. अन्तःपुरनूपुरनिनादेन संगतान् (gathered or come there). कक्षा...धावितः running about in the several courts. A king's harem was to consist of many courts. *Vide* 'वास्तुकप्रशस्ते देशे सप्राकारपरिखाद्वारमनेककक्ष्यापरिगतमन्तःपुरं कारयेत्' कौटिल्य's अर्थशास्त्र I. 20. 1. कनक...धात्रीम्—the nurse would not be able to keep pace with the swift—footed boy and would be able with effort to find his whereabouts by the jingling of the bells of his girdle. The next sentence is कदा...करिष्यति मत्तगजराजलीलाक्रीडाः—when will he play the antics of an intoxicated elephant? कृष्णागुरुपङ्केन लिखितं मदलेखा इव तया अलंकृतं गण्डस्थलं यस्य whose cheek would be decked with paintings drawn with the paste of black aloes resembling the streak of ichor (with son); whose temples would be adorned with the

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streak of ichor resembling lines of कृष्णागुरु. मुखडिण्डिमेन जनिता प्रीतिः यस्य. An elephant is pleased by the sound of a drum (डिण्डिमः); the boy was pleased with the sound made by puffing the mouth (by nurses or other boys). ऊर्ध्वकरेण (raised hand, raised trunk) विप्रकीर्णा चन्दनचूर्णधूलिः तया धूसरः—dusky with the dust-like powder of sandal &c.; gray with dust resembling sandal powder (with elephant). कुञ्चिता (curved or contracted) अङ्गुलिः तस्याः शिखरं अङ्कुश इव तेन आकर्षणं तेन विधूतं शिरः येन. The nurse would try to restrain the boy by her curved finger (*i. e.* dragging or beckoning to him with her finger); an elephant is controlled by the goad. चरणयुगलस्य रागः तस्मिन् उपयुक्तात् शेषः तेन remaining after being used for reddening (his mother's) feet. A 'पिण्डालक्तकमिच्छन्ति पिण्डीकृतमलक्तकम्'—it is अलक्तक paste rolled into a ball. विडं...मुखानि will disfigure their faces (as a practical joke). स्खलन्ती गतिः यस्य whose gait is tottering (owing to infancy). नरेन्द्रसहस्रस्य प्रसारितानि भुजयुगलानि तैः अभिनन्द्यमानं आगमनं यस्य whose coming (into the hall) is welcomed by the out-stretched hands &c. ०लेखाभिः आकुलीक्रियमाणा अत एव लोला दृष्टिः यस्य. The boy's eyes would be dazzled by the rays of the jewels in the ornaments of the kings. इत्ये...चिन्तयतः while I am thinking of these and other yearnings. अनपत्यतायाः समुद्भवः (उत्पत्तिः) यस्य. अप्रति...करोमि what shall I do when destiny (or Brahmâ) cannot be remedied or averted? प्रतिविधेय (*pot. pass. p.* of धा with प्रति and वि)—that can be resisted. A 'अप्रतिविधेयमुक्तं प्रतिकर्तुं यद्भवेदशक्यं तत्'. शोकस्य or शोके अनुबंधः persistence in grief (*i. e.* don't be given up to grief continuously). आधी...धीः let your mind be set on endurance and *dharma* (*i. e.* be ready to endure and to perform righteous actions). स्वयं—connect with ममार्ज. अभिनव—the king's rosy palm resembled fresh tendrils. विकचं कमलं उपमानं यस्य (*adj.* of आननं). अश्रुलेखया सह सा० (बहुव्रीहि)—qualifies आननम्. शोकस्य अपनोदः (removal) तस्मिन् निपुणाभिः. धर्मोपदेशः गर्भे यासाम्.

Para 56. मन्दीभूतः (lessened) शोकः यस्याः. यथा...तिष्ठत् she went about her daily duties such as putting on ornaments &c. as done before. आदरवती बभूव she showed great concern for or bestowed great care on. गर्भतृष्णया in her longing for pregnancy. न...गणत् she did not mind trouble, however great. Here follows a grotesque and somewhat weird description of the

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rites performed and devices employed by women hankering for children. Some of it is true even to this day. अनवरतं दह्यमानाः गुग्गुलुबहुलाः धूपाः तैः अन्धकारितेषु—darkened with the vapour of fragrant substances constantly burnt, of which bdellium was the most copious. गुग्गुलु (Marathi गुग्गुळ) and other fragrant substances are burnt in the temples of चण्डी and शिव. Compare 'सम्पिण्डितनीलगुग्गुलुधूपधूमारुणीकृताभिश्च प्रचलन्तीभिर्गर्भगृहदीपिकालताभिः' कादः p. 226 l. 2 of P; 'अन्यत्र शिरोविधृतविलीयमानगुग्गुलुविकलनवसेवकानुनीयमानमहाकालम्' हर्षः V. 7. The reading धूमा० is good, but seems to be an emendation. चण्डिकागृहेषु temples of Durgâ. धवलेन अम्बरेण शुचिः मूर्तिः यस्याः. हरितकुशाः उपच्छदः येषाम्—the coverlet of which was green kus'a grass. मुसलशयनेषु on beds made of (iron) pestles. It was believed that for securing some object the performance of very difficult व्रतs was necessary. Compare 'रोमाञ्चिनि कुचयुगले श्वासगलितमंशुकं निदधाना त्वत्पाणिग्रहणतृष्णया कण्टकशयनव्रतलीलामिव दक्षिणकरकमलमनुभावयति' कादः p. 253 l. 1 of P. क्षीरतरुपल्लवाः लाञ्छनं येषां marked with tendrils of trees exuding milky juice (like the banian tree). A 'क्षीरोपेतास्तथोच्यन्ते तरवः पिप्पलादयः'. 'अश्वत्थोदुम्बरप्लक्षवटपिप्पलसंज्ञिताः। पञ्चैते क्षीरिणो वृक्षाः समाख्याता विचक्षणैः॥' com. on अष्टाङ्गहृदय उत्तरस्थान 1. 6. सर्वरत्नानि गर्भे येषां that had inside them all jewels. शातकुम्भं सुवर्णं (शतकुम्भे गिरौ भवं). According to some the word must be शातकौम्भं. गोकुलेषु in stations where there were herds of cows. ०वनिताभिः कृतं मङ्गलं यासां over whom auspicious rites (such as applying कुङ्कुमतिलक &c.) were performed by &c. This qualifies गवाम्. लक्षणसंपन्नानां endowed with auspicious marks (such as particular moles, lines of hair &c.). गवा...स्नौ she bathed (sitting) under cows (*i. e.* water was let fall from the backs of cows on to her body). हैमानि...पात्राणि golden vessels containing pieces resembling sesamum leaves (or seed) in shape. The other reading तिलपत्राणि also is good. महानरेन्द्रैः लिखितं मण्डलं तस्य मध्ये वर्तते इति. For नरेन्द्र, see above p. 170. Here it means 'one who knows many *mantras*'. भानु० seems to be wrong in explaining as 'महानरेन्द्रेण स्वकीयभर्त्रा'. D 'महानरेन्द्रो महामन्त्रसिद्धः'. विविधानां बलीनां दानेन आनन्दिताः दिग्देवताः येषु (*adj.* of ०मङ्गलानि). चतुष्पथे where four roads meet. स्नपन...भेजे she took auspicious baths. सिद्धायतनानि shrines which are known to fulfil the desires of their votaries. D explains differently 'सिद्धाः

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देवताविशेषाः, तेषामायतनानि स्थानानि'. भानु० 'सिद्धा योगिनस्तेषामायतनानि चैत्यानि.' Compare 'भगवतः शूलपाणेः शून्यं सिद्धायतनमपश्यत्' का० p. 128 l. 3 of P. कृतानि विचित्राणि देवतानां उपयाचितकानि येषु where she made promises of various (or wonderful) offerings to the deities (on the fulfilment of her desire). उपयाचितक is what is called नवस in Marathi. D 'उपयाचितकं वरप्रार्थना'. 'दीयते यत्तु देवेभ्यो मनोराज्यस्य सिद्धये। उपयाचितकं दिव्यं दोहदं तद्विदुर्बुधाः॥'. Compare 'वार्तां विनोत्ताम्यन्ती चन्द्रापीडस्यैवागमनायोपयाचितं कर्तुमवन्तीनामनगरीदेवतानामवन्तिमातृणामायतनं निर्गता' का० p. 330 l. 14 of P. दर्शितः प्रत्ययः यैः that gave proofs (of the fulfilment of the desires of their worshippers). D reads दर्शितप्रत्यादेशानि and explains 'प्रत्यादेशो भजमानान् प्रति देवतानामादेशः वरप्रदानवचनम्'. संनिधाने मातृभवनानि—the temples of the Mâtṛis in the neighbourhood. The Mâtṛis are divine mothers said to attend on S'iva. They are seven or eight. 'ब्रह्माण्याद्यास्तु मातरः' अमरः on which क्षीर says 'अस्य (शिवस्य) अष्टौ परिवारत्वेन मान्ति वर्तन्ते इति मातृनाम्न्यः.' 'ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा। कौवेरीत्यपि कौमारी सप्तैव मातरः स्मृताः॥' हलायुधः. When eight they are 'ब्राह्मी...तथा। कौमारी चर्ममुण्डा च कालसङ्कर्षणीति च॥'. नाग...ह्रदेषु ponds that were the haunts of Nâgas. नागs were supposed to preside over countries, lakes &c. उपपादिता (विहिता) पूजा येषाम्. दोलायमानानि मणिवलयानि यस्य. स्वय...पादितं made with rice that were whole (though husked, yet not crushed into particles) and cooked by herself. सिक्थः boiled rice. अपरिमितानि कुसुमानि धूपः विलेपाः (unguents) अपूपाः पललं पायसं एतेषां बलिः लाजाश्च तैः कलितम् (consisting of) or पायसं वल्यर्थं लाजाः तैः &c. अपूप a cake of flour mixed with sugar and spices &c. (like धारगा or अनरसा). पललं a sweetmeat made of ground sesame and sugar. पायसं rice boiled in milk to which sugar is added. 'पललं तिलचूर्णे स्यात्' वैजयन्ती. अहरहः=प्रतिदिनं. अम्बादेवी=दुर्गा. A and D read ज्येष्ठादेवी० as the Calcutta editions do. A 'अलक्ष्मीः कथ्यते ज्येष्ठा'; D 'ज्येष्ठादेवी अलक्ष्मीः'. स्वयं—goes with उपहृत. उपहृतानि पिण्डपात्राणि येभ्यः to whom she brought with her own hands vessels full of cooked food. भक्तिप्रवणेन inclined to or full of devotion. सिद्धः आदेशः येषां whose words (prophecies) come out to be true. Miss Ridding wrongly translates 'bearing the name of *siddhas*'. नग्नक्षपणकान् naked Jaina ascetics. D 'नग्नाः सततमनावृतगुह्यदेशाः पिच्छैरुच्छादितगुह्याः क्षपणकाः', विप्र...मेने she thought highly of the prophetic words of female fortune-tellers. विप्र-

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श्रिका त्वीक्षणिका दैवज्ञा' अमरः (विप्रश्नः शुभाशुभदैवपर्यालोचनं अस्ति अस्याः). Note the Sûtra of पाणिनि 'राधीक्ष्योर्यस्य विप्रश्नः' I. 4. 39. विप्रश्निकायाः आदेशवचनानि. निमि...दर्शयत् she waited up those that knew auspicious and inauspicious appearances (on the earth, sky &c.) and showed respect to augurs. भानु० refers to वसन्तराजीय on शकुनशास्त्र. अनेक...चकार she accepted secret *mantras* handed down by tradition through a succession of old men. द्विजजनं वेदश्रुतीः अकारयत् (mark the two accusatives of the causal of कृ) she made Brâhmaṇas recite the Vedas (in her presence). गोरोचनया लिखितानि भूर्जपत्राणि गर्भे येषां. गोरो...वाह she carried little caskets of *mantras* (talismans) having inside birch leaves written over with *gorochanâ*. रक्षा...ववन्ध she tied medicated threads connected with bracelets warding off evils (*i. e.* amulets). रक्षार्थं प्रतिसरः (हस्तसूत्रं) तेन उपेतानि. 'ना चमूजघने हस्तसूत्रे प्रतिसरोऽस्त्रियाम्' अमरः. उपश्रुत्यै...जग्राह went out to listen to chance sounds (to consult the wishes of the gods) and understood the indications conveyed by them. 'नक्तं निर्गत्य यत्किंचिच्छुभाशुभकरं वचः। श्रूयते तद्विदुर्धीरा देवप्रश्नमुपश्रुतिम् ॥' हारावलि. उपश्रुत्यै means उपश्रुतिं श्रोतुम्, according to 'क्रियार्थोपपदस्य च कर्मणि स्थानिनः' पा. II. 3. 14. (फलेभ्यो याति फलान्याहर्तुं याति). उपश्रुति—sounds heard by chance, which suggest whether one's object will be fulfilled or not. On निमित्तानि D says 'निमित्तं ज्योतिःशास्त्रोक्तं कृष्णीयादिः प्रश्नग्रन्थः, शकुनः पक्ष्यादिः'. The astrological work of कृष्ण is largely studied in Kerala. शिवा female jackal. स्वप्न...चचक्षे she told learned men the wonders she saw in her dreams. चत्वरेषु in court-yards. 'अङ्गनं चत्वराजिरे' अमरः.

Para 57. The first sentence is कदाचिद्राजा...स्वप्ने...विलासवत्याः आनने प्रविशन्तं शशिनमद्राक्षीत्. क्षीणं भूयिष्ठं यस्याः. क्षीण...जन्याम् when the greatest part of the night had passed away. Dreams seen in the early morning are supposed to come out true. Compare 'प्रक्षीणभूयिष्ठायां क्षपायां क्षणमिव निद्रामलभत स्वप्ने चाभ्रंलिहं लोहस्तम्भं भज्यमानमपश्यत्' हर्ष० VI. 12. अल्प...तारके that had only a few pale stars left. जरन् (old) पारावतः तस्य पक्षवत् धूम्रे. करिण्या...वलयम् as a coiled lotus fibre may enter the mouth of a she elephant. The bright orb of the moon resembles the ring of a bright lotus fibre. सकलकलाभिः परिपूर्णं मण्डलं यस्य. The moon is said to have 16 कलाः. हर्षात् विकासः तेन स्फीततरं तेन (चक्षुषा) that expanded through dilation due to joy. धवलीकृतं वासभवनं येन. The bright rays from the white of his dilated eye brightened the

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palace. संपन्नाः accomplished. The sentence is अद्य मया अपि निशि स्वप्ने...द्विजेन...देव्याः मनोरमायाः उत्सङ्गे निहितं पुण्डरीकं दृष्टम्. मनोरमा was the name of the wife of शुकनास. धौतानि सकलानि वासांसि यस्य. शान्त...कृतिना whose appearance was serene and whose form was divine. चन्द्रकलावत् अवदातं (सितं) दलशतं यस्य (*adj.* of पुण्डरीकं). आलोलेन केसरसहस्रेण जटालं (fibrous, full of). आवे...निमित्तानि auspicious signs happening before-hand (first) announce the near approach of joy. प्रत्यासन्न near. अग्रे पतन्ति इति °पातीनि. किं...भविष्यति and what else can be more pleasing and a greater cause of joy than this? अवितथं फलं येषां the fruits of which never fail. निशायाः अवसानसमये दृष्टाः. मान्धा...धीणां a leader of royal sages like मान्धातृ. For धौरेय, see p. 16. राजा चासौ ऋषिश्च. मान्धाता, son of युवनाश्व, conquered the earth and wanted to vanquish इन्द्र himself. Indra offered him his throne if he would kill the demon लवण. मान्धातृ perished with all his army in the fight with लवण. 'यौवनाश्वोऽथ मान्धाता चक्रवर्त्यवनीं प्रभुः। सप्तद्वीपवतीमेकः शशासाच्युत तेजसा॥' भागवतपु० 9. 6. 34; *vide* also रामायण उत्तरकाण्ड 67. 5–6. The विष्णुपुराण (IV. 2) gives the origin of the name (Indra said when मान्धाता was born मां अयं धास्यतीति). बाण is very fond of referring to मान्धाता. Compare हर्ष० IV. 13; III. 6; VI. 5. शरत्काल...देवम्—the king is compared to गन्धगज, the queen to कमलिनी. शर...लिनी इव like the lotus-plant in the S'arad (after the rains are over). अभिनवस्य कमलस्य उद्गमेन. These words may suggest the birth of a son that is charming like a fresh lotus. अभिनवायाः कमलायाः (लक्ष्म्याः) उद्गमः यस्मात्—a son who will be a fresh source of splendour. भानु० explains 'अभिनवा कमला पुत्रसंपत्'. अविच्छिन्नः सन्तानः यस्याः (with °लेखा and °सन्ततिः) the continuity of which is unbroken. The line of ichor on the elephant's cheek is continuous. The line of the king's family (कुलसन्तति) will be unbroken (on account of the birth of a son to him). 'सन्तानः सन्ततौ देववृक्षे चापत्यगोत्रयोः' शाश्वतः. क्षिति...चिता—the eight दिग्गजs are supposed to support the earth. The king's line will bear the burden of governing the earth. Compare 'धरणिधारणक्षमा दिग्गजा इव ब्रह्मकरात्...अजायन्त राजानः' हर्ष० IV. 1; 'कमठकुलाचलदिग्गजफणिपतिविधृतापि चलति वसुधेयम्' भर्तृहरि.

Para 58. सर...शशी as the image of the moon enters a lake. नन्दन is the garden of Indra and पारिजात is one of the five trees of paradise. For कौस्तुभ on the chest of विष्णु *vide* p.

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5. दर्पण...वाह she bore, in the guise of the child in the womb, the image of the king transferred to her as if she were the glory of a mirror (wherein also the king's image would be reflected). This shows that the son was going to be like his father. उपचीयमानः गर्भः यस्याः. निर्भरं (exceedingly) परिपीतं सागरसलिलं तस्य भरेण मन्थरा (slow)—goes with मेघमाला. अनुबद्धा विजृम्भिका (yawn) यथा स्यात् तथा—she yawned continually. आजिह्मितं लोचनं यस्याः—whose eye was slightly contracted (owing to pregnancy). सालसं=सालस्यं This and the preceding sentence mention some of the characteristic signs of a woman who is *enciente*. अनेकरसं वाञ्छितं पानभोजनं यस्याः who desired food and drink of various sorts. श्यामायमानं पयोधरयोः (स्तनयोः) मुखं यस्याः (with the queen); श्यामायमानं पयोधरैः (मेघैः) मुखं (beginning) यस्याः (with प्रावृट्). गर्भ...पाण्डुरां pale in complexion because she was pregnant; pale of colour as to its inside (with केतकी). The inside of the केतकी flower is pale. इङ्गितं—see p. 22. A 'यत्स्वाभाविकंचेष्टाया अन्यथात्वं तदिङ्गितम्'. इङ्गितकुशल clever in inferring the real state from appearances.

Para 59. The sentence is अथ तस्याः (विलासवत्याः)...कुलवर्धना नाम महत्तरिका...भूमिपालमुपसृत्य रहः...विलासवतीगर्भवृत्तान्तं विदितमकार्षीत्. The word सदा is to be connected with °संवास and संनिकर्ष in the two compounds, which is rather anomalous. राजकुले संवासः तेन चतुरा. राज...गल्भा ready—witted on account of being near the king. सर्वेषु मङ्गलेषु (शुभकर्मसु) कुशला. महत्तरिका—*lit.* old one *i. e.* a chief maid. A 'याः प्रत्यन्तःपुरं नित्यमाशीःस्वस्त्ययनादिभिः। पृच्छन्ति कुशलं देवीस्ता महत्तरिकाः स्मृताः॥'; D 'महत्तरिका अन्तःपुरप्रेष्या'. महत्तरिका seems to be connected with the word महत्तर (in sense and derivation), which means 'the chief officer in a village &c.'. Note the Kauthem plate of विक्रमादित्य V dated Śaka 930 'स...राष्ट्रपतिविषयपति-ग्रामकूटक-आयुक्तक-नियुक्तक-आधिकारिक-महत्तरादीन् समादिशति' I. A. vol. 16 p. 15, 24. अन्य...गतं sitting in a private audience pavilion (so that there may not be many people). गन्धतैलस्य अवसेकेन ज्वलितं दीपिकासहस्रं परिवारः यस्य. उडु...नारायणम्—the king is compared to the full moon and the thousands of lamps are compared to stars (उडु *n.*); he is also compared to विष्णु who reclines on the thousand hoods of शेष; the lamps are compared to the jewels in the hoods of शेष. गन्धतैलं scented oil. मूर्धावसिक्तैः who were crowned. अनतिदूरं अवस्थितः परिजनः यस्य whose servants

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were not standing far from him. अनन्तरं—अविद्यमानं अन्तरं यथा स्यात् without leaving much distance *i. e.* close to the king. उत्तुङ्गे (high) वेत्रासने उपविष्टेन—this and the following words in the instrumental qualify शुकनासेन. धौतं धवलं अम्बरं परिधानं (lower garment) यस्य. अनुल्बणः (not gaudy or brilliant) वेषः यस्य. अगाधं गाम्भीर्यं यस्य. गाम्भीर्यं gravity; depth (with जलनिधि). समुपारूढः (firmly grown) विश्रम्भः (confidence) तेन निर्भराः (full of). तास्ताः कथाः conversation on various topics. रहः privately (so as not to be heard by any one else). विदितं अकार्षीत् made known.

Para 60. पूर्वं श्रुतं श्रुतपूर्वं न श्रु॰ अश्रुतपूर्व तेन. अमृत...ङ्गस्य the whole of whose body was as though sprinkled with nectar (*i. e.* his whole frame was so much thrilled with joy). प्ररूढाः रोमाङ्कुराः तेषां निकरेण कण्टकिता तनुः यस्य—the hair standing on end presented the appearance of thorns. कण्टकाः सञ्जाताः अस्य—like तारकित above p. 133. विह्व॰ being overpowered. स्मितेन विकसितं (blooming) कपोलस्थलं यस्य. परिपूरितं हृदयं तस्मात् अतिरिक्तं (in excess). परि...किरतः—the idea is :—the king smiled with joy. The rays from his bright teeth spread out from his lips like a canopy (वितानं). The poet fancies that the joy he felt, after filling his heart and not being contained in it, came out in the form (छलं) of rays. विकिरतः—*pr. p.* of कॄ with वि. The sentence is राज्ञः चक्षुः शुकनासमुखे पपात. लोला तारका यस्य. आनन्दजलबिन्दुभिः क्लिन्ना (wet) पक्ष्ममाला (eyelashes) यस्य (*adj.* of चक्षुः). पूर्वं अनालोकितः अना॰ never seen before. ०हर्षम् excess of joy. भूपतेः—connect with ०हर्षम्. स्मितेन विकसितं मुखं यस्याः. तस्य...मानत्वात् as that matter (*viz.* whether the king would have a son from विलासवती) was always revolving in his (शुकनास's) mind. D 'तस्यार्थस्य गर्भवृत्तान्तस्य'. अविदितः वृत्तान्तः यस्य—although he had not been informed (by कुलवर्धना) of the incident. तत्का...श्यन् not discerning any other cause of great joy that would be appropriate (as a cause) at that moment. स्वयमुत्प्रेक्ष्य having himself guessed. समुपसर्पितं आसनं येन who brought his seat near (the king's throne). ना...शम् not very loudly. अत्य...लोचना whose eyes are extremely dilated. The sentence is देवस्य अपि इदं विकसत् ईक्षणयुगलं महत् प्रहर्षकारणं आवेदयति—the radiant eyes of your majesty convey that there is (some) great cause for joy. प्रिय...शोभाम्—the idea is :—Through joy the king's eyes became dilated. So it seemed that the eyes were travelling towards the ear.

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The poet fancies that the eyes approached the ears out of their eagerness to hear the agreeable words (of कुलवधूना). The dark pupil of the eye is like a dark lotus placed on the ear as an ornament. So when the eye dilated towards the ear, it appeared as though it were a कर्णपूर of dark lotus. उपसर्पत् and उपरचयत् qualify °युगलम् and शोभां is the object of उपरचयत्. आन...प्लुतं flooded with tears of joy. तरला तारका यस्य. उपारूढं महोत्सवश्रवणस्य कुतूहलं यस्मिन् (*adj.* of मनः)—in which has grown the curiosity to hear (the cause of) great joy. उ...कं very eager. यदि...कथितं If it is true as she says. अहं...द्धे but I do not (cannot) believe (it to be true). कुतो...पत् how can our lot be so rich? अभाजनं not the receptacle (not destined to be the recipient). अवि...वादिनीं who (ordinarily) never tells a lie. एवं...मानः thinking myself unworthy of such good fortune. विपरीतां—the reverse (*i. e.* वितथवादिनीं). विसर्ज्य having dismissed or taken leave of. तया—goes with अभ्यर्चितः. दत्तप्रसादस्यानन्तरम् after the favour (reward of ornaments) was bestowed on her. अवनितले आश्लिष्टा (touched) ललाटलेखा यस्याः (*adj.* of तया). °निर्भरेण—goes with मनसा. त्वर्यमाणः made to go fast. पवनेन चलितं °दलं तस्य लीलायाः विडम्बकेन—his throbbing eye imitated the appearance of a dark lotus petal set in motion by the wind. The throbbing of the right eye (or arm) is a sign of approaching good fortune in the case of males. Compare 'मनोरथाय नाशंसे किं बाहोः स्पन्दसे वृथा।' शाकुन्तल VII. 13. अभिनन्द्यमानः greeted, gladdened. तत्का...तेन fit for waiting upon him at the time. पुरः...संहतिः the mass of darkness in the courts (of his palace) was dispelled by the light (आलोकः) of torches that were carried in front (of the king) and the large flames (शिखा) of which flickered in the wind. अनिलेन लोलाः स्थूलशिखाः यासाम्. समुत्सार्यमाणा कक्षान्तरेषु तिमिराणां संहतिः यस्य.

Para 61. The sentence is तत्र च...वासभवने (p. 45 l. 16)...गर्भोचितं शयनतलं अधिशयानां (l. 20)...विलासवतीं ददर्श (l. 32). सुकृतं रक्षायाः संविधानं यस्मिन् where the rites for protection (against evil spirits) were well performed. This and the following words in the *loc.* qualify वासभवने. नवं सुधानुलेपनं (white-wash) तेन धवलिते. प्रज्वलिताः मङ्गलप्रदीपाः यस्मिन्. पूर्णकलशैः अधिष्ठितः द्वारपक्षकः यस्मिन् where jars full of water were placed by the sides of

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the door. Jars full of water were regarded as auspicious and were placed at the entrance of houses and near beds to ward off evil. Compare 'कुचपूर्णकलशयोरुपरि रत्नप्रालम्बमालिकां...कस्यापि पुण्यवतो हृदयप्रवेशवनमालिकामिव वद्धां धारयन्ती' हर्ष० I. 18; 'द्वारावस्थितसितपूर्णकलशं...भवनं' para 92 below. The reading पक्षके for द्वारपक्षके means 'the side-door of which had jars &c.'. प्रत्यग्रलिखितानि माङ्गल्यानि आलेख्यानि तैः उज्ज्वलिताः भित्तिभागाः तैः मनोहारिणि charming as its walls were rendered brilliant with auspicious paintings recently (प्रत्यग्र) drawn. उपरचितं सितं वितानं (canopy) यस्मिन्. वितानस्य पर्यन्ते अवबद्धाः मुक्तागुणाः यस्य on the borders of whose canopy were hung strings of pearls. मणिप्रदीपैः प्रहतं तिमिरं यस्मिन्. Jewels emitting brilliant light were used as lamps. भूत्या (भस्मना) लिखिता पत्रलेखा तया कृतः रक्षार्थं परिक्षेपः (परिवेष्टनं) यस्य—this and the following words qualify शयनतलं. The idea is:—the bed was surrounded by various figures (पत्रलता) drawn with holy ashes in order to ward off evil (रक्षा). भानु० explains differently 'भूत्यै ऐश्वर्यार्थं लिखिता या पत्रलता पत्रफलान्विता लता कल्पलता तया कृतो रक्षायाः गर्भरक्षायाः परिक्षेपो दार्ढ्यं यस्मिन्। दृश्यते हि देशविशेषे सद्यो गर्भसंभूत्यर्थं प्रथमतौ नवोढायाः फलपत्रान्वितकदलीछाया क्रियते। गर्भानन्तरं च पर्यङ्क उत्तरच्छदे शयनीयगृहभित्तौ वा फलपत्रान्विता लिखिता कल्पलता गर्भस्थ पुष्ट्यर्थं वृद्ध्यर्थं च क्रियते'. He refers to the custom in certain localities of drawing the figure of a plantain plant for the good of the child in the womb. But this seems rather far-fetched. D 'रक्षापरिक्षेपः रक्षार्थो रेखाविन्यासः'; A 'तया विरचितं यस्य रक्षार्थं परिवेष्टनम्'. Compare 'विक्षिप्तभस्मलेखाकृतमुनिजनभोजनभूमिपरिहारं' para 36 above. For रक्षा, see 'निहितरक्षाघृतबिन्दुनि' para 55 above. शिरोभागे (towards the part where the head of the sleeper is to lie) विन्यस्ताः धवलाः निद्रामङ्गलकलशाः यस्मिन्. Silver pots filled with water were placed at the head of the bed to induce sound sleep and to ward off evil (dreams &c.). Compare 'शयनशिरोभागस्थितेन च...निद्राकलशेन राजतेन विराजमानं वासगृहम्' हर्ष० IV. 38; 'क्रमेण चोद्गते...सप्तलोकमङ्गलनिद्राकलशे कुमुदबान्धवे' का० p. 178 of P. आवद्धाः विविधाः ओषधयः मूलानि यन्त्राणि च तैः पवित्रम्. Various drugs, roots and talismans were tied to the bed to ward off evil to the queen and the child in the womb. यन्त्र means 'mystic figures (of a स्वस्तिक &c.) or certain *mantras* drawn on birch-bark or other substance and worn in a box &c.' अवस्थापितानि रक्षायै शक्तिवलयानि यस्मिन्. भानु० explains शक्तिवलय as 'bracelets made of peacock's feathers

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rendered powerful by *mantras* of Durgâ'. शक्ति in this case means 'the active energies of a god (particularly शिव), which are said to be 8 or 9 or 50'. A and D take शक्ति to mean a weapon. A 'रक्षार्थः शक्तिभिर्हेतिविशेषैर्वलयः कृतः'. इतस्ततः विप्रकीर्णाः गौरसर्षपाः यस्मिन्. For गौरसर्षप, see above para 55 'विन्यस्तगौरसर्षपोन्मिश्र०'. अवलम्बितानि वालयोक्त्रे ग्रथितानि लोलानि पिप्पलपत्राणि यस्मिन्—from the bed fluttered (लोल) leaves of the *pippala* tree that were tied by a cord (योक्त्रं) of hair. A and D read 'लोह' for लोल. The meaning is :—iron was beaten into the form of *pippala* leaves. The cord had several knots at each of which there was a leaf. D 'योक्त्रं गोपालकृतरज्जुः'. आसक्ताः हरिताः अरिष्टपल्लवाः यस्मिन्. अरिष्ट is the निम्ब tree. D reads 'अहरित' (*i. e.* शुष्क). उत्तुङ्गे पादपीठे प्रतिष्ठितं—that was placed on high sockets. इन्दोः दीधितिवत् (किरणवत्) धवलः प्रच्छदपटः (coverlet) यस्य. अचलराजः हिमालयः तस्य शिलातलवत् विशालं. शय...शयानाम् lying on a bed. ०शयानां and the following words in the accusative sing. (*f.*) qualify विलासवतीं (l. 32) below. The next clause is अन्तःपुरजरतीजनेन क्रियमाणावतरणकमङ्गलान्. अवतरणक is a mystic rite. It consists in waving cocoanuts, rice mixed with curds and other things over a person and then keeping aside the things so waved where four roads meet. The object is to exorcise evil spirits or to protect the person against them. A 'अथावतरणं भूतादिग्रहः पुनरत्र तु। तच्छान्तिसाधनं कर्म मङ्गलं यत्तदुच्यते॥'. D 'अवतरणमिति नीराजनपर्यायः'. नीराजन is a purificatory ceremony by waving lamps round a person, a horse &c. अवतरणक may mean also 'coming down to the lying-in-chamber' previous to delivery and the ceremonies described here are those that were performed when she thus came down. Sea वाग्भट's अष्टांगहृदय शारीरस्थान I. 73 'प्राक्चैव नवमान्मासात्सूतिकागृहमाश्रयेत्।'. Note the Marathi words (उतरून टाकणें). In this passage several things are employed for this object. First are described balls (निकराः) of cooked rice (शालिसिक्थाः) as white and brilliant (तरल) as waves of water, the balls being contained (परिगृहीत) in golden vessels and having over them a thin (विरल) but continuous (अविच्छिन्न) layer of curds. अविच्छिन्नाः विरलावस्थिताः दधिलवाः येषु (*adj.* of निकरैः). Then there were used vessels full of handfuls of flowers not made into a garland (*i. e.* loose). अखण्डितं आननं येषां ते ०ननाः मत्स्याः तेषां पटलैः (समूहैः). प्रत्यग्रं पिशितं (मांसं) तस्य पिण्डैः मिश्राणि तैः. Heaps of fish whose mouths were not cut up (*i. e.*

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that were whole) and flesh were also used in the अवतरणक rite. अविच्छिन्ना सलिलधारा तया अनुगम्यमानः मार्गः येषान्. It is better to take this word with °प्रदीपैः as its position shows. Mr. Kale takes it with °मत्स्यपटलैः and explains 'the traces of the fish were to be seen in the unbroken line of water used in carrying them'. The meaning (even if we take it with °मत्स्यपटलैः) seems to be:—the fish and flesh were washed clean with water, which dripped from them when they were carried round the queen. What seems to have happened is:—some women went first with lamps, then followed others with heaps of fish and after them went others with jars pouring water continuously round the queen. D explains 'मत्स्यपटलैः पटलं पिटकं पात्रमित्यर्थः.' पटलकं is a box made with loppings of bamboo covered with a piece of cloth (in which lamps were carried). D 'पटलकं नाम सरन्ध्रनिर्मितं लतामयं पिटकं तदन्तस्थत्वात् प्रदीपानां शीतलत्वं, इदं च गर्भिणीशरीरस्योष्णस्पर्शत्वपरिहारार्थमिति मन्तव्यम्'. Lamps held in such boxes were not felt to be hot and hence the word शीतल. D remarks 'काचिद्दीपपटलकानि गृहीत्वा गर्भिणीं परितः गच्छन्ति तदनु मत्स्यपटलग्राहिण्यो गच्छन्ति तासां पृष्ठतः काश्चित्स्यन्दमानजलधारैः करस्थैः करकैरनुगच्छन्तीति'. धवलाम्बरैः विविक्तः (pure) वेषः यस्य (*adj.* of परिजनेन). प्रस्तुतः (begun) मङ्गल्यप्रायः आलापः येन who talked mostly what was auspicious; or it may mean 'whose talk had reference mostly to the auspicious rites they were engaged in' (प्रस्तुतमङ्गल्यप्रायः आलापः यस्य). उपारूढः गर्भः यस्याः तस्याः भावः °गर्भता तया—this supplies the reason why the queen is compared to क्षिति &c. and the child in the womb to कुलशैल &c. अन्तर्गताः कुलशैलाः (कुलपवेताः) यस्याः (*adj.* of क्षितिं). For कुलशैल, see p. 16 and p. 119. The suggestion is that the child would be formidable like a शैल and able to support the world. सलिले निमग्नः ऐरावतः यस्याः (*adj.* of मन्दाकिनीं). गुहागतः (गुहां गतः) सिंहः यस्याः. गिरिराजस्य मेखलां (slope). जलधरपटलेन अन्तरितः (screened) दिनकरः यस्यां (*adj.* of °श्रियम्). उदयगिरिणा तिरोहितं (cut off from view) शशिमण्डलं यस्याम् (*adj.* of विभावरीं). अभ्यर्णः ब्रह्मकमलस्य विनिर्गमः यस्याः (*adj.* of °नाभिं)—the coming out of the lotus of Brahmâ from which was drawing near. *Vide* p. 116 for ब्रह्मा springing from lotus in नारायणनाभि. आसन्नः अगस्त्यस्य (of the star अगस्त्य) उदयः यस्याम् (*adj.* of दक्षिणाशां). दक्षिणाशां the south. फेनेन आवृतः अमृतकलशः यस्याम् वेलां shore. At the time of churning the sea, धन्वन्तरि

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rose up from it carrying in his hands a jar full of अमृत. *Vide* p. 34 and भागवतपु० VII. 8. 'अथोदधेर्मथ्यमानात्काश्यपैरमृतार्थिभिः । उदतिष्ठन्महाराज पुरुषः परमाद्भुतः ॥ 31...अमृतापूर्णकलशं बिभ्रद् वलयभूषितः ।'... 34. गोरोचनया चित्रिताः दशाः (skirts, fringe) यस्य. अनुपहृत not worn. A 'अथानुपहृतं प्रोक्तं नवं चाखण्डितं च यत्'. दुकूलयुगलं—an upper garment and a lower one. वसानां *pr. p.* of वस् 2nd *conj.* to dress. ससंभ्रमं परिजनेन प्रसारितं करतलं एव अवलम्बनं तस्य अवष्टम्भेन—connect with उत्तिष्ठन्तीं—(who got up) relying on the support of their hands held out hastily by the servants. वामजानुनि विन्यस्तः हस्तपल्लवः यया—this shows the difficulty she experienced in getting up to honour the king. प्रचलिताः भूषणमणयः तेषां रवेण मुखरं यथा स्यात्तथा. अल...रेण away with (enough of showing) this great respect (by distressing yourself). आदर means also 'concern'. प्रमृष्टं (polished) चामीकरं (gold) तस्य चारवः पादाः यस्य. धवलः उपच्छदः (coverlet) यस्य.

Para 62. हर्षभरेण मन्थरं (dull, benumbed) तेन. प्रस्तुतः (आरब्धः) परिहासः (joking) येन. किमपि something; what is indescribable. अव्यक्तं स्मितं तेन छुरितानि कपोलाधरलोचनानि यस्याः whose cheeks, lips and eyes were illumined by a suppressed smile. दश...च्छादयन्ती—the idea is:—when she suppressed a smile, the rays of her bright teeth darted from her mouth and covered her face. The poet fancies that she covered her face with a fine silken cloth in the guise of the rays of the teeth. One who feels shame covers his face. अनुबध्यमाना pressed. त्रपा=लज्जा. तिर्यक् वलिता (turned sideways) तारका यस्य. साम्यसूयमिव as if with anger. अपरिस्फुटः हासः एव ज्योत्स्ना तया विशदेन (bright). It is not good manners for great men to indulge in very loud laugh. Smiles are poetically said to be white and so resemble ज्योत्स्ना. भूभुजां=राज्ञां. एनां विलासवतीम्. वितन्यते is spread (*i. e.* caused). निभृतम् *adv.* silently. The sentence is अस्य तु...कुङ्कुमरागस्य पाण्डुरतामापद्यमानस्य,...अनयोश्च...श्यामायमानचूचुकयोः पयोधरयोः, अस्य च...ऋशिमानमुज्झतः मध्यभागस्य किं प्रतिविधास्यसि—but what remedies will you adopt against (what will you do to conceal) the fact that the reddish colour of the saffron unguent is becoming pale, that the nipples of your breasts are becoming dark, that your waist is giving up its (former) slenderness? विघटमानानि दलानि स ०दलः कोशः तेन विशदं चम्पकं तस्य इव द्युतिः यस्य (*adj.* of ०रागस्य)—that has the lustre of the *champaka* flower bright on account

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of its pericarp (कोशः) having its petals opening. सवर्ण...मानस्य—the idea is:—the saffron unguent being applied to a pale body looked pale and resembled the *champaka* bud. It was only the fragrance (which is different from that of the *champaka*) that led one to perceive that it was saffron paste that she had applied to her body (and not *champaka*). Compare 'सवर्णतया रसितानुमेयैः' para 20 above. The reading कुङ्कुमाङ्गरागस्य is good. गर्भसंभवः एव अमृतं तस्य अवसेकेन निर्वाप्यमाणः हृदयस्य शोक एव अनलः, सः प्रभवः यस्य (*adj.* of धूमम्). वमतोः and the following words in the *geni. plu.* go with पयोधरयोः. The fact of pregnancy was nectar (so gratifying) to विलासवती. Her heart was on fire through grief at her barrenness. The poet fancies that the fire of sorrow was quenched by the nectar of conception and the dark nipples are the smoke issuing from the fire thus quenched. गृहीतं नीलोत्पलं याभ्याम्. Her bosom is compared to two चक्रवाक birds and the dark nipples to blue lotuses taken up by them. तमालपल्लवेन लाञ्छितं (marked) मुखं ययोः. पल्लवs are placed on the mouths of jars as auspicious. Compare 'वेदीविनिहितपल्लवललामहेमकलशे...मन्दिरे' हर्ष० VII 2; 'उभयपार्श्वस्थापितोत्पल्लवमुखपूर्णहेमकलशं (कायमानं)' का० (p. 281 of P). तमाल leaves are dark like the nipples. सकृत् इव. आलिखिता...पत्रलता ययोः—the idea is:—lines with कृष्णागुरु paste have to be drawn every day (on the breast &c). But as the nipple had grown dark (and was to be so for some months), the poet fancies that once for all कृष्णागुरु had been applied to the bosom. पत्रलता = पत्रभङ्ग, for which see p. 43. श्यामायमानं चूचुकं (कुचाग्रं) ययोः. प्रति...दूयमानस्य that is being pained by the string of the girdle that is everyday becoming more and more tight-fitting (when formerly it was loose). नश्यत् त्रिवलिलेखावलयं यस्य. त्रिवलिः lines of three wrinkles on the abdomen (which were regarded as a sign of beauty among women). ऋशिमन् (*m*) is from कृश; vide notes on जडिमन् p. 80. अन्तर्मुखं विनिगूढः हासः यस्य whose laugh was suppressed inside the mouth (as became the chief minister in the king's presence). कि...यसि why do you torment? इय...लज्जते she feels shame even when we talk about it (therefore why make her confess). ०वर्धनया कथिता वार्ता तया संबद्धं (connected with). नर्मप्रायाभिः full of merriment or jokes. अत्यवाहयत् passed.

Para 63. The first sentence is ततः क्रमेण...विलासवती सुतं असूत; यथासमीहितं मनोरथानां संपादनेन प्रमुदिता delighted by the ful-

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fimlent of the longings (दोहदः) of pregnancy as she desired. 'अथ दोहदम्। इच्छा कांक्षा स्पृहेहा तृट्' अमरः ('अयमिच्छामात्रवाची अपि विशेषेण गर्भिणीच्छायां प्रयुज्यते।' व्याख्यासुधा). दोहद is said to be neuter by अमर but other lexicographers say that it is masculine also. The ancients believed that the longings of pregnancy must be scrupulously fulfilled; otherwise harm would be done to the mother or the child. Compare 'यः कश्चिद्गर्भदोहदो भवत्यस्याः सोऽवश्यमचिरात्सम्पादयितव्यः' उत्तररामo I. (after verse 10). Vide an instructive article on दोहद by Prof. Bloomfield in the journal of the American Oriental Society for 1920 (February) vol 40 part I. अनवरतं गलन्ती (dropping in water) नाडिका (घटिकापात्रं) तया कलिता (ascertained) कालकला (portions of time) यैः. Even now in marriages, उपनयन &c time is measured by the घटिकापात्र. For नाडिका as a measure of time, *vide* notes p. 42. बहिः आगृहीता छाया यैः that measured shade (for ascertaining the time). The छाया is that of a pin on a sun-dial or of a man standing in the sun. Vide कौटिल्य's अर्थशास्त्र (II 20 देशकालमानं). गणकै...लग्ने when the *lagna* was ascertained by astrologers. लग्न is the sign of the zodiac (राशि) that is on the eastern horizon at a particular moment. In a horoscope the most important point is to ascertain the लग्न. 'राशीनामुदयो लग्नम्' अमरः. प्र...लायां—at an auspicious moment (*i. e.* free from व्यतीपात and other bad astrological conjunctions). इरम्मद–the fire in the clouds *i. e.* lightning. इरा (उदकं) तया माद्यति इति इरंमद, according to 'उग्रंपश्येरंमदपाणिन्धमाश्च' पा. III. 2.37 (एते निपात्यन्ते). 'मेघज्योतिरिरंमदः' अमरः. The next sentence is तस्मिन् जाते...इतस्ततः प्रधावितस्य परिजनस्य...राजकुले दिष्टिवृद्धिसंभ्रमः अतिमहान् अभूत्. चरणश्चतैः संक्षोभः (agitation, striking) तेन चलितं क्षितितलं यस्मिन्. भूपालाभिमुखं प्रस्तुतं (proceeding) स्खलद्गति (स्खलन्ती गतिः यस्य faltering in gait) विकलं (helpless through age) कञ्चुकिसहस्रं यस्मिन्. Numerous chamberlains started towards the king to inform him of the happy news of a son's birth. जनसंमर्देन (crowd of people) निष्पिष्यमाणः (being crushed or trodden) पतितः कुब्जवामनकिरातगणः यस्मिन्. किरात—a person with a short and slight body. (किरातः) 'स्वल्पकायेऽथ रभसो भूनिम्बे पुंस्यधीतवान्' नानार्थार्णवसंक्षेप. A 'गडुलः कथ्यते कुब्जः खर्वशाखस्तु वामनः। किरातः पृश्निपर्यायः स्वल्पदेहो निगद्यते॥'. The attendants of the harem always included hump-backed (कुब्ज) persons, dwarfs, deaf–mutes and eunuchs. Compare 'प्रनृत्तकलमूककुब्जकिरातवामनबधिरजडजनपुरःसरेण' para 67; 'विलसदुन्मुख-

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वामनकवधिरवृन्दवेष्टिताः...ननृतुर्वृद्धधात्र्यः' हर्ष० IV. 14. Mark 'निषेवितो वर्षवरैः कञ्चुकोष्णीषधारिभिः। अन्तःपुरेषु विचरेत् कुब्जकैरातवामनैः॥' कामन्दकीयनीतिसार 7.41. विस्फार्यमाणः (increasing) अन्तःपुरजनस्य आभरणानां झंकारः तेन मनोहरः. पूर्णपात्राणां आहरणे विलुप्यमानानि वसनभूषणानि यस्मिन् wherein clothes and ornaments were snatched away in taking पूर्णपात्र. For पूर्णपात्र, see p. 172. संक्षोभितं (excited) नगरं येन. दिष्टिः (good fortune) तस्याः वृद्धिः (congratulating upon) तस्याः संभ्रमः (confusion). For the meaning of वृद्धि, compare the use of वृध् in such sentences as 'दिष्ट्या सुतमुखदर्शनेन भवान् वर्धते'. D 'दिष्टिवृद्धिरभ्युदयसमृद्धिः'. The next sentence is अनन्तरं च उत्सवकोलाहलेन...ननृतुः...प्रजाः. मन्दरेण मथ्यमानः जलधिः तस्य घोषवत् गम्भीरः दुन्दुभीनां ध्वानः (sound) पुरःसरः (foremost) यस्मिन्. This and the following words in the *instru.* qualify °कोलाहलेन. दुन्दुभिः a large kettle-drum. For मन्दर, see p. 138. प्रहताः °काहलानकाः तेषां निवहः (समूहः) तस्य निनादः तेन निर्भरः (full) तेन. काहला a large military drum. आनकः a large drum. मङ्गलपटहस्य पटुरवेण संवर्धितः तेन. अनेकजनसहस्रस्य कलकलः तेन बहुलः (thick, full of) तेन. For प्रकृति see above p. 147. स...वृद्धाः including young and old. गोपालान् मर्यादीकृत्य (including even cowherds) आगोपालं (अव्ययीभावः). चन्द्रा...धिः as the ocean swells by the rise of the moon.

Para 64. The sentence is पार्थिवस्तु...सूतिकागृहं अपश्यत् (p. 48 l. 2). तनयाननदर्शनेन उत्सवः तेन हृतं (drawn) हृदयं यस्य. दिवसवशेन out of regard for an auspicious day. The king's heart was eager to see the prince at once. But he had to wait for an auspicious day. मौहूर्तिकः astrologer. मुहूर्तं वेद मौहूर्तिकः (with affix ठक्) according to 'तदधीते तद्वेद' पा. 4. 2. 59. निवारितः (dismissed) अखिलः परिजनः येन. मणिमयं मङ्गलकलशयुगलं तेन अशून्यः तेन. This and the following words in the *instru.* qualify द्वारदेशेन: अशून्य *lit.* not vacant *i. e.* occupied by. कलशs full of water were placed at a door as auspicious (p. 182). आसक्ताः बह्व्यः पुत्रिकाः ताभिः अलंकृतेन. पुत्रिका figures in ink (resembling dolls). भानु० says 'यस्मिन् गृहे प्रसूतिर्जायते तद्वारदेशे क्रमव्युत्क्रमाभ्यां मषीलिखिते संश्लिष्टे पुत्रिके क्रियेते इति वृद्धाचारः। कैश्चित्तु बहुपुत्रिका नाम श्लक्ष्णफलैरुपेतो विटपिविशेषः कथ्यते। शतावरीत्यन्ये।'. His alternative explanation is that बहुपुत्रिका is a tree with fruits that easily fall down or is the plant शतावरी (another name for which is बहुसुता). A and D read °पुत्रिकाप्रतानेन. A 'पाञ्चालिका पुत्रिकोक्ता कथ्यते तन्मयी लता। प्रतानस्य तु तच्छाखायितते बहुतोयते॥'. The

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meaning according to them seems to be that a plant (probably शतावरी) was reared up near the gate. विविधाः नवपल्लवाः तेषां निवहेन निरन्तरं निचितः (thickly covered) तेन. संनिहितं कनकमयं हलमुसलयुगं यस्मिन्—near which was placed a pair of golden ploughshare and pestle. Or युग may mean 'yoke.' भानु० explains that this was a custom of certain royal families. The प्रयोगरत्न says 'सूतिकागृहं च सधूमाग्निदीपशस्त्रमुसलाम्बुविभूतियुतं कार्यं सर्षपांश्च सर्वत्र विकिरेत्'. विरलं ग्रथितानि सितानि कुसुमानि तैः मिश्रा दूर्वाप्रवालमाला तया अलंकृतेन. अवलम्बितं अविकलं व्याघ्रचर्म यस्मिन् on which was hung a tiger's hide that was whole (*i. e.* none of its parts had been cut off). वन्दनमालिकायाः अन्तराले घटितः घण्टागणः यस्मिन् that had a number of bells arranged between (the ends of) an auspicious garland. वन्दनमाला or °मालिका—is an auspicious garland suspended on the outer gate of a mansion. 'मङ्गलसक्तोरणोर्ध्वं भवेद्वन्दनमालिका' क्षीरस्वामी. विराजमानं and the following words in the accusative qualify सूतिकागृहं. उभ...क्षकयोः on both sides of the door. मर्यादानिपुणेन conversant with the established usages. This and the following words in the *instru. sing.* qualify पुरन्ध्रिवर्गेण (l. 24). गोमयमयीभिः and the following words in the *instruc. plu.* qualify लेखाभिः. (l. 16). उत्तानं विनिहिताः वराटकाः (*cowries*) तैः दन्तुराभिः (bristling). अन्तरान्तरा आबद्धाः विविधवर्णरागाः रुचिराः कूर्पासकुसुमलेशाः तैः लाञ्छिताभिः. कुसुम्भकेसरलवानां आश्लेषः (contact) तेन लोहिताभिः. 'स्यात्कुसुम्भं वह्निशिखं माहारजनमित्यपि' अमरः. गोम...रचयता—the idea is:—the women were engaged in drawing figures with cowdung streaks, on which were placed *cowries* with their mouths upturned, on which there were at intervals pieces of cotton rendered charming by being dyed in various colours and on which were also to be seen pieces (लवः) of the filaments of safflower (or of saffron). A reads with the Calcutta editions 'कार्पास०', which is better. स्वस्तिक is a mystic mark denoting good luck and auspiciousness. Cotton thread coloured red is auspicious. Compare 'अभिन्नपुटकार्पासतूलपल्लवांश्च वैवाहिककङ्कणोर्णासूत्रसंनाहांश्च रञ्जयन्तीभिः' हर्ष० IV. 29. हरिद्राद्रवस्य विच्छुरणेन परिपिञ्जरं अम्बरं धारयतीति तां—wearing a garment yellowish by being mixed with turmeric juice. विच्छुरणं=मिश्रणम्. षष्ठी... कुर्वता preparing the image of the deity that presides over the sixth day after birth. This was identified sometimes with Durgâ and sometimes with देवसेना. On that day it is supposed

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a child's destiny is carved on its forehead by Fate and then the child is out of danger. A 'षष्ठी देवी तु देवसेनाख्या । भार्या सुब्रह्मण्यस्यास्मिन्नर्थेऽस्ति भारते वचनम् ॥ एवं स्कन्दस्य महिषीं देवसेनां विदुर्बुधाः । षष्ठीं यां ब्राह्मणा प्राहुर्लक्ष्मीमासां सुखप्रदाम्. ॥' The verse quoted occurs in वनपर्व chap. 229.49–50 Among the names of स्कन्द, there are two viz. षष्ठीप्रिय and देवसेनाप्रिय (वनपर्व chap. 232.6 and 8). विकचाभ्यां (fully stretched) पक्षपुटाभ्यां विकटः (large, formidable) शिखण्डी (मयूरः) तस्य पृष्ठमण्डलं अधिरूढं (*adj.* of कार्तिकेयं). आलोलेन (fluttering) लोहितेन पटेन घटिता पताका यस्य. उल्लसितौ (flourished, flashing). शक्तिदण्डौ ताभ्यां or शक्तेर्दण्डः तेन प्रचण्डं. कार्तिकेय is called शक्तिधर. संघटयता=रचयता. विन्यस्तं अलक्तकपटलं तेन पाटलः मध्यभागः ययोः. वि...बध्नता that made circles representing the sun and the moon, the centres of which were made pink with a mass of *alaktaka* thrown upon them. ०कृताम् qualifies ०मालाम्. ऊर्ध्वप्रोताः कनकमयाः यवाः तेषां निकरेण कण्टकिताम् that appeared thorny with the mass of grains of barley made of gold that were stuck over it. अविरललग्नः...प्रकरः यस्याः तस्याः भावः ०प्रकरता तया—because there were heaps of white mustard (सिद्धार्थकः) fixed closely on them. On account of the mustard and the golden *yavas* sticking in them the clay balls appeared as though inlaid with molten gold. मृण्म...मालां a garland of a cluster (कदम्ब) of clay beads. Or कदम्ब may man 'the कदम्ब flower' (here made of clay). चन्दन... भागेषु...वर्धमानपरम्परां अन्यानि...मङ्गलानि संपादयता—they put together on the tops of walls whitened with sandal water a series of jars and other auspicious things that should adorn a lying-in chamber. पञ्चरागैः विचित्राणां चेलचीराणां कलापाः चिह्नं यस्याः (*adj.* of वर्धमान०) The mouths of the jars were covered with pieces of cloth that were dyed in five different colours. 'चेलं वसनमंशुकम्' अमरः. चीरं—a bark garment; a piece. आपीत...ङ्कितां marked with the paste of yellow powder (turmeric) or with flour made yellowish (*i. e.* rice flour coloured yellow with turmeric). The five colours are white, dark, red, green and yellow. वर्धमानः-शरावः a saucer. Even now saucers marked with white lines are required in marriage ceremony. पुरंध्रिः a matron, elderly woman. उपद्वारं (द्वारसमीपे) संयतः (tied) विविधगन्धानां कुसुमानां मालाभिः अलंकृतः जरन् (old) छागः (goat) यस्मिन्. अखिलाः व्रीहयः तेषां मध्ये अवस्थापिता या आर्यवृद्धा तया अध्यासितः शयनशिरोभागः यस्मिन्—wherein the head of the bed was occupied by a vener-

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ble old woman who was seated in the midst of whole grains of rice. अखिल means either 'unhusked' or 'husked, but not crushed into pieces, whole or entire.' भानु० gives a farfetched explanation. 'न विद्यते खिलं येषां ते अखिलाः क्षेत्रोत्पन्ना ये व्रीहयः'. खिलं means 'waste land' and the meaning, according to भानु०, is 'produced in a fertile field.' Compare 'स्वयमखण्डसिक्थसंपादितं...बलिमदात्' para 56. D 'आर्यवृद्धा विदुषी'. आर्यवृद्धा may probably mean 'an image of दुर्गा drawn as an old woman.' अनवरतं दह्यमानः आज्येन (with ghee) मिश्रः भुजगनिर्मोकस्य मेषविषाणस्य च क्षोदः (powder) यस्मिन्. निर्मोकः slough. वाग्भट in his अष्टाङ्गहृदय prescribes the smoke of the sloughs of black snakes for easy delivery (शारीरस्थान chap. 1. 83). अनलेन पुष्यमाणाः अरिष्टतरुपल्लवाः तेभ्यः उद्भसितः रक्षायै धूमगन्धः यस्मिन्. अरिष्ट is the निम्ब tree. The smoke of *nimba* leaves fumigated the room to purify it and as a protection against evil spirits. अध्ययनेन (वेदाध्ययनेन) मुखरः द्विजगणः तेन विप्रकीर्यमाणाः शान्त्युदकलवाः यस्मिन्. शान्त्युदकं—holy water purified by the repetition of Vedic *mantras*, which was supposed to ward off evil, disease &c. अभिनवलिखितः (recently painted) मातृपटः तस्य पूजायां व्यग्रः धात्रीजनः यस्मिन्. मातृपट a piece of cloth or canvas on which were drawn the *Mātṛis*. For the Mātṛis, see above p. 176. मातृ may also apply to पार्वती. अनेक...ङ्गनाभिः आरब्धा सूतिकामङ्गलगीतिका (auspicious songs suited to the time of *accouchement*) तया मनोहरम्. उपपाद्यमानं स्वस्त्ययनं यस्मिन्. स्वस्त्ययनं the repetition of *mantras* or performance of expiatory rites for averting evil. क्रियमाणं शिशुरक्षार्थं बलिविधानं यस्मिन्—in which oblations were offered for the safety of the child. आवर्ध्यमानं धवलकुसुमानां दामशतं यस्मिन्. अविच्छिन्नपठ्यमानं (ceaselessly repeated) नारायणनामसहस्रं यस्मिन्. The one thousand names of विष्णु (विष्णुसहस्रनाम) occur in the अनुशासनपर्व (chap. 149). अम...ष्ठापितैः placed on staffs of pure gold (हाटकं). निश्चलाः शिखाः (flames) येषां. अन्तः...ध्यायद्भिः—the idea is :—the lamps (made of jewels) emitted a steady flame. The poet fancies that the lamps were contemplating numerous auspicious things for the newly born infant. The head (शिखा) of one who is deep in contemplation is steady. उद्भासितं made brilliant. उत्खाताः (drawn, without the sheath) असिलताः ताभिः सनाथाः पाणयः येषां (*adj.* of °पुरुषैः). रक्षा० guards. अम्मः पावकं च स्पृष्ट्वा—this is a practice for averting the danger of an evil eye. भानु० 'बालकनिरीक्षणे दृष्टिदोषनिवारकमेतत्'.

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Para 65. The first sentence is प्रविश्य च...विलासवत्याः उत्सङ्ग गतं...आत्मजं ददर्श (l. 13). प्रसवेन परिक्षामा पाण्डुः च मूर्तिः यस्याः (*adj.* of विलासवत्याः) whose form was pale and emaciated owing to delivery. स्वप्रभायाः समुदयेन उपहता गर्भगृहप्रदीपप्रभा येन–who, by the flashing up of his lustre, eclipsed (overpowered) the brightness of the lamps in the lying-in chamber. गर्भगृह may also mean 'the innermost part of the mansion'. अपरित्यक्तः गर्भरागः येन तस्य भावः °रागत्वं तस्मात्. The child still retained the redness that it had when fresh from the womb. उदये परिपाटलं मण्डलं यस्य the child was red like the sun's disc at rising. अपर...चन्द्रमसम् who was like the moon the disc of which is red with evening hues in the west. अनुपजातं काठिन्यं यस्मिन्. The delicate पल्लवs of trees are reddish and much more therefore of कल्पतरु. The child was delicate and red like कल्पतरुपल्लवs which have not yet become thick and tough. अवनि...इव he was like Mars come down (from the sky) to see the earth. The earth is said to be the mother of Mars (hence called भौम). The Purâṇas give various accounts as to how Mars became the son of the earth. The Padma says that a drop of sweat fell from Vishṇu on the earth, while the मत्स्य attributes the drop of sweat to S'iva. The child also was लोहिताङ्ग (लोहितं अङ्गं यस्य). रचिताः अवयवाः यस्य. विद्रुम (coral), बालातप (morning rays) and पद्मराग (ruby) are all red. अनभिव्यक्तं (not manifest) मुखपञ्चकं यस्य. महासेन=कार्तिकेय. कार्तिकेय has six faces hence called षडानन). The child was like कार्तिकेय (in vigour) but as he had only one mouth, the poet says the five others were not manifest. सुर...करात् परिभ्रष्टं (slipped). The child's lustre was superhuman and so the poet fancies that he was the son of Indra. उत्तप्तं कल्याणकार्तस्वरं (gold of the finest kind) तद्वत् भास्वरया. सह०—as though they were ornaments born with him. आगामि...लिङ्गितम् who was possessed of (lit. embraced by) splendour (श्री). The poet fancies that श्री (लक्ष्मी) embraced him (in the form of the splendour pervading his limbs) because she was delighted at the thought of the protection he would afford her in future (आगामिकाल). विगतः निमेषः (winking) यस्मात् अत एव निश्चलं पक्ष्म (eyelash) यस्य (*adj.* of चक्षुषा). आदौ प्रमृष्टं पश्चात् संघटितं आनन्दवाष्पपटलं तेन प्लुता तारका यस्य when the king wiped off (प्रमृष्ट) the tears of joy, others again formed (संघटित) in their place and the pupil of his eye was thus flooded. दूरविस्फारितेन

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very much dilated (through joy). स्निग्धेन affectionate. When one looks intently at anything one is said to drink it. आलपन् इव as if talking. स्पृशन्निव—the child being recently born, the king could not touch it (as one has to observe the days of impurity due to birth). But as the king's eye was riveted on the child, he seemed to be touching the body all over. मनोरथसहस्रैः प्राप्तं दर्शनं यस्य. समृद्धः मनोरथः यस्य whose heart's desire had been fulfilled. अङ्गप्रत्यङ्गानि principal limbs (*e. g.* the whole arm) and smaller limbs (*e. g.* the palm only or fingers only). निरूपयन् closely observing. अस्य refers to the newly born son. प्रीत्या (on account of delight) विस्तारितं लोचनं यस्य. गर्भ...शोभस्यापि although the beauty of his limbs is not quite manifest because they were compressed (recently) in the womb. माहा...चिह्नानि the signs of a universal emperor (on his body) make his greatness manifest. तथाहि for instance. सन्ध्यांशुभिः रक्ता बालशशिकला तस्याः इव आकारः यस्य (*adj.* of ललाटपट्टे). The child's forehead was like the digit of the young moon (of the 2nd तिथि) reddened by the evening rays. Compare 'अपरसन्ध्यालोहितविम्बमिव चन्द्रमसम्' above l. 6. नलिननालस्य भङ्गः तस्य तन्तुवत् तन्वी as slight as the fibres in a piece of lotus stalk. इयं ऊर्णा this soft hair. A 'भ्रूमध्यगतमावर्तमूर्णामाचक्षते बुधाः'. Compare 'ऊर्णासनाथं ललाटदेशमुद्वहन्तम्' para 6 above and notes p. 13 and p. 31 for this and other signs of a चक्रवर्ति. °रीकवत् धवलं कर्णा...यतं spreading as far as the end of the ear. Elongated eyes were regarded as a sign of beauty and greatness. उन्मिषितैः by the opening of the eye (after being closed for a moment). अरालं पक्ष्म यस्य. विजृम्भमाणः (expanding) कमलकोशः (lotus bud) तस्य परिमलवत् मनोहरं. इयं—goes with नासिका. आजिघ्रति इव दूरायता नासिका—the idea is:—he had a very long nose. The poet fancies that the nose stretched (आयत) itself far in order to receive the perfume of his mouth. His mouth emitted a fragrant breath. कनकलेखा इव—His nose was straight as a line and was bright like (heated) gold. अधररुचकम्—his lip, which is an ornament (to his body). रुचकः—कम् a golden ornament, especially of the neck. 'रुचको भूषणान्तरे। निष्के तु रभसः प्राह मातुलुङ्गाख्यभूरुहे।' नानार्थार्णवसंक्षेप. °कलिकावत् लोहितं तलं ययोः. विष्टरश्रवसः =विष्णोः. क्षीरस्वामी explains 'विष्टर इव श्रवसी कर्णौ अस्य. विष्टराकृतिर्जटा श्रवोऽस्यां निर्गता अस्य इति वा, विष्टरे अश्वत्थतरौ श्रूयते इति वा'. भानु° strangely enough explains विष्टरश्रवसः as इन्द्रस्य. शङ्खचक्रे चिह्नं ययोः. Vishnu has शङ्ख and चक्र

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in his hands. The child had lines on his hands that presented the figures of शङ्ख and चक्र. अभिनवः ०तरुपल्लवः तद्वत् कोमलं (*adj.* of चरणयुगलं). लेखामयैः consisting of lines. ०चितं fit to be kissed by the host of crest jewels of thousands of kings. स्वर...रुदतः he is endowed with a voice (deep like that of a drum) when he cries.

Para 66. इत्ये...तस्मिन् while he (शुकनास) was saying this. ससं...सूतेन that moved aside hastily. दत्तः मार्गः यसै. प्रहर्षस्य उद्गमेन पुलकिता (रोमाञ्चिता) तनुः यस्य. स्फारीभवत् (expanding) लोचनं यस्य. दिष्ट्या वर्धसे you are to be congratulated on your good fortune. D 'दिष्ट्येत्यव्ययमभ्युदयवाचकम्.' प्रतिहताः uprooted, destroyed. अत्रभवत् is a term of respectful address towards a person who is present. 'पूज्ये तत्रभवानत्रभवांश्च भगवानपि'. ज्येष्ठायां ब्राह्मण्यां—the propriety of these words has not been clearly explained by any of the three commentators to whom we had access. भानु० only hints at it. In ancient times a ब्राह्मण was allowed to marry a girl of anyone of the three castes and even S'ūdra girls (though even Manu strongly condemns the marriage of a ब्राह्मण or क्षत्रिय with a S'ūdra girl). 'शूद्रैव भार्या शूद्रस्य सा च स्वा च विशः स्मृते। ते च स्वा चैव राज्ञश्च ताश्च स्वा चाग्रजन्मनः।' मनु० III. 13. But a girl of the ब्राह्मण caste was preferred to the others and where a ब्राह्मण had several wives of different castes, the wife that was a ब्राह्मणी was the one preferred for all religious purposes (*i. e.* she was ज्येष्ठा). In this case it seems that शुकनास had several wives belonging to different castes, but his wife मनोरमा who gave birth to a son was of the ब्राह्मण caste and was senior actually or by virtue of her caste. See याज्ञ० I. 88. मनोरमा अभिधानं यस्याः. रामः=परशुरामः. रेणुका was the wife of जमदग्नि, mother of परशुराम, and daughter of a king of the इक्ष्वाकु race. Vide विष्णुपु० IV. 7.

Para 67. ०प्रतिमं resembling a shower of nectar. प्रीत्या विस्फारिते अक्षिणी (नयने) यस्य. अक्षि becomes अक्ष at the end of a बहुव्रीहि according to 'बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्पच्' पा. 5.4.113 (स्वाङ्गवाचिसक्थ्यक्ष्यन्तात् बहुव्रीहेः पच् स्यात्। सि. कौ.). अहो...म्परा Oh! what a (wonderful) series of fortunate events! सत्यो...तीति this popular saying 'one calamity follows another (*i. e.* misfortunes never come singly) and one piece of good fortune follows another' is true. सर्वथा...वर्तिताः—Some regard this sentence as rather deep and difficult to comprehend. But in our humble opinion there is no difficulty. विधि (fate) is compared to

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शुकनास. The words समान...दर्शयता and अनुवर्तिताः have two meanings. समा...दर्शयता that exhibited (*i. e.* brought about) the same pleasures and pains in us in all ways *i. e.* fate treated us both alike (when I pined for a son you also did the same; the moment I am blessed with a son, you also are similarly favoured by fate). With reference to शुकनास, the words mean 'you shared in my joys and sorrows by all means *i. e.* you made my happiness yours and my sorrows also yours'. अनुवर्तिताः—fate has followed us both in this way. Here वयं means 'I (the king) and you (शुकनास)'. भवता वयमनुवर्तिताः I have been served by you. Here वयं means 'I' (the king). प्रीत्या विकसितं मुखं यस्य. स्वय...जहार the king himself snatched the upper garment of S'ukanâsa as a reward. तस्मै—goes with पुरुषाय—the man who brought the good news of the birth of a son to शुकनास. प्रीतं मनः यस्य. प्रिय...रूपं appropriate to listening to the happy news (he had brought). The next sentence is 'उत्थाय च तथैव तेन...अन्तःपुरिकाजनेन (l. 20)...राजपरिजनेन (l. 23)...चारणगणेन च अनुगम्यमानः... उत्सवमकारयत्. तथैव as he was (*i. e.* in the same dress and with the same accompaniments). तेन—goes with अन्तःपुरिकाजनेन. चरणैः विकुट्टनं (हर्षातिरेकात् ताडनं) तेन क्वणितं (resounding) नूपुरसहस्रं तेन मुखरितानि दिगन्तराणि येन. This and the following words in the *instru. sing.* up to ०प्रसक्तेन qualify अन्तःपुरिकाजनेन. सरभसः उत्क्षेपः तेन चलिताः मणिवलयावल्यः ताभिः वाचालिताः भुजलताः यस्य—whose creeper-like arms were resonant with the rows of jewelled bracelets that moved on account of the forcible motion (of the arms in joy or in dancing). उत्तानं तलं येषां. ऊर्ध्वं...दर्शयता—the idea is:—the women, when dancing, raised their hands with the palms up-turned. Their rosy palms looked like red lotuses waved (लुलित) in the sky by the wind (they being the lotus plants, their arms being the stem and the palms being the flower). Compare 'सुरगजोन्मूलितविगलदाकाशगङ्गाकमलिनीशङ्कामुपजनयन्तः' para 22 above. पर्यस्ताः (thrown about in dancing or getting up hurriedly) मृदिताः कर्णपल्लवाः यस्य. परस्परं अङ्गदकोटीनां संघट्टः (friction or clashing) तेन दष्टानि (pierced) पातितानि (made to fall) उत्तरीयांशुकानि यस्य. It is better to read पाटित. Compare 'अथ चलति...पाटितांशुकपटानां' para 12 above. श्रमजलेन धौतः अङ्गरागः तेन रञ्जितानि नवीनानि वासांसि यस्य. A and D read चीनवाससा for नवीन०, which is better. चीनवासः silk-cloth of fine texture from

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China. किंचिदवशिष्टानि तमालपत्राणि (तिलकाः) यस्य that had only some portion of their तिलकs remaining. All the ornaments were rent asunder by their violent motions, but they did not allow the auspicious तिलक on their forehead to be entirely rubbed away (by sweat or the crowd). 'तमालपत्रतिलकचित्रकाणि विशेषकम्' अमरः ('तमालपत्राकृति कस्तूर्या ललाटे तमालपत्रं' क्षीरस्वामी). भानु० seems to take it in the sense of तमाल leaf 'तमालपत्रं तु महता क्लेशेन सौभाग्यमण्डलनिमित्तकत्वाद् व्यवस्थापितमिति भावः'. But this is not quite happy. विलसन्त्यः वारविलासिन्यः तेषां हसितैः उन्निद्रं (उद्गता निद्रा यस्य) विकसितं कैरववनं तस्य अनुकारः तं. विल...प्रथयता—the idea is:—the women of the harem (अन्तःपुरिकाजन) were accompanied by bright nautch-girls who laughed. कैरव is a white night lotus. So their laughs (poetically said to be white) resembled an expanding कैरव lotus-bed. प्रथयता—making known, showing (with ०जनेन). सरभसं वल्गनं (prancing, movements) तेन स्खलन्ती (slipping from its position on the bosom) लोला च हारलता तया आस्फालितं (struck) कुचस्थलं यस्य. सिन्दूरतिलके लुलिता अलकलेखा यस्य whose curls stuck into the circular mark of vermilion (made on the forehead). विप्रकीर्णः ०पुञ्जः तेन पिञ्जरितः (made yellowish red) केशपाशः यस्य. पिष्टातः or ०तकः (पिष्टेन कुङ्कुमचूर्णादिना अतति)—is a fragrant powder (of saffron &c.) which is cast about on people (like गुलाल in modern times) on auspicious occasions. 'पिष्टातः पटवासकः' अमरः. प्रनृत्तः...जनः पुरःसरः यस्य that were preceded by dancing &c. कलमूक deaf and dumb. 'कलमूकोऽवाक्श्रुतिः' हलायुधः. A reads 'विकलमूक', where विकल means 'maimed'. जड foolish, simple. *Vide* p. 187 for कुब्ज &c. उत्तरीयांशुकेन ग्रीवायां बद्धं अवकृष्टं विडम्बितं जरत्कञ्चुकिनां कदम्बकं येन—the ladies played practical jokes against the old chamberlains by tying round their necks their upper garments and then dragging them. वीणा...तालानां लयः (harmony) तेन अनुगतः (accompanied) तेन. 'लयः साम्यम्' अमरः. कांस्यतालः cymbals. For the four kinds of musical instruments, *vide* p. 40. कलमधुरम् *adv.* indistinctly but sweetly. हर्षनिर्भरतया—furnishes the reason why the women looked as though intoxicated, as if in delirium, as if possessed by an evil spirit. व्यपगतः वाच्यावाच्यविवेकः यस्मात् who had lost all discernment as to what was to be said and what was not to be said *i. e.* who uttered even words not in keeping with their rank and the fact that the king was present. नरपतीनां प्रसक्तेन (given up to). प्रचलैः मणि-

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कुण्डलैः आहता कपोलभित्तिः यस्यं. This qualifies °परिजनेन. विघूर्णमानं कर्णोत्पलं यस्य the lotuses on whose ears (placed as ornaments) were rolling about. अधो विगलितः विलोलः शेखरः (chaplet) यस्य. दोलायमाना वैकक्षककुसुममाला यस्य whose garland of flowers worn on the shoulder and across the chest was swinging to and fro. वैकक्षक is a garland worn like the यज्ञोपवीत. 'वैकक्षकं तु तत् । ग्रन्थिर्यक् क्षिप्तमुरसि' अमरः. निर्दयं प्रहताः भेरीमृदङ्गमर्दलपटहाः तेषां निनादेन अनुगतः काहलाशंखयोः रवः तेन जनितः रभसः यस्य–whose speed was increased by the sound &c (the sounds of drums &c added to their enthusiasm). मर्दलः a kind of drum. चरण...वसुधां that as though tore the earth to pieces by the tramp of their feet. प्रवृत्तं (started) नृत्तं येन. चारणः a wandering singer, bard; actor. विविधं मुखवाद्यं तेन कृतः कोलाहलः येन. मुखवाद्य—the mouth used as an instrument for producing various sounds. Mr. Kale understands it to be an instrument sounded with the mouth. A 'मुखमेव तु वाद्यं यन्मुखवाद्यं तदुच्यते'. भानु० 'विविधं यन्मुखमेव वाद्यं तेन.' द्विगुणतरम्—double (of what was going on before he came there).

Para 68. अति...गरे when the rites of the 6th day after birth had been finished. On the 6th day the relatives of the baby have to keep awake and perform various rites for its protection. Compare वाग्भट's अष्टाङ्गहृदय उत्तरस्थान chap. I 'षष्ठीं निशां विशेषेण कृतरक्षाबलिक्रियाः । जागृयुर्बान्धवास्तस्य दधतः परमां मुदम् ॥' 21. 'पुरुषाः शस्त्रहस्ताः स्त्रियश्च नृत्तगीतकारिण्योऽस्यां रात्रौ जागरणं कुर्युः' प्रयोगरत्न. प्राप्ते... हनि when the 10th day had been reached *i. e.* on the 11th day. Compare 'नामधेयं दशम्यां तु द्वादश्यां वास्य कारयेत् । पुण्ये तिथौ मुहूर्ते वा नक्षत्रे वा गुणान्विते ॥' मनु० II. 30 on which कुल्लूकभट्ट says "अथवा 'आशौचे तु व्यतिक्रान्ते नामकर्म विधीयते' इति शंखवचनाद्दशमेऽहन्यतीते एकादशाह इति व्याख्येयम्;" 'जन्मन एकादशे द्वादशे वा यथाचारं नियतदिने वा नामकरणं कार्यम्' प्रयोगरत्न. गाः...कृत्वा having made over to *Brâhmaṇas* cows and gold (coins) by the crore. सात् has the sense of 'अधीन' when used with कृ, भू, अस् (to be) and सम्-पद्. 'तदधीनवचने' पा. 5.4.54 (सातिः स्यात्कृम्वस्तिभिः संपदा च योगे । राजसात्करोति । राजाधीनमित्यर्थः । सि. कौ.). मातुः अस्य (सुनोः)...इति because I saw in a dream the full-orbed moon entering the lotus-like face of his mother. स्वप्ना...मेव just in keeping with the dream. चन्द्रापीड literally means 'whose crest-jewel is the moon' (चन्द्रः आपीडः यस्य). राज्ञा अनुमतं राजा० approved of by the king. वैशम्पायन was one of the famous pupils of व्यास and was himself the teacher of याज्ञवल्क्य. So the name

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was a fit one for a ब्राह्मण. कृतः चूडाकरणादिः (चूडाकरणं आदि यस्य) बालक्रियाकलापः यस्य—on whom were performed all the *saṃskāras* of a boy such as चूडाकरण. चूडाकरण or चौलकर्म is the ceremony of cutting off all the hair on a child's head except a lock on the crown. It is to be performed in the first or third year or according to कुलाचार. 'चूडाकर्म द्विजातीनां सर्वेषामेव धर्मतः। प्रथमेऽब्दे तृतीये वा कर्तव्यं श्रुतिचोदनात्॥' मनु० II. 35.

Para 69. The sentence is तारापीडः क्रीडा...तार्थं नगरात् बहिः... विद्यामन्दिरमकारयत्. क्रीडा...तार्थं in order to avert his being engrossed in (excessively addicted to) play. सिप्रामन्वायतं अनुसिप्रं (अव्ययीभाव) along the river Siprâ (which runs past Ujjayinî). अर्धक्रोशमात्रं आयामः यस्य the extent or length (*i. e.* the premises) of which was only half a *koss*. अतिमहता and the next two words qualify ०मण्डलेन. तुहिन...कारिणा resembling the ranges of the peaks of the हिमालय. सुधाधवल whitewashed. प्राकारः rampart. परिवृतं—*adj.* of ०मन्दिरम्. अनु...हितेन constructed along the wall. परिखा ditch. अतिदृढः कपाटसंपुटः यस्य the doors of which were very strong. उद्घाटितं एकं द्वारं तेन प्रवेशः यस्मिन् which was accessible only by one door that was opened (when necessary). एकान्ते उपरचिताः तुरंगवाह्यालीविभागाः यस्मिन् in a part of which were erected sections (buildings or stables) for horses and for rows of carriages. वाह्यं (a carriage or vehicle) + आली. A and D explain differently. A 'वाजिशिक्षाभ्यासभूमिर्वाह्यालिरिति कथ्यते;' D 'वाह्याली तुरगधावनपद्धतिः'. It means, according to them, 'a race-course or ground for training horses.' अधः कल्पिता व्यायामशाला यस्मिन् which had underground (or in a cellar-like structure) a gymnasium (for indoor physical exercises such as wrestling, Indian clubs &c). अमराणां देवानां अगारं गृहं तस्य इव आकारः यस्य. सर्व...ग्रहे for gathering together the professors of all sorts of knowledge.

Para 70. The sentence is तत्रस्थं च तं कृत्वा...चन्द्रापीडं आचार्येभ्यः शोभने दिवसे अर्पयांबभूव. तत्रस्थं...कृत्वा having placed him there as a lion's whelp in a cage. प्रतिषिद्धः निर्गमः यस्य who was forbidden to come out (applies both to ०किशोरक and चन्द्रापीड). आचार्यकुलपुत्रप्रायः परिजनपरिवारः यस्य who was surrounded mostly by his professors and youths of noble families. A 'कुलपुत्रास्तु कथ्यन्ते महाकुलसमुद्भवाः। राजपुत्राः'. भानु० rather strangely explains 'आचार्यस्य कुलं वैशम्पायनकुलं तस्य पुत्रप्रायः यः परिजनः स एव परिवारो यस्य'. अपनीतः अन्येषां शिशुजनक्रीडासु व्यासङ्गः यस्य who was not permitted any at-

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tachment to all boyish games. न अन्यस्मिन् मनः यस्य whose mind was not fixed on any thing else. उपादानं receiving. अर्पयांबभूव handed over. विरलः परिजनः यस्य who had few servants.

Para 71. न अन्यस्मिन् हृदयं यस्य सः °हृदयः तस्य भावः °हृदयता तया. तथा...राज्ञा being controlled in that way by the king. यथा...कटयद्भिः who manifested each his own skill. Each professor did his best in the branch he was master of. यथास्वम् (अव्ययीभाव)—स्वमनतिक्रम्य. पात्र...हैः whose enthusiasm was increased (who were encouraged to do their best) by the fitness (of चन्द्रापीड). Compare 'पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।' मालविकाग्निमित्र I; 'क्रिया हि वस्तूपहिता प्रसीदति' रघु० III. 20. मणि...कलापः as in a very pure jewel mirror, so all the *kalâs* were transferred to him who was very pure (in thought). Compare for the ideas in पात्रवशात् and in मणिदर्पणे इव the well-known verse 'वितरति गुरुः प्राज्ञे विद्यां यथैव तथा जडे...प्रभवति शुचिर्बिम्बोद्ग्राहे मणिर्न मृदां चयः ॥' उत्तररामo II. 4. For the 14 विद्याs vide p. 9 and for the कलाs p. 15. तथाहि—the author gives a list of some of the lores that चन्द्रापीड mastered in ten years. The list is rather a long one and Bâṇa seems like Milton in his essay on education to lay down curricula only for giant intellects and not for ordinary mortals. पदे in grammar (as grammar deals with words and explains their formation). वाक्ये in the मीमांसाशास्त्र (so called because मीमांसा helps one to understand the connected meaning or purport of Vedic sentences which often appear contradictory). प्रमाणे in logic (as it helps us to know what is authoritative or what rests on sound reasoning). 'पदावगतिहेतुत्वात्पदं व्याकरणम् । वाक्यसमन्वयावसायहेतुत्वाद्वाक्यं मीमांसा । प्रमाणप्रतिपत्तिकारित्वात्प्रमाणं तर्कः' मुकुल in his अभिधावृत्तिमातृका (on verse 13). The word पदवाक्यप्रमाणज्ञ occurs very frequently in Sanskrit literature e. g. in the उत्तररामचरित it is applied to भवभूति. All the words in the locative are to be connected with परं कौशलमवाप. व्यायामविद्या gymnastics. चर्म shield. तोमरः—रम् an iron club, a javelin. रथचर्या the art of driving a chariot. गजपृष्ठेषु in riding elephants. This is different from हस्तिशिक्षा which means 'taming wild elephants' or 'knowledge of the auspicious signs of elephants'. तुरङ्गमेषु—in riding horses. दर्दुरपुटं a kind of instrument. भर...शास्त्रेषु—in the science of dancing composed by भरत and others. There is extant a नाट्यशास्त्र of

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भरत. There were other writers like विशाखिल and कोहल who wrote on dramaturgy and dancing. नारदीय...विशेषेषु—There were four उपवेदs, आयुर्वेद, धनुर्वेद, गांधर्ववेद (singing) and स्थापत्य (mechanics or engineering), each attached to the four Vedas respectively. Some (*e. g.* राजशेखर) made इतिहास an उपवेद instead of स्थापत्य and others attached आयुर्वेद to अथर्ववेद. नीलकण्ठ while commenting on 'इतिहासोपवेदाश्च' (सभापर्व 11. 33) mentions आयुर्वेद, धनुर्वेद, गान्धर्ववेद and अर्थशास्त्र as the four उपवेदs. नारद is represented to be very fond of singing and as the inventor of the वीणा. तुर...ज्ञाने in the knowledge of the age of horses. पुरुषलक्षणेषु in the knowledge of सामुद्रिक. पत्रच्छेद्ये in drawing figures (with sandal or saffron paste on the body or on ornaments.). भानु० 'केतकादिपत्रच्छेदने'. What he means is not clear. If we take पत्रच्छेद्य as the art of painting figures on walls, then there is no difference between चित्रकर्म and पत्रच्छेद्य. पुस्तकव्यापारे in the profession of making toys of clay &c. 'पुस्तं लेप्यादिकर्मणि' अमरः. D 'पुस्तकव्यापारो मृद्दार्वादिमयरूपनिर्माणम्'. भानु० 'पुस्तकानां शास्त्राणां व्यापारे प्रयोगे'. This is not good. लेख्यकर्मणि in engraving on wood or stone. गन्धर्वशास्त्रेषु is a mere repetition, after we had गान्धर्ववेद०. So it is better to omit it as N does. ग्रहगणितं astronomy. दारुकर्मणि—in carpentry. दन्तव्यापारे in the art of engraving on ivory. वास्तुविद्या in the science of constructing houses and towns. आयुर्वेदे in medicine. यन्त्रप्रयोगे in the use or handling of machines. विषापहरणे in removing (the effects of) poisons. सु...भेदे in breaking through by means of a subterranean passage. Usually the word is सुरङ्गा. तरणे...रोहणे in swimming, in jumping across, in agile movements and in climbing up trees. The difference between लङ्घन and प्लुति is, according to भानु०, 'कूपकाद्यु-लङ्घने । प्लुतयो व्याघ्रादिषु संग्रामादिषु विद्युत्करणादिरूपास्तासु'. A 'विलङ्घनं मृगसमा प्लुतिः पक्षिसमा गतिः'. रतितन्त्रेषु—कामशास्त्रसिद्धान्तेषु. 'तन्त्रं प्रधाने सिद्धान्ते' अमरः. इन्द्रजालं Jugglery. महा...र्णवेषु—It is to be noted that बाण makes a distinction between इतिहास (पुरावृत्त) on the one hand, and the two epics and the पुराणs on the other. सर्वसंज्ञासु in all signs (of the hands, eye &c. to convey one's meaning). भानु० explains संज्ञा as परिभाषा (technical words), while D explains 'संज्ञा अर्थस्य पर्यायैः सूचना'. शिल्प mechanical skill (in manufacturing machines, while यन्त्रप्रयोग means 'using machines'). छन्दःसु in metres. भानु० explains it as 'आम्नाय' (*i. e.* वेद).

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are said to be the arrows of cupid. Youth also is a weapon of Cupid (*i. e.* youth excites love). अभि...रमणीयः charming on account of the rosy hue manifested recently. Youth also is रमणीय as love (रागः) just then manifests itself. विविध...योग्यः (peacock's tail) fit for manifesting various kinds of fine dancing. Youth also is a period in which dancing and amorous movements (विलास) are proper. लब्धः अवसरः येन (with °सेवकः and मन्मथः). As a new servant keeps at a distance for a time and when he gets a proper moment (when no one else is near) he approaches his master, so Cupid also getting scope (on account of his youth) approached him (*i. e.* pervaded his mind). लक्ष्म्या...स्थलम् together with his chest, his charm expanded. In this and the following sentences there are five examples of the figure of speech called सहोक्ति. 'सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम्'. The idea is:—his chest expanded and his beauty also increased (thereby). बन्धु...हृदयम्—his thighs were filled together with the hopes of his relatives. His thighs became muscular and rounded; his relations when they saw his massive strength thought their highest hopes were fulfilled (as he would be able to vanquish every one). अरि...भागः his waist became lean (through exercise) and his enemies also became fewer and fewer. त्यागेन...भागः his hips became broad and his liberality (त्यागः) also became large. For तनिमन् and प्रथिमन् from तनु and पृथु respectively, vide notes on ज्रडिमन् p. 80. This is not a charming example as there is no connection between त्याग and नितम्बभाग. प्रता...राजिः a line of hair (on his upper lip) sprang up and his prowess also rose up (*i. e.* increased, spread). अहित...युगलम् his arms became long (reached up to his knees) and the tresses also of his enemies' wives remained long. Widows do not tie up their hair into ornamental braids. Vide notes p. 65. Long arms were a sign of greatness. He killed his enemies and so their wives became widows. चरितेन...गलम्—his eyes expanded and became white, his career or deeds also became purer and purer and more famous. आज्ञया...देशः—His shoulder became large or heavy and his commands also became heavy (*i. e.* could not be disobeyed or thrown away). स्वरेण...हृदयम् his heart became deep together with his voice. His heart left the lightness of childhood.

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Para 74. समारूढः यौवनारम्भः यस्मिन्. परिसमाप्तं (finished) सकलकलाविज्ञानं यस्य. अधीताः अशेषाः विद्याः येन. अनु...चार्यैः who was permitted by the teachers (to leave the विद्यागृह). बले अधिकृतं commander of the army. द्वाः...वेदितः who was announced by the door—keepers. क्षितितले अवलम्बितः चूडामणिः यस्य (*adj.* of शिरसा). स्व...चिते (*adj.* of आसने) proper for his position (*i. e.* he sat at a respectful distance). राज...इव as though he were in the king's presence (he paid the same honour to the prince as to the king). राजपुत्रेण अनुमतः (permitted, asked). दर्शितः विनयः येन. गतो...प्रतिष्ठाम् you have attained the highest proficiency in the arts of weapons (*i. e.* of war). उपगृहीता शिक्षा येन (applies to °कुमारकं and त्वां) that understands all the training (signs &c.); that has grasped all the instruction (in विद्याs &c.). For वारि, see above p. 158. अवगतः सकलकलाकलापः येन (with °शशिनं and त्वां). अवगत obtained; understood. कला digit; arts. अति...त्कण्ठितानि eager to see you after a long time. अय...वसतः this is the tenth year since you began to reside in the school. एवं... वर्धसे you have grown to the sixteenth year thus calculated (lit. added together) *i. e.* you are in the 16th year of your life. मातृभ्यः—connect with दत्त्वा. गुरून् is the object of अभिवाद्य. अपगतं नियन्त्रणं यस्मात् who is no longer under restraint (for education). Vide 'तथा नियन्त्रितः' para 71 above. The reading गुरूणामुपगतनियन्त्रणः does not suit the meaning. It means 'who is brought under the control of elders.' ललितानि beauties or dalliances. त्रि... रत्नं the only jewel (*i. e.* the best and most valuable thing) in the three worlds. अनिलगरुडसमः जवः (वेगः) यस्य. इन्द्रायुधः नाम यस्य. महाराजेन=तारापीडेन. The sentence is एष खलु देवस्य पारसीकाधिपतिना... प्रहितः. देवस्य=तारापीडस्य. The genitive is used for the dative. पार... पतिना by the king of the Pârasîkas. This does not mean the king of Persia. The reference is probably to some non-Aryan king in the north—west of India or in Sind or Kathiawar. बाण himself describes पारसीक as the name of an excellent breed of horses; *vide* हर्ष० II. 14. त्रि...कृत्वा thinking that it (the horse) was a marvel in the worlds. Connect this with प्रहितः. अयोनिजम् not born from the womb (*i. e.* not born in the ordinary way). आसादितं secured. महाराज refers to तारापीड. इति सन्दिश्य with this message. दृष्ट्वा...विद्भिः on seeing him those who know the auspicious signs (of horses as laid down in शालिहोत्र)

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informed (the king). उच्चैःश्रवस् was one of the fourteen jewels churned from the ocean and became the horse of Indra. तद्...रोहणेन let this (horse) be favoured by mounting on his back *i. e.* you should ride it. अभिरूपाणां learned or handsome. कलावतां who have studied the arts. कुल...गतानां who have a long and noble pedigree. परि...प्रेषितं has been sent for waiting on you. प्रतिपालयति waits.

Para 75. विरतं (stopped) वचः यस्य. पितु...कृत्वा holding on his head the command of his father (*i. e.* honouring it with a respectful bow). नवः जलधरः तस्य ध्वानः (roar) तद्वत् गम्भीरया. गिरा in a voice. निर्जिगमिषुः desirous of going out of (विद्यागृह).

Para 76. The sentence is अथ वचनान्तरमेव प्रवेशितं...इन्द्रायुधमद्राक्षीत् (p. 53 l. 24). उभयतः...कृष्यमाणं that was drawn (led forward) by two men (walking) on both sides, that clung to the golden rings of its bridle-bit, that made efforts at each step to curb (the horse). खलीनं—खे तालुनि लीनम्. कृतः आकुञ्चने प्रयत्नः याभ्याम्. ऊर्ध्वः करः यस्य सः ऊर्ध्वकरः पुरुषः तेन प्राप्यः पृष्ठभागः यस्य—whose back was just within reach of a man when he raised his hand up. This illustrates how the horse was of very large proportions. आपि...काशम्—the horse stood up so tall in space that it seemed to drink up the space that came in front of it. प्रकम्पितं उदरन्ध्रं येन. पूरितं भुवनोदरविवरं येन. अति...त्मन्तम् by its very shrill neighing that shook the passage of his belly, that filled the hollows of the three worlds, it (the horse) as though upbraided Garuḍa that was falsely conceited as to its (Garuḍa's) velocity. The horse was swifter than even Garuḍa. अलीक false. दुर्विदग्ध vain. अवनमता and उन्नमता—qualify शिरोभागेन. जवस्य निरोधः (check) तेन स्फीतः (increased) रोषः तेन घुरघुरायमाणा घोरा घोणा यस्य—the formidable nose of which made a snorting sound on account of the great irritation (resentment) it felt at having its velocity checked (by the two men that held it). अतिदूर...भुवनम्—the idea is:—as is characteristic with horses, इन्द्रायुध sometimes jerked up its head and then brought it low. The poet fancies that the head was thus raised and lowered for taking a measure of the three worlds in order to jump over it, which the horse in its pride about its velocity thought it could accomplish. आ—कलय् to take measure, to grasp. असित...शरीरम् whose body was variegated (कल्माषित) with dark,

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yellow, green and pink lines resembling a rain-bow. The rain-bow also has these colours. आखण्डलः इन्द्रः तस्य चापः. On account of the horse's skin being marked with lines of various colours, the author indulges in three similes. आस्तीर्णः विचित्रवर्णः कम्बलः यस्मिन्. The horse looked like a young elephant on whose back is spread a carpet (or blanket) of various colours. कैलास-तटे आघातः (butting against with horns) तेन धातुधूलिः तया पाटलम्. कैलास...वृषभम्—the horse looked like the bull of S'iva, pink with metallic powders (of गैरिक, red chalk &c.) raised by butting against the slopes of कैलास (on which शिव dwells). असुर... सिंहम्—like the lion of पार्वती, the mane of which is red with streaks of the congealed blood of the demon. The demon is महिषासुर. See p. 36 above. The lion is the vehicle of पार्वती. *Vide* p. 57. रंह...मन्तम् as though it were the collection of all swiftness in flesh and blood. रंहः *n.* = वेगः. अनवरतं परिस्फुरत् प्रोथपुटं तस्मात् उन्मुक्तः सूत्कारः येन. प्रोथः-थम् the end of the nostrils of a horse. अन...मन्तम्—the idea is :—from the ends of the nostrils that were constantly moving (a characteristic of horses) a hissing sound (of wind expelled) came. The poet fancies that the horse vomited through its nose the wind that it had drunk in its extreme velocity. अन्तःस्खलितं मुखरं खलीनं तस्य खरं शिखरं तेन क्षोभः तस्मात् जन्म यस्य (*adj.* of °पल्लवान्). लालाजलं भूः (प्रभवः) येषां. अन्तः...द्विरन्तम्—inside its mouth was the bit that slipped and made a noise when it champed it ; and its sharp points caused irritation (क्षोभः) which gave birth to foam due to saliva (लालाजलं). The poet fancies that the streaks of foam were the mouthfuls of nectar that it (the horse) must have drunk when it dwelt in the sea. Both अमृत and फेन are white. अमृत was produced from the sea and the horse also was जलधिजलादुत्थित (p. 52 l. 10). A 'फेनानां पल्लवोऽथ विस्तारः'. अत्या... द्रुहन्तम् that had a long mouth that, as it was void of flesh, seemed as though it were chiselled (out of wood or stone). D 'समुत्कीर्णमिव दारुनिर्मितमिव'. A long and fleshless mouth is specially prized in a horse. Compare अग्निपुराण chap. 289 'दीर्घग्रीवाक्षिकूटाश्च ह्रस्वकर्णाश्च शोभनाः । राज्ञां तुरङ्गमा यत्र विजयं वर्तयेत्ततः ॥'. आननमण्डले निहिताः अरुणमणयः तेभ्यः समुद्गतैः. उपेतेन qualifies कर्णयुगलेन. अवसक्तं रक्तचामरं यस्मिन्. निश्चलं शिखरं यस्य. Its ears were adorned with the rays shot from red jewels placed on its mouth. The pencil of red

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rays looked like a red chowrie. The tips of its ears were motionless. Chowries are hung on the heads of horses. Compare 'निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः' (रथ्याः) शाकुन्तल I. A reads आननमण्डन for °मण्डल, which is better. उज्ज्वला कनकशृङ्खला तया रचितः रश्मिकलापः (reins) तेन कलितया (held, surrounded). लाक्षावत् लोहितः लम्बः लोलः सटासंतानः (केसरपङ्क्तिः) यस्याः (*adj.* of शिरोधरया). जल... पल्लवया इव—the horse's neck had a mane reddish like *lac* and was held in by reins made of golden chains. The poet fancies that the shoots of coral stuck to it (in the form of the red mane and the golden reins) when the horse moved about in the ocean. अतिकुटिला कनकपत्रलता तस्याः प्रतानः (समूहः, विस्तारः) तेन भङ्गुरेण (having curves or points). रणिता रत्नमाला यस्य. The horse was decked with a red ornament on which there were figures (पत्रलता) inlaid with gold. Those figures were of various sizes and shapes. The ornament was also set with large pearls. So the horse resembled the rosy hue of evening set off with clusters of stars. Stars and pearls are bright. °कारे निहितं मरकतरत्नं तस्य प्रभया श्यामायमानः देहः यस्य सः °देहः तस्य भावः °देहता तया. °तलात् निपतितः °तुरंगमः तस्य शङ्काम्. The green emerald in its ornament made the horse look green and misled people into thinking that it was a horse of the sun's chariot fallen from the sky. For the horses of the sun being green, *vide* p. 75. अति...तया being of high mettle. रोमकूपे रोमकूपे इति प्रति° (अव्ययीभाव). As its speed was restrained and as it was a high-mettled steed, it grew irritated and drops of sweat arose at the root of each of his hair. The poet fancies that the drops were pearls sticking to its body because it (the horse) was (once) familiar with the ocean. Pearls are found in the ocean. अनवरतं पतनोत्पतनं तेन जनितः विषमः खरः मुखरवः येषां. जर्जरिता वसुन्धरा यैः. इन्द्र...स्यन्तम्—its hoofs were large (पृथु) and dark; so they resembled foot-stools (पादपीठं) of sapphire and seemed to be made of masses of collyrium. When the horse pranced, the tips (मुख) of its hoofs struck the earth and produced a shrill (खर) but varied (not monotonous) sound, which resembled the sound of a drum. So the poet fancies that the horse was as though practising on a drum (मुरजः). उत्की...स it was as though chiselled in its legs i.e. its legs were slender and void of superfluous flesh. Compare 'अतिनिर्मांसतया

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समुत्कीर्णमिव वदनम्' (l. 4 above). वि...कन्धरायाम्—these mean:—it had a broad chest, a thin (श्लक्ष्ण) mouth, a long neck. उल्लि...भागे it was as though pared in its sides, doubled in its haunches *i. e.* its sides were thin and its buttocks broad. जव...गरुत्मतः that was as though a rival of Garuḍa in speed. त्रै...मारुतस्य that was as though a friend of the wind in traversing the three worlds *i. e.* it had the speed of the wind. For अंशावतार, see 'अंशावतारमिव कृतान्तस्य' para 28 p. 21 l. 3. For उच्चैःश्रवस् see p. 204. वेग...मनसः a fellow-student of the mind in swiftness *i. e.* as swift as thought. समानो ब्रह्मचारी सब्रह्म°, according to 'चरणे ब्रह्मचारिणि' पा. 6. 3. 86 (समान becomes स when followed by ब्रह्मचारिन्, when the meaning is that both study the same चरण or शाखा). सकलवसुन्धरायाः उल्लंघने क्षमं (able). The foot of विष्णु covered the whole earth as one step in the वामन *avatâra*. *Vide* notes p. 16. The horse could cover the whole earth on account of its speed. हंस is the vehicle of वरुण. *Vide* notes p. 48. मानसे प्रचारः यस्य that moves about in the मानस lake (with हंस); मानसस्य इव प्रचारः यस्य (with इन्द्रायुध) that moves (as quickly) as the mind. विकसिताशोकवत् पाटलं—pale-red like a full-blown अशोक flower (with इन्द्रा०); in which अशोक and पाटल flowers are expanding (with °दिवस). विकसितानि अशोकानि पाटलानि च यस्मिन्. व्रतिन् one observing a vow. भस्मवत् सितेन पुण्ड्रकेण अंकितं मुखं यस्य (with इन्द्रा०) whose head was marked with a mark (tuft of hair) white like ashes; whose face is marked with a *puṇḍraka* of ashes (with व्रतिनं). As to auspicious tufts of hair on horses, the अग्निपुराण says 'सृक्कण्यां च ललाटे च कर्णमूले निगालके। बाहुमूले गले श्रेष्ठा आवर्तास्त्वशुभाः परे॥'. मधुपङ्कवत् पिङ्गानि केसराणि यस्य whose mane was tawny like the dregs of wine or like thick wine (with इन्द्रा०); the filaments of which are tawny with the thick honey. मधुपङ्केन पिङ्गानि &c. (with °वनं). भानु० explains 'as the powder of the वचा plant mixed with honey applied to horses as a remedy against वातदोष.' भानु० "मधुयुक्तो यः पङ्को वचाकर्दमस्तेन...उक्तं हि वैद्यके 'अश्वस्य वातादिदोषशान्तये मधुयुक्तवचादिचूर्णस्य पङ्कस्तेन तनुलेपनम्'." महान् आयामः (length) यस्य (with इन्द्रा०); महान्तः यामाः यस्य that has long watches (*i. e.* that is longer than the night). In ग्रीष्म the days are very long and nights are short. उग्रं तेजः यस्य or यस्मिन्. तेजः spirit or mettle; heat. सदा...मुखम् always ready to run (with इन्द्रा०); always turning its face towards the wind. सदागतिः

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वायुः तस्य अभिमुखम्. Serpents are supposed to subsist on the wind. Hence the name पवनाशन applied to a snake. शङ्खमालिका आभरणं यस्य. On the sands of the sea, conches are found. A horse has a garland of conch-shells tied round its neck. स्तब्धौ कर्णौ यस्य whose ears are paralysed (one that is terror-striken cannot hear properly); the horse's ears were motionless. A and D read स्तब्धबालं which is good. It means 'whose tail is motionless; whose hair is erect' (*i. e.* रोमाञ्चित). विद्याधरs are a tribe of semi-divine beings. चक्र...चितम्—fit to become the vehicle of a person who is an emperor (चक्रवर्ती नरः तस्य वाहने उचितं); fit for नरवाहन who was an emperor. नरवाहनदत्त was the son of उदयन and वासवदत्ता and was crowned king of the विद्याधरs. He seems to have been the principal hero of the story of the बृहत्कथा, as summarised in the बृहत्कथामञ्जरी and the कथासरित्सागर. सकलभुवनमेव अर्घः मूल्यं तस्य अर्हम् equal in value to the whole world (with इन्द्रा०); सकलभुवनेन अर्घः पूजा तस्य अर्हम् worthy to be worshipped &c (with सूर्योदय). 'मूल्ये पूजाविधावर्घः' अमरः. अश्वातिशयम्—the best among horses.

Para 77. पूर्वं दृष्टः दृष्टपूर्वः न दृ० अदृष्टपूर्वः तं. अमानुषलोकोचितः आकारः यस्य whose form was fit for a superhuman world. अखिल...चितं that was fit only for one who wielded the sovereignty of the three worlds or worthy only of the sovereignty &c. अश्वरूपस्य अतिशयः तं or अश्वरूपस्य अतिशयः यस्मिन्. अतिशयः highest point of excellence. अति...हृदयम् a sense of wonder touched the heart of चन्द्रापीड though he was by nature exceedingly imperturbable. सरभसविवर्तनैः वलितः वासुकिः तेन भ्रमितः मन्दरः येन (*adj.* of ०लोकेन) that tossed the Mandara mountain with Vâsuki that was turned into quick revolutions. वासुकि was the rope with which मन्दर was coiled at the time of churning. *Vide* p. 155 above. ०जलं is the object of मथता (*adj.* of ०लोकेन). इद...लोकेन what jewel did the gods and demons take out, when they did not take out this jewel of a horse? The idea is that the jewels they took out are really no jewels, are really nothing when compared to इन्द्रायुध. अनारो...फलम् what fruit does Indra reap from his sovereignty of the three worlds when he does not ride the back of this (horse) as broad as a slab of Meru? उच्चैः०...मथः the sea made Indra marvel at उच्चैः०श्रवस् and deceived him. The idea is:—इन्द्रायुध is superior to उच्चैः०. The sea

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only yielded an inferior horse (उच्चैःश्रवस्) with which Indra was more than satisfied and kept back this superior horse. मन्ये...त्यजति I think it (इन्द्रायुध) has not up to this time fallen within the sight of Nârâyaṇa, since he (नारायण) does not give up that (well-known) fondness of his for riding Garuḍa. अतिशयिता त्रिदशानां देवानां राज्यसमृद्धिः यया that surpasses the richness of the sovereignty of the gods. यत् since. उप...गच्छन्ति come to be his implements *i. e.* come to help or serve him. अति...कृतिः on account of its high spirit and its enormous strength this form (of the horse) seems to be animated by a deity. दैवतेन सह सदैवता (बहुव्रीहि). यत्सत्यं to tell the truth. आरो... नयति it (आकृति) makes me hesitate in riding on its back. आकृतयः features. उज्झितानि (given up) निजशरीरकाणि यैः. शाप... एव do occupy other bodies presented by the words of the curse. महत् तपः यस्य. ललामभूतां=आभरणभूताम्. रम्भा अभिधानं यस्याः. भानु० gives the story as follows:—the sage स्थूलशिराः, wandering about for *kus'a*, heard a loud cry 'we are falling into a deep pit, help'. He saw certain emaciated people hanging down. When asked who they were they replied 'we are your ancestors. You have raised no issue. So after you we shall fall in the hell called पुत्'. Then the sage asked रम्भा to be his wife. She asked him to wait till she came after attending to some work of the gods. When she delayed the sage cursed her to be a mare. वडवा a mare. अश्व...त्मानं having placed herself in the heart of a horse (*i. e.* having assumed the body of a mare). मृत्तिकावती—is again mentioned by बाण in the हर्षचरित 'स्वप्नायमानस्य च मन्त्रभेदोऽभून्मृत्यवे मृत्तिकावत्यां सुवर्णचूडस्य' VI. 19 (para). We cannot identify the town. मुनिजनशापैः परिपीताः (obscured, rendered useless) प्रभावाः येषाम्. नानाकाराः assuming various forms. असं...भवितव्यम्—Surely this (horse) also must be some noble soul undergoing a curse. Mark the use of the *pot. pass. p.* with the instrumental. आवे...दिव्यताम् my heart as if tells me that it (the horse) is divine.

Para 78. मनसा—connect with आमन्त्रयांबभूव (addressed). तं...सूत्य without approaching the horse. He rose from his seat but before he proceeded to mount the horse, he mentally addressed it from the place where he stood up. This is a better reading than उपसृत्य. अर्वन् (vocative) horse. यो...सि be you

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whoever you are (you know best who you are, I do not know). मर्ष...साकं this disrespect (violation of proper behaviour) shown by me in riding you should be pardoned. अपरि... भवन्ति even celestial beings, when not known (in their real character), have to undergo unmerited humiliation. The words 'महात्म...भवन्ति' चन्द्रापीड mentally addressed to the horse. विदितः अभिप्रायः येन सः वि०—as if understanding his meaning. The sentence is स इन्द्रायुधः तं (चन्द्रापीडं)...विलोक्य...हेषारवमकरोत्. चटुला शिरसि केसराणां सटा (mass) तस्याः आहतिः तया आकूणिता आकेकरा च तारका यस्य the pupil of which was turned towards the corner and was slightly contracted by being struck with the rolling mass of hair (*i. e.* mane) on his head. On आकूणित A says 'भागत्रयस्य सङ्कोचे कूणितं चक्षुरिष्यते'; D 'आकूणितं ईषन्निमीलितम्'. On आकेकर D says "आकेकरं अपाङ्गगतं 'किञ्चिदाकुञ्चितापाङ्गा सङ्गतार्धनिमेषिणी। मुहुर्व्यावृत्ततारा स्याद् दृष्टिराकेकरा स्मृता॥'". Compare 'मदनशरशल्यवेदनाकूणितत्रिभागेण नातिमीलितेन लोचनयुगलेन' का० p. 165 of P. ति...क्य looking sideways (at चंद्रापीड) with an eye &c. क्षितितलं—is the object of ताडयता. उत्खाता धूलिः तया धूसरिता क्रोडरोमराजिः येन that rendered the hair on its chest gray with the dust that was raised up. This qualifies °खुरेण. °खुरेणा...न्निव by its right hoof (which it struck on the ground) as though calling (upon चन्द्रापीड) to mount. स्फुरितं घ्राणविवरं तस्य घर्घरध्वनिः तेन मिश्रं (*adj.* of हेषारव)—mixed up with the gurgling sound proceeding from its throbbing nose. अपरु...वद्धम् followed by a series of grunts that were not harsh. दत्ता आरोहणाय अभ्यनुज्ञा यस्मै. प्रादेशः span. A 'तर्जन्यङ्गुष्ठयोर्मानं प्रादेशं ब्रुवते बुधाः'; D अङ्गुष्ठतर्जनीभ्यां परिमितः प्रदेशः'. The three worlds were a mere span on account of the great speed of the horse. The sentence is समारुह्य...निर्गत्य...अश्वसैन्यं अपश्यत् (l. 30). There are several clauses qualifying अश्वसैन्यम्. प्रलयजलधरैः विमुक्तः उपलानां आसारः तद्वत् परुषेण (*adj.* of रवेण)—as harsh as the shower of hail-stones discharged by clouds at the time of *pralaya*. जर्ज...तलं that (रव) as though shattered (or shook) the bottom of the earth. रवेण—the sound was of the neighing of all horses and particularly of इन्द्रायुध. खुररजसा निरुद्धं घ्राणं तेन घोरः घोषः यस्य the sound of which was terrible owing to the fact that their noses were filled with the dust raised by the hoofs. रवेण and हेषितेन are to be connected with अधिरीकृतः. अधिरीकृतं सकलभुवनविवरं येन. This and the following words in the accusative qualify

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अश्वसैन्यम्. अशिशिरकिरणस्य (सूर्यस्य) दीधितयः तेषां परामर्शेन (संस्पर्शेन) स्फुरितानि विमलानि फलकानि यस्य—the spotless blades of which flashed by the contact of the rays of the sun. ऊर्ध्वीकृतेन held aloft. कुन्तः lance. The clause is कुन्तलतावनेन गगनतलं अलंकुर्वाणम्. The long and slender lances are compared to creepers. उद्गतं नालं यासां ताः उन्नालाः नीलोत्पलकलिकाः तासां वनं तेन गहनं. The clear blue sky is compared to a lake with clear blue water. The staffs of the lances look like the lotus-stalks and the iron blades like the blue lotus-buds. उद्गताः दण्डाः येषां तानि उद्दण्डानि मायूरातपत्राणि (umbrellas made of peacock's tail) तेषां सहस्रेण अन्धकारितानि अष्टदिङ्मुखानि येन तस्य भावः ०ङ्मुखता तया. स्फुरितः शतमन्युचापकलापः तेन कलमाषं. शतमन्युः Indra. The army that had darkened the space with their umbrellas made of peacock's tails looked like clouds variegated with rainbows. The army was that of the princes referred to by बलाहक and so had umbrellas. उद्गमन् (dropping) फेनपुञ्जः तेन धवलितानि मुखानि येषां तेषां भावः ०मुखता तया. अनवरतं वल्गनं (prancing) तेन चटुलं (restive) तस्य भावः चटुलता तया. The horses had foam and were restive. So they looked like the rising billows of the sea at the time of *pralaya*. The billows also are foamy and restless. अदृष्टः पर्यन्तः (end) यस्य. अश्वीयं—अश्वानां समूहः—according to 'केशाश्वाभ्यां यञ्छावन्यतरस्याम्' पा. 4. 2. 48 (पक्षे ठगणौ। कैशयम्, कैशिकम्। अश्वीयम्, आश्वम्। सि. कौ.). अह...लालसाः who competed in their eagerness to bow (to चन्द्रापीड). सरभसं अपनीतानि आतपत्राणि तैः शून्यानि, शिरांसि येषाम्. The princes took away their umbrellas on seeing च०. परस्परं उत्पीडनेन कुपिताः तुरङ्गमाः तेषां निवारणे आयस्ताः—who had to take trouble in soothing their horses that became irritated by being pressed (when all thronged to bow to च०). एकै...वेद्यमानाः who were introduced one by one after the name of each was taken. बलाहकेन—connect with आवेद्यमानाः. विप्रचलितानि मुकुटानि तेषां पद्मरागाः तेषां किरणानां उद्गमः तस्य छलेन (मिषेण). उद्गमद्भिः—*adj.* of शिरोभिः. The idea is:—when the princes bowed their heads, their crowns moved. The rubies in them flashed and emitted a red lustre. The poet fancies that under the guise of the red rays, their heads emitted the devotion they bore to चन्द्रापीड. Love also is poetically represented as red and is denoted by the same word (*i. e.* राग or अनुराग) which denotes red colour. संघटितः सेवाञ्जलिमुकुलः यैः तेषां भावः ०मुकुलता तया. यौवराज्ये अभिषेकः तस्य कलशाः

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तैः आवर्जितं सलिलं तेन लग्नानि कमलानि येषु. The princes folded their hands on their heads and then bowed their heads to him. The folded hands look like lotus-buds. The poet fancies that the lotus-buds stuck to the jars (the heads of the princes) after the water in them was poured out for crowning चन्द्रापीड as heir-apparent. कलश्s full of water and with flowers at the top are required at the time of coronation. *Vide* pp. 31, 117 above. When water is poured out, the buds may still stick to jars. The heads being round are like jars. दूरावनतैः bent very low.

Para 79. The sentence is चन्द्रापीडस्तु...नगराभिमुखः प्रतस्थे. यथोचितं—goes with मानयित्वा—as they deserved. अनन्तरं *adv.* without leaving any distance *i. e.* closely (this goes with अनुगम्यमानः). The words in the *instrum.* from ०कृतिना qualify आतपत्रेण (l. 11). राज्यलक्ष्म्याः निवासः एव पुण्डरीकं तस्य इव आकृतिः यस्य the shape of which was like a white lotus, the residence of royal glory. लक्ष्मी dwells in a lotus; hence she is called पद्मालया. Compare 'चक्षुषा शिक्षयन्तमिव लक्ष्मीलाभोत्तानितमुखानि पङ्कजानि विनयम्' हर्ष० IV. 27; 'संवाहनतत्परायाः श्रियो विकचरक्तपङ्कजवनवासभवनानीव कल्पयन्तौ' हर्ष० II. 16. The umbrella was white and round like a lotus. सकलराजन्यकुलानि एव कुमुदानि तेषां खण्डं (वनं) तस्य चन्द्रमण्डलेन. The umbrella was round and bright like the moon. The moon causes कुमुद lotuses to bloom. By the umbrella held over चन्द्रापीड the faces of the attendant princes were brightened or under the protection symbolised by the umbrella of चन्द्रापीड the princes cheered up. तुरङ्गसेना एव स्रवन्ती (नदी) तस्याः पुलिनायमानेन. पुलिनं इव आचरति पुलिनायते—*pr. p.* पुलिनायमान. The white umbrella looked like the banks of white sand on a river. क्षीरोदस्य फेनेन धवलितं वासुकिफणामण्डलं तस्य इव छविः (कान्तिः) यस्य. वासुकि was covered with foam at the time of churning the क्षीरसागर. See pp. 155,208 above. वासुकि is dark, but being covered with foam resembled the white umbrella. उपरि...द्वहता that bore the figure of a lion on it as an emblem. ऊर्ति...ध्रियमाणेन that was held aloft by means of a very large golden staff. निवारितः आतपः यस्य. उभयतः समुद्धूयमानः चामरकलापः तस्य पवनेन नर्तितः कर्णपल्लवः यस्य. तरुण...प्रायेण consisting mostly of young and valorous men. पदा...जनेन attendants that walked on foot. मधुरवृत्तसा in a sweet voice.

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Para 80. समासादितः विग्रहः येन that has secured a body. मदन's body was reduced to ashes by शिव; hence he is called अनङ्ग. चन्द्रापीड was as handsome as Cupid and so the poet fancies that अनङ्ग had found a body and appeared on the earth (as चन्द्रा०). See pp. 14,31,35 for मदनदाह. परित्यक्ताः सकलाः व्यापाराः येन (*adj.* of जनः). समजनि—Aorist of जन् with सम्. रजनिकरस्य (चन्द्रस्य) उदयेन परिबुध्यमानं कुमुदवनं अनुकरोति इति. People became delighted, as कुमुद्स bloom by the rise of the moon. सत्य...शब्दम् now that we have this (कुमार), Skanda makes the (application of the) word *kumāra* ridiculous, as his form is ugly on account of the host of lotus-like faces. चन्द्रापीड was a कुमार (a royal prince) and the word कुमार is also a name of कार्तिकेय, who has six faces. The people say 'when we have this handsome चन्द्रापीड, to whom the word कुमार applies, to apply the word कुमार to the ugly स्कन्द is a mockery of the word.' It is not necessary to put a far-fetched construction on कुमार *viz.* Madana on earth (कु+मार); one who kills wicked people (with स्कन्द). मुखानि कुमुदानीव तेषां कदम्बकेन विकृता आकृतिः यस्य. *Vide* रामायण बालकाण्ड chap. 36–37 for the story of षडानन's birth. *Vide* also अनुशासनपर्व chap. 86. The seed of शिव was cast in अग्नि who transferred it to the six कृत्तिकाs, who gave birth to six portions that were united mysteriously into one child with six faces. अन्तः समारूढः प्रीतिरसः तस्य निष्यन्देन विस्तारितं तेन dilated by the flow of pleasure that has grown in our minds. कुतूहलेन उत्तानितं (raised) तेन. अनिवारिताः unchecked (by any one). सफला...वत्ता to-day our life has become fruitful *i. e.* lias borne a rich fruit (in that we saw such a prince). अन्यत् रूपं रूपान्तरं, तत् धारयति इति तसै—who assumes another form (*viz.* that of चन्द्रापीड). ०छद्मने who is disguised as चन्द्रापीड. पुण्डरीकेक्षणाय=विष्णवे. आरचितः प्रणामाञ्जलिः येन. We should rather have समपावृत. समुपावृत would ordinarily mean 'shut'. समपावृतानि कपाटपुटानि यस्य तत् स...पुटं प्रकटानि वातायनसहस्राणि यस्य तत्...सहस्रं ०पुटं च ०सहस्रं च तस्य भावः ०सहस्रता तया. समुन्मीलितः लोचननिवहः यस्य. All the doors and windows of the houses were like the eyes of the city. The next sentence is अनन्तरं च...समाकर्ण्य आलोकनकुतूहलिन्यः सर्वस्मिन् नगरे... ललनाः हर्म्यतलानि समारुरुहुः. ससंभ्रमं is to be connected with उत्सृष्ट. उत्सृष्टः अर्धपरिसमाप्तः प्रसाधनव्यापारः यासां who hurriedly left off their half-finished work of decorating themselves. Here fol-

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lows a nice description of the various half-finished items of the toilet of the ladies of the city. ०साधनव्यापाराः and the following words in the *nom. plural* qualify ललनाः (p. 56 l. 7). वाम...गताः दर्पणाः (mirrors) यासाम्. स्फुरितं सकलं रजनिकरमण्डलं यासु. The fair women were like the brilliant nights of the full moon, the bright and round mirrors resembling the full orb of the moon. आर्द्रेण अलक्तकरसेन पाटलितं चरणपुटं यासाम्. कमलैः परिपीतः बालातपः याभिः. The red *alaktaka* dye was like the rosy morning rays, their feet were like lotus flowers (on which the morning rays fall) and they were like lotus plants. There is a further suggestion in the word नलिन्यः. Some of the women were most beautiful. Women are divided by writers on erotics into four classes, पद्मिनी, चित्रिणी, हस्तिनी and शङ्खिनी, the first being the best. ससंभ्रमा गतिः तया विगलिताः मेखलाकलापाः तैः आकुलितानि चरणकिसलयानि यासां. शृङ्खलया संदानं (बन्धनं) तेन मन्द...ण्यः. Their girdles got coiled round their feet when they started hurriedly. They looked like female elephants moving slowly on account of being bound by chains. The word करिण्यः is suggestive like नलिन्यः above. इन्द्रायुधरागवत् रुचिराणि अम्बराणि (वस्त्राणि) धारयन्तीति ०धारिण्यः; ०रागेण रुचिरं अम्बरं (आकाशं) धारयन्तीति ०धारिण्यः. Some women wore garments having all the charming colours of the rain-bow. The days in the rains also have skies rendered charming with the colours of rain-bows. उल्लसिताः धवलनखमयूखपल्लवाः येषु (*adj.* of ०पुटान्). Their feet were surrounded by a cluster of bright rays from their nails. The bright rays resemble कलहंसs that are drawn by the jingling of anklets. *Vide* p. 44 for कलहंसs. करतले स्थिताः स्थूलाः हारयष्टयः यासाम्. ०शोकेन गृहीतं स्फटिकाक्षवलयं यया. They had taken out necklaces for putting them on, but the prince came before they had put them on. So they carried the necklaces in their hands. The bright pearls look like crystal beads. The idea suggested is that the women were handsome like रति, the wife of Cupid. At the death of her husband, रति began to lead the life of an ascetic in order to bring Cupid back to life. One who practises penance has a rosary (अक्षवलयं). विडम्बयन्त्यः resembling. पयोधरयोः अन्तराले गलिताः मुक्तालताः यासां. तनु विमलं च स्रोतोजलं तेन अन्तरितानि (separated) चक्रवाकमिथुनानि यासु. Some of the women had carelessly placed strings of pearls on their bosoms. The bright and thin strings of pearls resemble a

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small stream of clear water by which a pair of चक्रवाकs may be separated at the fall of evening. The bosom resembles चक्रवाक-मिथुन. For चक्रवाकs being separated at night, *vide* p. 71. नूपुरमणिभ्यः समुत्थितानि इन्द्रायुधानि यासां ताः ०धाः तासां भावः ०धता तया. परिचयेन अनुगताः गृहमयूरिकाः यासाम्. The rays shooting from the jewels of their anklets produced rainbows. The spots (called 'eyes') on peacock's tails appear like rain-bows. Hence it appeared that the women were followed by the domesticated pea-hens (in the form of the इन्द्रायुधs) on account of familiarity. अर्धपीताः उज्झिताः मणिचषकाः याभिः. स्फुरितः रागः येषु. काश्चि...श्चरन्त्यः—some of the women left off the jewelled goblets of wine after only half emptying them (in their hurry to see चन्द्रा०). Their lips flashed red (naturally and also owing to the wine). The poet fancies that (in the form of their red lips) they as though dropped the wine they had taken in. Wine is red. 'चषकोऽस्त्री पानपात्रम्' अमरः. पल्लव also is reddish. ०विवरेभ्यः विनिर्गतानि मुखमण्डलानि यासाम्. विकचाः कमलकोशपुटाः यस्याः (*adj.* of कमलिनी). Some women looked out from windows that had emerald lattices (or were set with emerald) and were high up from the ground. Their faces were like opening lotuses. They are therefore said to be lotus plants (that have green leaves corresponding to the emerald lattices) moving in the sky (because the windows at which the women peeped were high up). Compare for the conceit 'ऊर्ध्वीकृतैरुत्तानतलैः करपुटैरनिललुलितामाकाशकमलिनीमिव' para 66 and notes thereon.

Para 81. The sentence is उदपादि च सहसा...रमणीनां...भूषणनिनादः. सरभसं संचलनं (movements) तस्मात् जन्म यस्य—this and the other words in the *nom. sing.* qualify ०निनादः. मधुरया सारणया आस्फालिताः वीणाः तासां रवेण कोलाहलः तेन बहलः mixed with the noise of lutes that were struck into a charming music. Or we may explain as 'as thick as the noise &c.' (कोलाहलवत् बहलः). The tinkling of ornaments was like the notes of the वीणा. सारणा playing on the lute. भानु० explains सारणा as 'string'; while D says 'सारणा वीणावादनम्'. A 'आरोहणावरोहणसाधनभेदः स्वरश्रुतीनां यः। ग्रामविशोषाभिव्यक्त्यर्थः सा सारणा ज्ञेया ॥' *i. e.* सारणा is a means to accomplish the rise and fall of the 7 स्वरs and the 22 श्रुतिs in music. रसनानां रवेण आहूताः गृहसारसाः तेषां रसितं तेन संमिलत्. As the ladies hastened, their girdles

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produced a tinkling sound, at which the dometic cranes came out and cried. The भूषणनिनाद was mixed up with this cry. स्खलितैः चरणतलैः ताडितं सोपानं तस्मिन् जातः गम्भीरः ध्वनिः तेन प्रहृष्टानाम्. The ladies in their hurry to go to the tops of the mansions missed their foot-hold and their feet fell heavily on the stair-cases. The sound was like the roar of clouds. The peacocks in the inner apartments mistaking the sound to be thunder greeted it joyously with their notes. The noise of their feet being like that of clouds, the कलहंस were afraid that the rains were near and so were surprised. At the advent of rains हंस go to the मानस lake. Hence the clause 'नवजल...कोमलः' (०कलहंसानां कोलाहलैः कोमलः). भानु० explains differently 'हर्षप्रकर्षाद् वाद्यमान-पटहध्वनेर्नवजलधरध्वनिसाम्यम्'. But whence he brings in the drum here, we cannot see. मकर...कारी—The भूषणनिनाद was as loud as विजयघोषणा. As the sound proceeded from the ornaments of beautiful women, the author says that it was like the proclamation of Cupid's victory. परस्परं विघट्टनं तेन आरणिताः तारतराः हारमणयः यासां the jewels of whose necklaces, being extremely bright (or pure), resounded on account of the women jostling against one another. 'तारः शुद्धेऽपि मौक्तिके' शाश्वतः. The student will note the alliteration in ०हारमणीनां रमणीनां. श्रोत्रहारी charming to the ear. हर्म्य...हूंदी loudly resounding with echoes (प्रतिरवः) in the interiors of the mansions.

Para 82. Supply the verb बभूवुः or बभूव after each of the words in the nominative from प्रासादाः. युवति...प्रासादाः because they were thickly filled with young women, the mansions seemed to contain women only (and nothing-else). सा...क्षिति-तलं (बभूव)—As the women planted their feet marked with (wet) *alakataka*, the earth seemed to be made of tender leaves. The red foot-prints were so numerous and so like fresh foliage. अङ्गना...नगरं (बभूव) the city became full of लावण्य by the flow of the lustre of the limbs of the women. लावण्य means 'the brilliance of complexion like that of pearls'. आनन...तलं (बभूव)—the faces of the women were charming like the moon and the women stood on the tops of mansions (*i. e.* in the sky). So the sky appeared to have many moons. आतप...करवालं—On the tops of mansions the women warded the heat of the sun by their palms. The palms were rosy like lotuses. So space ap-

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peared to be full of lotus-beds. आभरणां...तपः—their ornaments glistened in the sun and produced rain-bows; so sunlight (आतपः) appeared to be full of rain-bows. लोचन...बभूव—their eyes were dark like blue lotuses. कौतुकेन प्रसारितानि (dilated) निश्चलानि लोचनानि यासां. The sentence is तासां हृदयानि चन्द्रापीडाकृतिः विवेश the form (beauty) of चन्द्रापीड entered their hearts (*i. e.* made a deep impression on them, attracted them). One's आकृति can be seen in a mirror or in water or in crystal. As the form of चन्द्रापीड entered their hearts, the latter are fancied to be made of mirror or water or crystal.

Para 83. आविर्भूतः मदनरसः यासु. अन्योन्यतः from each other. The women being all in love with चन्द्रापीड addressed one another in various jokes. सपरिहासाः full of jokes. सविश्रम्भाः confidential. ईर्ष्यया सह सेर्ष्याः. उत्प्रास means 'ridicule'. D "सोत्प्रासाः सोपहासाः 'स्मृताः सोत्प्राससोत्कण्ठसोपहासाः समाख्यः' इति हलायुधः". भानु० takes उत्प्रास to mean 'वितर्क' (conjecture). अभ्यसूया—means 'to look upon or show even the good qualities of others as faults'; while ईर्ष्या means 'not being able to bear the qualities or good luck of another'. विलासः amorous gestures. तथाहि—the author gives several instances of the speeches of the women. °गमने (*voc.*) त्वरितं गमनं यस्याः. मा...पालय wait for me. दर्शनेन उन्मत्ते. गृह्णाणो०—Some woman let fall her उत्तरीय in hurrying to see चन्द्रा०. She is thus rebuked and asked to keep her shawl in its proper place. उछा...लम्बिनीम् raise into a fine position your tresses that fall about (irregularly) your face. चन्द्रलेखा is an ornament resembling the digit of the moon. चन्द्र...न्धे remove (or keep in its position) your चन्द्रलेखा; you, who are blinded by love, will fall when your feet slip on the flowers offered in worship on the floors. She was already मदनान्ध and if she allowed her चन्द्रलेखा ornament to obscure her eye, she would fall. संयम...पाशम् you who are senseless through the intoxication (of love) tie up (in a knot) your hair. A 'आहोपहारकुसुमं प्राङ्गणशोभार्थनिहिततत्तिम्'. चन्द्रा...निनि thou that art solely intent on seeing चन्द्रा०. उत्क्षिप काञ्चीदामकम् raise up (into position) the string of your girdle (that has slipped off your waist). पापे—a reproachful way of address referring to the evil thoughts surging in her heart. उत्सर्पय...पल्लवम् lift up the ornamental leaves on your ear that are swinging on your cheek.

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अहृदये one who is without her heart, absent-minded. दन्तपत्र—see p. 34. स्थगय cover, conceal. शिथिलीभूतं that had become loose. आकलय hold fast, tighten. अलीकमुग्धे who are falsely simple. This is a rebuke administered to one who pretended to be simple or innocent and so went slowly, as if she were unaffected by the prince's coming; but that was all a sham. देहि...न्तरम् give me (or others) room to see (the prince). In your eagerness to see the prince, you leave no room for others. This is addressed to some one who occupied the whole of the गवाक्ष, leaving no space for others. कि...से how long will you be looking on (at him)? तरलं (चञ्चलं) हृदयं यस्याः. परि...क्षस्व pay heed to the servants (*i. e.* you may not mind what we your friends may think of you; but remember that your servants will note your flippancy and laugh at you). पिशाचि thou that art wild like a devil. गलितं उत्तरीयं यस्याः. रागेण (passion) आवृते (covered, blinded) नयने यस्याः. अनेक...पूर्णे thou that art full of various guileful manifestations of feelings. भङ्गि—disguise, trick. She exhibited various feelings at the sight of चन्द्रापीड, some of which at least were mere tricks (according to her friend) to entrap the prince. दुःख...जीवसि you worry your heart in vain and will live a sad life *i. e.* चन्द्रापीड will never care for you in spite of your guiles and your life will be one of despair. अकारणं आयासितं हृदयं यया. दुःखम् is used as an adverb. मिथ्याविनीते thou that makest a false show of modesty. किं...लोकय why cast glances (at चन्द्रा०) under some pretext? Look at him confidently (or boldly). व्यपदेशः pretext. किं पीड...भारेण—this is addressed to some one who stood behind another, bent over desiring to see चन्द्रा० and heavily pressed her bosom against her companion who was in front. अतिकोपने—thou that art extremely irritated (by not being able to stand in front to see चन्द्रा०). पुरतो भव come in front. मत्सरिणि—so addressed, as she prevented others from having a look. किं रुणत्सि why do you obstruct? अन...वशे beside herself through love. मदी...नयसि who take up my shawl as yours. रागः एव आसवः (wine) तेन मत्ते. निवा...नम् check yourself (in your career of being immersed in love, otherwise you may die). The words may mean 'check yourself, otherwise you may be guilty of impropriety.' उज्झितं धैर्यं (steadiness of mind) यया. उल्लसन् स्वभावः यस्याः—whose nature

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is agitated or whose character is going out (of the straight path). निगूहस्व conceal. असाधु आचरणं यस्याः—whose conduct does not befit a chaste woman. A and D read 'असाधारणे;' it may mean 'you who think that you are not affected by the feelings by which other women are affected'. कि...म्यसि why are you so uneasy or excited? बहवः विकाराः यस्याः. विविधाः अङ्गानां भङ्गाः वलनानि च तैः आयासितः मध्यभागः यया. By the numerous contortions and movements of the limbs (due to love) she only fatigued her waist. कौतु...सितुम् you who are possessed by eagerness, you have forgotten even to breathe (you are so much engrossed). अन्तःसंकल्पेन (by thought, in mind) रचितः रतसमागमः तस्य सुखरसेन निमीलिते (closed) लोचने यस्याः. समु...त्थयम् open your eyes, he (the prince) will pass (beyond our sight). You will then not be able even to see him. अनङ्ग...पल्लवम्—the idea is:—you are already faint with the arrows of Cupid; if you expose your head to the sun, your condition will be worse. So cover your head with your shawl. सती...गृहीते seized by the demon of the vow of पतिव्रता. सतीव्रतं एव ग्रहः तेन गृहीते. A पतिव्रता would not like even to see, much less to admire, a पुरुष other than her husband. Such a woman refused to come to the window to see चन्द्रा०. She is addressed in these words. द्रष्ट...युगलम् not seeing what is worthy to be seen (*viz.* चन्द्रा०), you simply rob your eyes. हतासि...व्रतेन you are ruined (or accursed) by your vow of avoiding (परिहारः) the sight of another person (than the husband). रतिविरहितं—this suggests that चन्द्रापीड was handsome like Cupid but was yet unmarried. अगृहीतः मकरध्वजः येन. अगृहीत...ध्वजम् who is Cupid (as handsome as Cupid) without having a मकर as an emblem on his banner. Cupid has मकर (a sea animal) as an emblem. अयं—goes with °शेखरः. सिता...न्तरेण अस्य शिरसि अयं मालती...लक्ष्यते on his head is seen the chaplet of Mâlatî flowers from under the white umbrella. The idea is:—the मालती flowers were white and bees hovered over them on account of their fragrance. The author fancies that the rays of the moon (that are bright like मालतीकुसुम) fell on his head thinking that there was darkness (the dark bees) thereon. सित आतपत्रं तस्य अन्तरेण (the space between it and his head). एतत्—goes with कपोलतलम्. °प्रभया श्यामायितं. उपरचितः विकचं शिरीषकुसुमं एव कर्णपूरः यस्मिन्. The emerald in his ear-ornament made his cheek

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look greenish, as though he had placed upon his ear as ornament an expanding शिरीष flower. हारस्य अन्तः निविष्टः अरुणमणिः तस्य किरणानां कलापः तस्य छलेन (under the guise). The idea is:—In the necklace of pearls he wore on his chest there was a red jewel, the rays of which shot all round. The poet fancies that it (the rays of the मणि) was the राग (redness, passionate love) of fresh youth waiting outside (on his chest) desirous of entering inside (for influencing his mind). एत...वीक्षितम् here he (चन्द्रा०) looked in this direction (*i. e.* towards us) through the space between the chowries (that are waved round him). For चाम...रैः, compare 'सितातपत्रान्तरेण above (l. 16). समामन्त्र्य having spoken. °लेखाभिः धवलीकृतं दिशां चक्रवालं (समूहः) यथा स्यात् तथा. एषः—goes with बलाहकः. शुकस्य पक्षतिः (पक्षमूलं) तद्वत् हरितः रागः यस्य. तुरंगखुराणां चलनात् जन्म यस्य. बलाहक removed the dust raised by the movements of horses' hoofs sticking (आलग्न) to the ends of the prince's hair with the skirts of his green plaid. लक्ष्म्याः करे कमलं तद्वत् कोमलं तलं यस्य. चन्द्रापीड raised one of his feet that were by the sides of his horse and placed it across his horse's shoulder. His foot was delicately red like the lotus in लक्ष्मी's hands. लक्ष्मी is represented as having a lotus in her hand 'स्वहस्तकमलतालवृन्तवातैरिव श्वसितैर्मुखश्रिया वीज्यमाने' हर्ष० IV. 5; *vide* हर्ष० III. 34 where लक्ष्मी is described as तामरसहस्ता. उत्तानितं तलं यस्य. दीर्घाः अङ्गुलयः यस्य. आताम्रः पुष्करस्य (कमलस्य) कोशः तद्वत् शोभते इति. पुष्कर also means 'the tip of an elephant's trunk'. 'पुष्करं करिहस्ताग्रे वाद्यभाण्डमुखे जले। व्योम्नि खड्गफले पद्मे तीर्थौषधिविशेषयोः॥' अमरः. ताम्बूल would resemble a mouthful of moss (in colour). करः hand; trunk. The sentence is धन्या सा या...अस्य करतलं ग्रहीष्यति blessed is she who will marry him. लक्ष्मीरिव—being a prince and destined to be a king, लक्ष्मी (*i. e.* राज्यलक्ष्मी) is spoken of as having taken his hand (*i. e.* having accepted him as king). So the lady who will be his wife is compared to लक्ष्मी. निर्जितं कमलं येन—his hand was more beautiful than कमल. वसुन्धरासपत्नी—the earth is poetically spoken of as the queen of a king. So the wife of चन्द्रा० would be the co-wife of the earth. Compare 'परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य नः। समुद्रवसना चोर्वी सखी च युवयोरियम्॥ शाकुन्तल III. 20; 'अनेन पाणौ विधिवद्गृहीते...दिशः सपत्नी भव दक्षिणस्याः॥' रघु० VI. 63. सकलः...सः applies both to दिग्गज and अश्व (चन्द्रापीडः). For दिग्गजs supporting the earth, *vide* p. 15. ककुभा by one of the दिशाs.

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'दिशस्तु ककुभः काष्ठाः' अमर. गर्भेण...व्यूढः who was borne by whom in the womb (with चन्द्रापीड); who is borne by whom (*i. e.* by दिक्) in its midst.

Para 84. आपीयमानः इव—when a person is intently looked at by another, he is said to be drunk by that other. निबध्य...रज्जुभिः—the rays of the jewels of the ornaments of the ladies fell on his person. The poet fancies that he was bound with ropes in the form of the pencils of rays. उपहृ...वलिभिः who was worshipped with the offerings of their fresh youth (by the women). Every one of the women was ready to offer her love at his feet. नवयौवनान्येव वलयः तैः. A and D 'उपहूयमाणः अभ्यर्च्यमानः'. शिथिलाभ्यो भुजलताभ्यो विगलितः धवलवलयानां निकरः येषु (*adj.* of लाजाञ्जलिभिः). It was customary for the maidens in a capital to greet with a shower of fried grain a king when he passed through the streets. Compare 'अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः ॥' रघु० II. 10; 'मलयमारुतागमनार्थलाजाञ्जलिमिव मधुमासस्य' का० p. 140 l. 14 of P. In the marriage ceremony also fried grain is to be offered into fire. The आश्वलायनगृह्यसूत्र says 'वध्वञ्जला उपस्तीर्य भ्राता भ्रातृस्थानीयो वा द्विर्लाजानावपति' I. 7. 1; 'स कारयामास वधूं पुरोधास्तस्मिन्समिद्धार्चिषि लाजमोक्षम् ॥' कुमारसंभव VII. 80; 'पात्यमाने च लाजाञ्जलौ...अदृष्टपूर्ववधूवररूपविस्मयसेर इवादृश्यत विभावसुः' हर्ष० IV. 37. The women showered लाज on चन्द्रापीड who is compared to विवाहानल. In doing so the white bracelets of the ladies dropped down from their languid hands. Their hands drooped through the working of emotion. The bracelets were made of conch-shell and hence were white. The sentence is क्रमेण च...राजद्वारमासाद्य तुरंगमादवततार. यामा...स्थिताभिः (*adj.* of घटाभिः)—at the gates of the palace, sets of elephants were kept ready (for guarding and being sent on errands) at each watch in succession. D 'अहोरात्रयामेषु पर्यायेण करिण्यस्तिष्ठन्ति राजकुलेषु'. Compare 'प्रविशन्तीषु प्रथमयामकुञ्जरघटासु' para 94 below. अनवरतं करटस्थलात् गलितः मदः एव मसीपङ्कः तं कुर्वन्तीति ताभिः ०करीभिः—that caused a thick ink-like paste with the ichor flowing from their temples incessantly. 'काकेभगण्डौ करटौ' अमरः. Ichor and मसी (ink) are both dark. अञ्जनगिरिमालावत् मलिनाभिः. घटा array of elephants 'करिणां घटना घटा' अमरः. अन्धकारितानि दिङ्मुखानि यस्मिन् स ०दिङ्मुखः तस्य भावः ०ता तया. जलधरदिवसवत् आचरति ०दिवसायते—*pr. p.* ०यमानम्.

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The royal gate was darkened by the elephants from whose temples issued ichor. On a rainy day also on account of the dark clouds, the space is darkened. उद्दण्डैः (the staffs of which were long or upraised, large) धव...सहस्रैः संकटं (full of). ०रेभ्यः आगतं दूतशतं तेन समाकुलम्.

Para 85. The sentence is अवतीर्य...वैशम्पायनमवलम्ब्य...बलाहकेन उपदिश्यमानमार्गः...राजकुलं विवेश (p. 62 l. 2). This is the longest single sentence in the whole of the कादम्बरी, even exceeding in length the description of कादम्बरी or of महाश्वेता or of the temple of चण्डिका. त्रि...भूतम्—the palace was so extensive and contained so many persons and objects that it seemed the three worlds had been collected there. This and the following clauses are in apposition with राजकुलम्. आगृहीता कनकवेत्रलता यैः—this and the other words in the *instru. plu.* qualify द्वारपालैः (l. 12), the clause being द्वार...देशम् (the gates of which were never without door-keepers). वारवाण (or वाण) *m. n.* coat of mail, jacket. 'कञ्चुको वारवाणोऽस्त्री' अमरः ('वारमाच्छादकं वानमस्य' क्षीरस्वामी). We may derive as भोज does 'वाणं वारयति इति वारवाणः,' the last word being put first. सितः अङ्गरागः (unguents) येषाम्. सितं उष्णीषं (शिरोवेष्टनं turban) येषाम्. सित...भवैरिव that seemed as though born in श्वेतद्वीप because they had put on white dress. In श्वेतद्वीप everything was supposed to be white. For a description of श्वेतद्वीप see शान्तिपर्व chap. 336 'आलोकयन्नुत्तरपश्चिमेन ददर्श चाप्यद्भुतमुक्तरूपम्। क्षीरोदधेर्योत्तरतो हि द्वीपः श्वेतः स नाम्ना प्रथितो विशालः॥ 8...श्वेताः पुमांसो गतसर्वपापाः' 10. Compare 'अथ...चन्द्रमण्डलेन प्लाव्यमाने ज्योत्स्नया भुवनान्तराले श्वेतद्वीपनिवासमिव...अनुभवति जने' का० p. 162 of P. कृत...माणैः who were formidable in stature like the men in the कृतयुग. It was believed that there was increasing degeneracy in stature as well as in morals in the *Yugas* one after another. महत् प्रमाणं येषाम्. दिवा...पण्यैः that sat on (or reclined against) the pillars of the outer gate day and night as if they were drawn or engraved. They never moved and so looked like statues. 'तोरणोऽस्त्री बहिर्द्वारम्' अमरः. The next clause is स...प्रासादैः that (राजकुल) looked as if possessed of Himâlaya on account of the large palaces. प्रालेयं=हिमं. संजवनं a group of four houses forming a court. चन्द्रशालिका open terraces at the tops of houses. विटङ्कः see p. 1. वेदिका a quadrangular raised spot in the courtyard of a palace. ०वेदिकाभिः सङ्कटानि (crowded)

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शिखराणि येषां (with प्रासादैः). For अभ्रंकष, see p. 99. अपहसिता कैलासशैलशोभा यैः. कैलास is white and high. अमलसुधया (white-wash) अवदातैः शुभैः. ०विवरेभ्यः विनिर्गतं ०किरणसहस्रं यस्मात् तस्य भावः ०सहस्रता तया. अनेक...राजमानम्—at the windows of the palaces many young women peeped. The lustre of their ornaments (of gold) spread over the palace. The pencils of the rays resembled golden chains. Hence the poet fancies that over the palace a net of golden chains was spread. The next clause is आयुध...पेतम्. अन्तर्गताः आयुधनिवहाः यासु. The weapons of steel looked like black snakes (आशीविष). पाताल is the haunt of नागकुल and is very deep (गम्भीर). So the आयुधशालाः (that were also large or deep) looked like पातालगुहाः. आस्यां दंष्ट्रायां विषं यस्य स आशीविषः. अवलाचरणानां अलक्तकरसेन रक्तानि मणिशकलानि (pieces of bright stones) यस्मिन्. शिखरे निलीनानि (reclining) शिखिनां (मयूराणां) कुलानि तैः कृतः केकारवकलकलः येषु. क्रीडापर्वतक—a pleasure-hill. The next clause is याम.. कक्षान्तरम्—the several courts of which were full of female elephants (set to guard at each watch in succession). For यामकरेणुका, see notes p. 221 on यामावस्थिताभिः. उज्ज्वलवर्णः कम्बलः तेन अवगुण्ठितं कनकपर्याणं यासु—the golden saddle on whom (करेणुका) was covered by a carpet (or blanket) of bright colour. Or we may dissolve as उज्ज्वलः वर्णकम्बलः (a carpet of variously coloured patches). A and D read पट्टकम्बल. D 'पट्टः कौशेयं तन्मयः कम्बलः'; A 'पट्टः प्रशस्तकौशेयाधस्वरं तन्मयस्तु यः कम्बलस्तेन'. प्रलम्बैः चामरकलापैः चुम्बिताः चलाः (flapping) कर्णपल्लवाः यासाम्. Chowries were hung on the heads of horses and elephants. Compare 'ध्वजचिह्नचामरपिच्छिकामिव मनोभवगजस्य (कुसुममञ्जरी)'. का० p. 140 of P. उपरूढौ शिक्षाविनयौ ताभ्यां निभृताभिः. शिक्षा Training; teaching or instruction. विनय tameness; modesty. निभृत noiseless, silent; full of (नितरां भृत). The करेणुकाः had been trained to understand (शिक्षा) signs made, had been tamed and so were silently standing at the royal gate and are therefore compared to noble ladies. कुलयुवति also is modest and learns the arts, household duties, good morals and manners. अशून्यानि कक्षान्तराणि यस्य. आलानस्तम्भे निषण्णेन sitting on (reclining against) the post to which it was tied. This and the following words in the instrumental qualify गन्धहस्तिना (p. 59 l. 3). 'आलानं बन्धनस्तम्भे' अमरः. ०घोषवत् गम्भीरं—this and the next two words qualify ०मृदङ्गध्वनिम्. The sound of मृदङ्ग is like thunder. अनुगतः वीणावे-

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णुरवः तेन रम्यम्—charming on account of the notes of the lute and flute that accompanied in harmony. आस्फालिता घर्घरिका तया घर्घरम् that produced a rumbling sound on account of the beating of bells. घर्घरिका is a musical instrument, probably a bell. D "'वाद्यभेदे घर्घरिका वाद्यानां लकुटेऽपि च' इति वैजयन्ती". अनवरतं सङ्गीतं तस्मिन् मृदङ्गध्वनिः तं—this is the object of आकर्णयता. आमीलितः लोचनत्रिभागः यस्य that closed three parts of its eyes (*i. e.* three fourths). D explains 'त्रिभागः अपाङ्गः'. वामदशनकोट्यां निषण्णः हस्तः (trunk) यस्य—when pleased, it is the characteristic of elephants to rest their trunks on their left tusk. निश्चलः कर्णतालः यस्य. For कर्णताल, see p. 33. The elephant was very attentive to the music. सलीलं goes with आकर्णयता. उभयपार्श्वावलम्बी वर्णकम्बलः यस्य तस्य भावः °कम्बलता तया. आविष्कृतः धातुभिः विचित्रितः पक्षसंपुटः यस्य. The elephant was formidable like विन्ध्य and had a variegated carpet hanging down both his sides and is therefore compared to विन्ध्य the sides (पक्ष) of which are variegated with metallic colours (of red chalk &c.). आधोरणानां गीतेन आनन्दः तेन कृतं मन्द्रं (गम्भीरं) कण्ठगर्जितं येन. आधोरणः elephant driver. मदजलेन शबलः (darkened, variegated) शङ्खः तेन शोभितं श्रवणपुटं यस्य. शङ्ख means 'the frontal bone or part between the tusks of an elephant'; it means also 'conchshell' *i. e.* 'ornament made of conchshell'. The latter meaning seems better to us. The ears of the elephants were decked with conchshell ornaments (bright and white) which were darkened by मदजल. 'शङ्खो निधौ ललाटास्थि कम्बौ' अमरः. Compare 'अन्तःस्फुरता मत्तमदनकरिकर्णशङ्खायमानेन प्रतिमेन्दुना' हर्ष० I. 21; 'अनवरतमवर्तसशङ्खैः' हर्ष० II. 15. रज...चुम्बि संवर्तकाम्बुदवृन्दं तस्य विडम्बकेन who imitated the mass of clouds at the time of *pralaya* that obscure the disc of the moon. This adjective follows in consequence of the preceding one. Clouds at प्रलय would be very dark. The bright शङ्ख looks like the moon's orb and the dark ichor is like clouds. Therefore the elephant is said to imitate the host of clouds &c. संवर्तक—means प्रलय. 'संवर्तः प्रलयः कल्पः' अमरः. संवर्तके अम्बुदाः तेषां वृन्दं. Or संवर्तक may be taken to mean 'the cloud that rises at the time of प्रलय'. Certain clouds called पुष्कर and आवर्तक (or संवर्तक) deluge the world at the time of *pralaya*. Compare 'महाप्रलयमारुतक्षुभितपुष्करावर्तकप्रचण्डघनगर्जितप्रतिरुतानुकारी मुहुः।' वेणीसंहार III; 'महाप्रलयेषु प्रलयपयोदाः प्रलयदुर्दिनान्धकारितदशदिशः प्लावयन्ति भुवनान्तराणि'

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का० (p. 125 of P). Note 'ततो गजकुलप्रख्यास्तडित्वन्तोऽभिनादिनः। उत्तिष्ठन्ति तदा व्योम्नि घोराः संवर्तका घनाः॥' विष्णुपु० 6. 3. 31. ०लम्बिना and ०मयेन qualify अङ्कुशेन. अङ्कुशेन कृतकर्णपूरमिव मुखमुद्वहता—the goad that was suspended from the ear (or by the side of the ear) of the elephant looked like कर्णपूर. मदजलेन मलिनं तेन (with ०कुलेन); मदजलवत् मलिनेन (with चामरेण). The elephant was adorned with a row of bees, made dirty by its ichor and hovering round its cheek. They (bees) looked like a chowrie hanging over the cheek and dark like (or with) मदजल. अत्युद...उत्तिष्ठता—As the front part of his body was very high and his hind portion was low in stature, he seemed to be coming up from Pâtâla. When a person comes up from a deep pit, the front of his body is prominent. A low जघनभाग is the characteristic of an excellent elephant. There follow several comparisons based on the fact of one word being applicable (by श्लेष) to the elephant and the other objects (the उपमानs). परिस्फुरन्ती सार्धचन्द्रा (अर्धचन्द्रेण सह) नक्षत्रमाला यस्मिन् (with निशासमय) in which there appears the galaxy of stars with the half moon (of the 8th day); that had an ornament resembling half moon and a necklace with 27 pearls (with the elephant). A 'अर्धेन्दुसदृशं प्राहुरर्धचन्द्रं विभूषणम्'. 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकैः' अमरः. प्रकटितानि अरुणानि चारूणि पुष्कराणि (कमलानि) यस्मिन् (with the beginning of शरद्); प्रकटितं अरुणं चारु पुष्करं (करिहस्ताग्रं) येन. कृतः त्रिपदी एव विलासः (लीला) येन—विष्णु, in the Vâmana *avatâra* took three steps. See p. 3 and p. 16. त्रयाणां पदानां समाहारः त्रिपदी (द्विगु). कृतः त्रिपदीविलासः येन—that showed the graceful posture of त्रिपदी (standing on the three legs while the fourth is lifted up). This is a characteristic action of elephants. Compare 'अविरतचलनचित्रत्रिपदीललितलास्यलयैः' हर्ष० II. 15 (para). Both A and D explain त्रिपदी as 'पादबन्धनशृङ्खला'. स्फटिकगिरिः—the crystal mountain *i. e.* कैलास. लग्ना सिंहमुखस्य प्रतिमा यस्मिन्—On the कैलास the face of the lion (of पार्वती or some lion prowling about) may be reflected (as it is bright). लग्ना सिंहमुखप्रतिमा यस्मिन्—whose tusks were tipped with figures of lion's mouths. D 'दन्तयोरर्पिता कनकमयी सिंहमुखप्रतिमा'; A 'प्रतिमा तु प्रतिकृतौ गजानां दन्तबन्धने'. भानु० "'प्रतिमा रूपके। गजस्य दन्तबन्धे च' इत्यनेकार्थः". प्रतिमा means 'the part of an elephant's head between the tusks'. So the meaning may be 'on whose head there was a figure of a lion's

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mouth'. For प्रतिमा in this sense, compare 'विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥' हर्ष० IV verse 2. आलोलः कर्णयोः पल्लवः तेन आहतं मुखं यस्य. One that is decked (प्रसाधित) may place पल्लव on his ear as an ornament which rubs his face. The elephant's face was struck by his leaf-like ears. आलोलौ कर्णौ पल्लवौ इव ताभ्यां &c. गन्धहस्तिना = गन्धगजेन, for which see p. 83. सनाथीकृतः एकदेशः यस्य (*adj.* of राजकुलं). The next clause is तुरङ्गमैः उद्भासितम् (l. 7). उज्ज्वलाः पट्टकम्बलाः तेषां पटैः प्रावारितानि (covered, clothed) पृष्ठानि येषां. For पट्टकम्बल (blankets of fine silk) see above p. 223. रसिताः मधुराः घण्टिकाः तेषां रवेण मुखराः कण्ठाः येषां. मञ्जिष्ठया लोहिताः स्कन्धकेसराणां (manes) बालपल्लवाः (leaf-like *i. e.* wavy hair) येषां. वनगजरुधिरेण पाटला सटा येषाम्. As their manes were dyed with Indian madder the poet fancies that they were lions whose manes are red with the blood of wild elephants. Lions have manes as horses have. पुरोनिहिताः यवसराशयः तेषां शिखरेषु उपविष्टाः मन्दुरापालाः (stable-keepers) येषाम्. यवसं fodder. 'वाजिशाला तु मन्दुरा' अमरः. आसन्नः मङ्गलगीतध्वनिः तस्मिन् दत्ताः कर्णाः यैः. कपोलयोः अन्तः धृताः मधुराणां (sweetened) सरसानां लुलितानां (crushed) लाजानां (fried or wet grain) कवलाः यैः. The horses held the balls of लाज inside the cheeks because they were intent on listening to the गीत. अधिकरणमण्डप is also called धर्माधिकरणम्. 'धर्मशास्त्रविचारेण सारासारविवेचनम्। यत्राधिक्रियते स्थाने धर्माधिकरणं हि तत् ॥' कात्यायन quoted in the व्यवहारमयूख. धर्माधिकारिभिः those that were entrusted with the administration of justice. As they were so entrusted and were expected to be just and pure, they are said to be धर्ममय. अधिगतानि (known) सकलग्रामनगराणां नामानि यैः (*adj.* of ०लेखकैः). एक...लोकयद्भिः—they were so familiar with every village and town in the kingdom and what was happening there that the whole kingdom was like a single house to them. आलिखितः (written down) सकलभुवनव्यापारः यैः तेषां भावः व्यापारता तया. धर्म...दर्शयद्भिः that exhibited the incidents of the city of यम. The city of यम is called संयमन. यम is supposed to keep an account of the good and bad deeds of all men with the help of चित्रगुप्त and to punish evil-doers. As the clerks or writers in the court of justice (अधिकरणलेखक) wrote down the business concerning all men (like चित्रगुप्त), they are said to be exhibiting &c. धर्मराज is a name of यम. आलिख्यमानानि शासनसहस्राणि यस्मिन्. शासनं order, edict. भानु० takes व्यतिकर in the sense of

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'excess' (*i. e.* व्यतिरेक) and says that the scribes there excelled even चित्रगुप्त. The next clause is सेवकजनेन (l. 15) आस्थानमण्डपगतेन च...सामन्तलोकेन (l. 23) अधिष्ठितम्. The words from अभ्यन्तरा० to ०सिंहलप्रायेण qualify सेवकजनेन. अभ्यन्तरे अवस्थिताः नरपतयः तेषां निर्गमस्य प्रतीक्षणं (waiting) तत्परेण. स्थान...मण्डलेन that stood in groups at several places. कनकमयः अर्धचन्द्रः तारागणशतानि च तैः शबलैः. कनक...दर्शयता—the servants had dark shields that were marked with gilt figures of the half moon and of stars and therefore they seemed to exhibit night time, wherein also there are stars and अर्धचन्द्र. स्फुरितः निशितः (sharp) करवालः (sword) तस्य कराणां (किरणानां) प्ररोहः (spreading) तेन करालितः आतपः (day-light) येन. करालितः intensified, rendered more formidable. एकश्रवणपुटे घटितं (formed, placed) धवलं दन्तपत्रं येन. For दन्तपत्र see p. 34. To place an ornament only on one ear is peculiar to many classes of servants even now. ऊर्ध्वं बद्धः मौलिकलापः येन—that tied over their heads their profuse hair. ०स्थासकैः खचिताः भुजोरुदण्डाः यस्य whose arms and thighs were marked &c. For स्थासक see above p. 164. बद्धा (tied at the waist) असिधेनुका (a sword, dagger) येन. अन्ध्र—is the name of a country (or people) roughly corresponding to modern Telingaṇa. द्रविड is the country between the mouths of the कृष्णा and the कावेरी, corresponding to the Coromandel coast, the capital of which was काञ्ची. सिंहल is Ceylon. It is to be noted that the servants in the court of उज्जयिनी were from such distant countries as Andhra &c. ०गतेन—This and the following words in the *instru.* qualify सामन्तलोकेन. प्रसार...क्रीडाम् exhibiting (or carrying on) the game of dice *i. e.* gambling. 'दुरोदरो द्यूतकारे पणे द्यूते दुरोदरम्' अमरः. It is derived as 'दुष्टमासमन्तात् उदरं अस्य' (दुर्+आ+उदर). It will be noticed that up to ०गीतम् (l. 21) there are pairs of words, the first being a *present* participle in the *instru.* and the second its object. अष्टापदव्यापारः the game of draughts (or chess). अष्टापद् is a chequered board divided into eight rows, each row having eight squares. It is a question whether अष्टापद् refers to a chess-board or draught-board (Marathi सोंगट्यांचा पट). We incline to the former view. Our reason is that Bâṇa in his हर्षचरित associates अष्टापद् with चतुरङ्ग 'अष्टापदानां चतुरङ्गकल्पना' II. 17. चतुरङ्ग refers to the four arms of the Indian army. पाणिनि was aware of the word अष्टापद् being used in a technical sense 'अष्टनः संज्ञायाम्' पा. VI. 3. 125 (उत्तरपदे हीर्घः।

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अष्टापदम्। सि. कौ.). Moreover पाणिनि refers to a particular position of शारs (chessmen) in 'अनुपद-सर्वान्न-अयानयं वद्धा-भक्षयति-नेयेषु' पा. 5. 2. 9. *Vide* the महाभाष्य on this Sûtra (Kielhorn vol. II. p. 373). Compare 'अष्टापदपरिचयचतुराभिः' का० p. 196 of P.; 'कृतकालसन्निधानामिवान्धकारितललाटपट्टाष्टापदाम्' हर्ष० I. 3. 'अष्टापदं शारिफलम्' अमरः (अष्टौ पदानि अस्य). D 'अष्टापदं द्यूतविशेषः'. भानु० 'अष्टापदं शारिफलं नयविटकमित्यन्ये'. आस्फा...वादिनीम् (*lit.* striking the strings of) playing on the lute. 'विपञ्ची सा तु तन्त्रीभिः सप्तभिः परिवादिनी' अमरः (a वीणा with seven strings was called परि०). आलि...बिम्बम् drawing on the painting board the image of the king. आ...गोष्ठीम् that held a meeting (of connoisseurs) for listening to poetry. See p. 16 for गोष्ठी. परिहासकथा talk full of jokes. विन्द...मतीम् finding out (the letters corresponding to the dots in) विन्दुमती. विन्दुमती, *vide* p. 25. प्रहेलिका—p. 25. भाव...पितानि thinking over the fine sayings in the poems composed by the king. द्विपदीम्—a kind of Prâkrit metre. *Vide* प्राकृतपैङ्गल p. 257 (B. I. ed.). An example is 'दाणव देव वेवि डुक्कंतउ गिरिवरसिहर कंपिओ। हअगअपाअ-घाअ उट्ठंतउ धूलिहि गअण झंपिओ॥' (देवदानवाभ्यां द्वाभ्यामपि ढौक्यमानं गिरिशिखरं कम्पितम्। हयगजपदघातादुत्तिष्ठन्तीभिर्धूलिभिर्गगनं झंपितम्॥). भानु० explains 'द्विपदीं पदद्वयात्मिकाम्'. D 'द्विपदी गाथाविशेषः'. So A 'गाथाभेदः'. गृह्णता—appreciating. उत्किर...भङ्गान् that scattered lines with saffron and other fragrant powders. But भानु० says 'पत्राणि केतकीसंबंधीनि तेषां भङ्गान् रचनाविशेषान् उत्किरता उत्कीर्य कुर्वता'. आल...जनम् talking with the *naikins*. वैतालिकः a bard (वितालः शब्दः प्रयोजनं एषां इति वै०). A 'तत्तत्प्रहरसमुचितै रागैस्तत्कालवाचिभिः श्लोकैः। वैतालिकः सतालं सलयं गायन् समुद्दिष्टः॥'. अनेकसहस्राणि संख्या यस्य. धवलः उष्णीषपटः तेन आश्लिष्टानि विकटानि मुकुटानि तैः संकटानि शिरांसि यस्य whose heads were full of (pressed by) large coronets that were coiled round (*lit.* embraced) with white turban-cloth. सनिर्झराणि शिखराणि तेषु आलग्नं बालातपमण्डलं यस्य. The chiefs are compared to the host of कुलपर्वतs, their heads are like the peaks of mountains, their white turbans are like the springs (निर्झरः) and their jewelled coronets like the red glow of the morning sun. For कुलपर्वतs, see p. 16 and p. 119. आस्था...वर्तितानां rolled up when the king got up from the audience-hall. कुथा—carpet. The carpets were rolled and heaped in a corner of the hall. अनेके वर्णाः येषाम्. The heaps of carpets and jewelled seats resembled rain-bows in their bright and varied colours, विराजितः सभापर्यन्तः यस्य. अमलमणिभूम्यां

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संक्रातानि मुखनिवहप्रतिविम्बानि यासां तासां भावः °विम्बता तया. विकच... दयता—the dancing girls were reflected in the mosaic floor. Their faces were beautiful like lotuses. So the floor seemed to be covered with a heap (प्रकरः) of expanded lotuses. गतिवशेन रणितानि नूपुराणि पारिहार्याः रसनाः च तासां स्वनः तेन मुखरः तेन (*adj.* of °जनेन). पारिहार्यः a bracelet. स्कन्धे अवसक्तानि कनकदण्डानि चामराणि यस्य. आकुलितम् crowded. एकदेशे निषण्णः चामीकरशृङ्खलया संयतः श्वगणः यस्मिन्. प्रचलिता परिचिताः (grown familiar, tame) अमिताः कस्तूरिकाकुरङ्गाः तेषां परिमलेन वासितानि दिङ्मुखानि यस्मिन्. अनेकैः...मूकैः संकुलम्. For कुब्ज &c., *vide* p. 187 above. D "किरातः स्वल्पकायः पुरुषः न तु वनचरः 'पृश्निरल्पतनुः प्रोक्तः किरातश्च स कथ्यते' इति हलायुधः." 'षण्ढो वर्षवरस्तुल्यौ' अमरः (वर्षं रेतःसेकं वृणोति आच्छादयति). वर्षवर eunuch. A and D read वर्वर, which means 'a low person'. D "वर्वरः पामरोऽन्यः 'इतरप्राकृतपामरपृथग्जना वर्वराश्च तुल्यार्थाः' इति हलायुधः". उपाहृतं (brought) किन्नरमिथुनं यस्मिन्. किन्नरः—a semidivine being with the face of a horse. आनीतः वनमानुषः यस्मिन्. The palace contained several marvellous things, a museum &c. आवर्द्धं...वर्तिकायुद्धं यस्मिन्. कपिञ्जल—the तित्तिरि bird. लावक quail. वर्तिका sparrow. Some lexicons give लावक and वर्तिका as synonyms. उत्कूजिताः चकोर...कोकिलाः यस्मिन्. आलप्यमानाः शुकसारिकाः यस्मिन् where parrots and *mainas* were being talked to. इभ...स्थमानम् In the राजकुल there were lions that were caught (गृहीतैः) and confined in cages, that yawned (जृम्भित) through impatience (अमर्षः) of the scent of the lord of elephants and growled, that were as though the very life of mountains in the caves of which they dwelt. काञ्चनभवनप्रभया जनिता दावानलशङ्का येषां. लोलाः तारकाः येषाम्. The tame deer mistook the brilliance of the golden palaces for forest conflagration, were frightened thereby, their pupils became restless and they ran about. शबलीकृतानि दिगन्तराणि यस्मिन्—by the rays of the dark and tremulous eyes of the deer, the space was variegated. उद्दामैः (loud) केकारवैः अनुमीयमानं मरकतकुट्टिमस्थितं शिखण्डिमण्डलं यस्मिन्. अतिशिशिरा चन्दनविटपिनां छाया तस्यां निषण्णाः निद्रायमाणाः गृहसारसाः यस्मिन्. The next clause is अन्तःपुरेण...कञ्चुकिभिः (1. 17) अधिष्ठितेन समुपेताभ्यन्तरम्—the inside of which had a harem supervised (or occupied) by chamberlains. समुपेतं अभ्यन्तरं यस्य. There are adjectives that qualify अन्तःपुरेण and कञ्चुकिभिः. वालिकाजनेन प्रस्तुता (आरब्धा) कन्दुकपञ्चालिकाक्रीडा यस्मिन् in which was begun by the girls (servants) the play with balls and dolls. पञ्चालिका—

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'पाञ्चालिका पुत्तलिका दन्तकाष्ठादिनिर्मिता' इति हलायुधः. पञ्चालिका, according to भानु०, means a game played with five balls of clay. अनवरतं संवाह्यमाना दोला तस्याः शिखरे क्षणिताः घण्टाः तासां टङ्कारेण पूरितानि आशामुखानि यस्य. The ladies incessantly rocked swings to which bells were tied. आशा=दिशा. भुजगस्य निर्मोकः तस्मिन् शङ्कितः मयूरः तेन ह्रियमाणः हारः यस्य—the peacocks mistook the bright pearl necklaces of the ladies for sloughs of snakes and carried them off. The peacock is an enemy of snakes. सौधशिखरेभ्यः अवतीर्णं प्रचलितं पारावतकुलं यस्मिन् तस्य भावः °कुलता तया. Doves alighted from the tops of the mansions near the अन्तःपुर; doves are greenish in colour. So the अन्तःपुर seemed to have round it a bed of (green) lotus-plants growing on land (without water). अन्तःपुरिकाजनेन प्रस्तुता नरपतिचरितविडम्बनक्रीडा यस्मिन् where the servants in the harem started the game of imitating the doings of other kings. Or we may explain 'the exploits of the king (तारापीड)'. The ladies of the harem could not see with their eyes the exploits of the king in battle. So a performance was given for their benefit by servants in the harem. अश्व...गतैः—this and three more words in the *instru. plural* qualify कपिभिः—that came there after escaping from the stables. Monkeys were placed near stables to avert the evil eye. भानु० 'अश्वानां दृष्टिदोषवाधनार्थमश्वशालायां कपयः स्थाप्यन्ते इति राज्ञामाचारः'. अवलुप्तानि (crushed, devoured) भवनदाडिमीफलानि यैः. आखण्डिताः अङ्गणसहकारपल्लवाः यैः. अभिभूता (overpowered) °किराताः तेषां करतलेभ्यः आच्छिन्नानि (seized by force). आकुलीकृतेन thrown into confusion. शुकसारिकाभिः प्रकाशितः (divulged) सुरते विश्रम्भालापः तेन लज्जितः अवरोधजनः यस्मिन्. The birds heard it in the night and gave out in the day. प्रासाद...चलितैः that were set in motion by (or while) ascending the stair-cases of the palace. चरणावसक्तैः attached to the feet (of the ladies). °चलितैः, °सक्तैः &c. qualify °वलयैः. A and D read कण्ठावसक्तैः—which means 'the anklets slipped off (चलित) when ascending stair-cases and fell on to the necks (of the कलहंस)'. तुलाकोटिः—anklet 'पादाङ्दे तुलाकोटिर्मञ्जीरो नूपुरोऽस्त्रियाम्' अमरः ('तुलाकृतेः जङ्घायाः कोटिरिव' क्षीरस्वामी). द्विगुणीकृतं (doubled, increased) कूजितरुतं यासां. Compare 'आकुलचरणचलत्तुलाकोटिक्वणितवाचालिताभिरुद्वीवाभिः किं किमिति पृच्छ्यमानेव दूरादेव भवनहंसीभिः' हर्ष० V. 21. See p. 44 for कलहंस following the jingling of anklets. धवलितं अङ्गणं यस्य. The कलहंस are white and crowded in the court-yard of the अन्तःपुर. धृतानि

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धौतानि धवलानि दुकूलोत्तरीयाणि यैः—This and the following words qualify कञ्चुकिभिः. कल...लम्बिभिः reclining against a golden staff (as they were old). पलितेन पाण्डुराः मौलयः येषाम्. आधारमयैरिव that were as though full of support *i. e.* that supported the proper regulation of the अन्तःपुर. A, D and the Calcutta editions read आचारमयैः—that were full of proper conduct. मर्यादा means 'the fixed rules of the castes and आश्रमs'. D 'आचारः सर्वेषां साधारणो धर्मः मर्यादा तु वर्णाश्रमेषु धर्मनियमः'. गम्भीरा आकृतिः येषाम्. स्वभावधीरैः firm or serene by nature. उष्णीषिभिः that wore turbans. वयः...ष्टम्भैः that, even in advanced age, had not given up सत्त्वाष्टम्भ like old lions. अपरित्यक्तः सत्त्वावष्टम्भः यैः. सत्त्वस्य अवष्टम्भः depending on firmness or nobility or firmness of mind; सत्त्वानां अवष्टम्भः attacking beasts. Even an old lion would attack beasts. 'सत्त्वोऽस्त्री जन्तुषु क्लीबे व्यवसाये पराक्रमे। प्राणे बलेऽन्तःकरणे' इति वैजयन्ती. जल...पटलैः that seemed to be full of clouds on account of the masses of the smoke of black aloes. धूमपटल and जलधर are both dark. नीहारः dew. The spray from the trunks of elephants is like dew. For यामकुञ्जरघटा, *vide* notes p. 221. निशया सह सनिशम् (बहुव्रीहि). An avenue (वीथिका) of तमाल trees causes darkness like that of night. सवा...शोकैः—the flowers of the अशोक are reddish like the glow of morning sun. धारागृह a room furnished with water-jets. तडिल्लतया (streak of lightning) सह स०. Golden sticks were provided for peacocks to sit upon. शालभञ्जिका figures of women carved on pillars and nooks. शिवभवनं temple of शिव or home of शिव. द्वारे अवस्थिताः दण्डपाणयः प्रतीहारगणाः यस्मिन् where stood at the door a crowd of door-keepers with staffs in their hands (with राजकुलं); where stood the Gaṇas as door-keepers &c. प्रमथs are the attendants of शिव, called गणs. 'सङ्घाते प्रमथे गणः' अमरः. *Vide* p. 92 for प्रमथs. विविधाः वर्णाः (ब्राह्मणादयः) श्रेणयश्च ताभिः प्रतिपाद्यमानः दीयमानः अभिनवः अर्थसंचयः (द्रव्यसमूहः) यस्मिन् (with राजकुलं). Lot of wealth was brought to the palace by the different castes and guilds. श्रेणि is a guild of several persons following the same craft. 'श्रेणिः समानशिल्पानां संहतिः श्रेणिरावलिः' शाश्वतः. विविधाः वर्णाः (अकारादयः) तेषां श्रेणिः (पङ्क्तिः) तया प्रतिपाद्यमानः अभिनवः अर्थसंचयः यस्मिन्. In the prose of an excellent poet, there are striking ideas conveyed by letters. Bâṇa seems to be referring to his own work. Imagination (which is the first requisite in a poet) is defined as 'that working

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of the intellect which produces ever fresh coruscations'. 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता' भट्टतौत in औचित्यविचारचर्चा. So also काव्य is defined by जगन्नाथ as 'रमणीयार्थप्रतिपादकः शब्दः'. अप्सरसां गणः तमिव. प्रकटाः मनोरमाः आरम्भाः यस्मिन् where there are shown nice undertakings (of policy or expeditions &c.). प्रकटा मनोरमा रम्भा यस्मिन्—Among Apsarases रम्भा is most charming. Or मनोरमा and रम्भा may be taken as two of the Apsarases. उल्लसन् पद्माकरेषु कमलामोदः यस्मिन्—in which rises up the perfume of lotuses from lotus lakes. This applies to both राजकुलं and ०दयं. Or with राजकुल we may explain 'उल्लसन्ती पद्मा (लक्ष्मीः) तस्याः करकमलस्य आमोदः यस्मिन्'. भानु० gives another explanation 'उल्लसन्तः पद्माकराः श्रीकारकाः कमलाः हरिणविशेषाः तेषामामोदः परिमलः यस्मिन्'. उष्णकिरणं = सूर्यम्. निजलक्ष्म्या कृतः कमलेषु उपकारः येन that laid the lotuses under obligation by means of its own splendour (with उष्ण०) *i. e.* the sun when in full glory made the lotuses also expand. निजलक्ष्म्या कृतः कमलायाः उपकारः येन (with राजकुलं)—that added to the glory of Lakshmî (herself) by its own splendour. The idea is:—the palace was so gorgeous that लक्ष्मी (the acme of splendour) was herself rendered more splendid by राजलक्ष्मी. In this case निज stands for राजकुल. भानु० explains differently (with राजकुलं) 'निजलक्ष्म्या स्वराज्यश्रिया कृतो विहितः कमलवत् जलजवत् कमलैर्वा उपकारः उपकृतिः पूजा वा येन'. But this is not a happy explanation. The explanation of K also is far-fetched. K takes लक्ष्मीकृत as formed from लक्ष्मन् (*n.* a mark) and explains 'that made its mark *i. e.* that was distinguished for the great obligations it conferred upon others by its munificent gifts'. प्रकटाः पताकासु अङ्काः तैः शोभितं (राजकुलं) that was decked with prominent emblems (or devices) on banners. Various royal families had different emblems or devices on their standards, such as a गरुड on the banners of the S'ilâhâras, the Raṭṭas of Saundatti and the Yâdavas of देवगिरि. पताका is a technical term in dramaturgy. There are five अर्थप्रकृतिs (sources or things that effect the purpose of a drama) *viz*, बीज, बिन्दु, पताका, प्रकरी and कार्य. पताका is defined by भरत 'यद्वृत्तं हि परार्थं स्यात् प्रधानस्योपकारकम् । प्रधानवच्च कल्प्येत सा पताकेति कीर्तिता ॥' नाट्यशास्त्र 19. 23. It is an episode which is not the end in itself, but which is put in by the author for serving as a foil to the principal theme *e. g.* the narrative of the career of सुग्रीव when the principal theme is रामचरित. *Vide*

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also दशरूप I. 13 and धनिक's comment thereon. The साहित्यदर्पण defines पताका as 'व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते'. पताका is quite different from what is called पताकास्थानक, for which see साहित्यदर्पण VI. Compare 'सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः । सपताकैर्यशो लेभे भासो देवकुलैरिव ॥' Introductory verse 15 of the हर्षचरित. अङ्क corresponds to what is meant by Act in an English Drama. See दशरूपक III. 30–31 for a definition. शोणितपुर—the capital of the demon बाणासुर, identified by tradition as Devikot in the Bâlurghat subdivision of the Dinajpur district in Eastern Bengal. The demon had a thousand arms and was a devotee of S'iva. *Vide* notes p. 2. बाणानां योग्या तदर्थं आवासाः तैः उपेतं possessed of places for practising archery; बाणस्य (बाणासुरस्य) योग्यः आवासः तेन उपेतं that had a palace fit for Bâṇa. योग्या practice, exercise. Compare 'अपरः प्रणिधानयोग्यया मरुतः पत्र शरीरगोचरान्' रघु० VIII. 19 where मल्लि० quotes the विश्वकोश 'योग्याभ्यासार्कयोषितोः;' 'मुहुर्मुहुर्मूर्छोपगमच्छलेन जीवितोत्सर्गयोग्यामिव कुर्वतः' का० p. 362 l. 3 of P. पुराण—This is the name given to a class of works. The topics that are generally described in a पुराण are 'सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥'. Most of the पुराणs give particulars of the arrangements of the worlds (भुवन), the द्वीपs, countries, rivers &c. यथाविभागं अवस्थापितः सकलभुवनकोशः येन—that assigns to the whole circle of worlds their proper position *i. e.* the पुराणs narrate the proper position &c. भुवनकोश means ब्रह्माण्ड. Compare 'वक्ष्ये भुवनकोशं च पृथ्वीद्वीपादिलक्षणम् ।' अग्नि° पुराण 107.1. With राजकुल, it means 'that placed in their proper places the treasures (कोशः) accumulated (as taxes &c.) from the whole world'. मृदुकरसहस्रेण संवर्धितः रत्नालयः (सागरः) येन—that makes the sea swell with its thousands of mild rays (with ०चन्द्रोदय); the treasury rooms of which were filled with thousands of light taxes. The sea swells into a high tide on the full moon day. ०सहस्रेण संवर्धिताः रत्नानां आलयाः (गृहाणि) यस्मिन्. अविच्छिन्नः महादानसन्तानः यस्मिन् or यस्य. A दिग्गज has a continuous flow of ichor (दानं); in the राजकुल there was a continuous flow of महादानs (costly gifts). There were 16 kinds of महादानs, such as तुलापुरुषदान, गोसहस्रदान. *Vide* दानमयूख p. 67 (Benares edition). ०लोकव्यवहारकारणार्थं उत्पन्नः हिरण्यगर्भः यस्मिन् (with ब्रह्माण्ड); ०कारणार्थं उत्पन्नं हिरण्यं (सुवर्णं) गर्भे यस्य. स्वयम्भू first of all produced waters and cast the seed in them. That seed became an egg

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and in it हिरण्यगर्भ was manifested. हिरण्यगर्भ created heaven and earth. So हिरण्यगर्भ appeared for the purpose of effecting the doings of the world of mortals. *Vide* मनु० I. 8-9, 12-13 'अप एव ससर्जादौ तासु वीर्यमवासृजत् ॥ तदण्डमभवद्धैमं सहस्रांशुसमप्रभम्। तस्मिञ्जज्ञे स्वयं ब्रह्मा सर्वलोकपितामहः ॥ तस्मिन्नण्डे...स भगवानुषित्वा परिवत्सरम्। स्वयमेवात्मनो ध्यानात्तदण्डमकरोद् द्विधा ॥ ताभ्यां स शकलाभ्यां च दिवं भूमिं च निर्ममे ।'. Inside (गर्भ) the राजकुल, there was gold that is used for the mutual dealings of the world. ईशानः शिवः तस्य बाहवः तेषां वनं. S'iva has a thousand arms when he dances at the time of प्रलय. Vide कूर्मपुराण chap 45 'सहस्रनयनो देवः... । सहस्रहस्तचरणः सहस्रार्चिर्महाभुजः । करोति ताण्डवं देवीमालोक्य परमेश्वरः ।'. So his long, numerous and upraised arms look like a forest of trees. Compare 'प्रलयकालताण्डवप्रसारितभुजसहस्रमुद्धुपतिशकलशेखरमिव' para 21 above. ०मण्डलेन अधिष्ठिताः प्रकोष्ठाः यस्य. भोगिन् *m.* a serpent; a king. 'भोगी राजभुजङ्गयोः' शाश्वतः. प्रकोष्ठः the forearm; a court of a palace. 'कक्षान्तरं प्रकोष्ठः स्यात्प्रकोष्ठः कूर्परादधः' शाश्वतः. Serpents are supposed to coil round the arms and body of S'iva. Great feudatory kings sat in the halls of the palace. भोगिन् may also mean 'rich people'. अनन्तः (कृष्णः) तस्य गीतं तस्य आकर्णनेन आनन्दितः नरः (अर्जुनः) यस्मिन्. This is a reference to the भगवद्गीता, which forms part of the महाभारत. The meaning may also be 'the eulogies of कृष्ण'. अनन्तानां गीतानां आकर्णनेन आनन्दिताः नराः (जनाः) यस्मिन् (with राजकुलं). यदु was the eldest son of ययाति. He became the founder of the यादवs. कुलक्रमागताः (hereditary) शूराः भीमाः पुरुषेषु उत्तमाः तेषां बलेन परिपालितं (with राजकुलं). शूर was the grandfather of कृष्ण. पुरुषोत्तम is कृष्ण and बल is बलराम. All these were the descendants of यदु. A and D read वीर for भीम. D 'शूरवीरौ यादवविशेषौ'. A 'शूरो वीरः पुरुषोत्तमो बलश्चाथ यादवाः प्रथिताः ।'. A notices a reading शूरसेनवीर०'. Whether भीम was the name of a यादव we do not know. भानु० says 'भीमो नाम कश्चित्'. ०पुरुषाणां विभक्तिः तत्र स्थिताः अनेके आदेशकारकाः तैः आख्यातः संप्रदानक्रियाव्ययप्रपञ्चः तेन सुस्थितं (राजकुलं) that was happy on account of the large expense in the making of gifts that were announced by many persons acting according to the commands (of the king), that were stationed (there) for making a distinction (विभक्ति) among persons that were lowest, middling and best. A takes उत्तम in the sense of अधम. But this is far-fetched. प्रपञ्च means 'विस्तार'. A takes व्ययप्रपञ्च as a द्वन्द्व 'where the palace was happy

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on account of accumulation (प्रपञ्च) and expenditure in making gifts &c'. A reads 'विभक्तिस्थान'. With व्याकरण we must dissolve °पुरुषाः विभक्तयश्च तत्र स्थिताः अनेके आदेशाः, कारकाणि, आख्यातानि, संप्रदानं, क्रिया, अव्ययानि च तेषां प्रपञ्चः तेन सुस्थितम्. प्रथ...पुरुषाः the third, second and first (उत्तम) persons respectively. विभक्तिः—terminations of nouns and verbs. 'विभक्तिश्च' पा. I. 4. 104 (सुप्तिङौ विभक्तिसंज्ञौ स्तः। सि. कौ.). आदेशः a substitute *e. g.* य् for इ or-तिस् for त्रि. कारकं the relation subsisting between a noun and a verb in a sentence, such as कर्ता, कर्म &c. There are six कारकs corresponding to the seven cases except the genitive. आख्यातं a verb or verbal form. संप्रदानं sense expressed by the dative. 'कर्मणा यमभिप्रैति स संप्रदानम्' पा. I. 4. 32. क्रिया=भाववचनं *i. e.* actions expressed by roots like गम्, पच् &c. अव्ययं Indeclinables like उच्चैः, इव &c. प्रपञ्चः analysis. सुस्थितं well-arranged. भयात् अन्तः-प्रविष्टाः सपक्षाः भूमिभृतः (पर्वताः, राजानः) तेषां सहस्रेण संकुलं (crowded). सपक्ष winged; accompanied by a retinue. 'पक्षः साध्यविरोधयोः। बलकालपतत्रेषु सहायपरिपार्श्वयोः' शाश्वतः. सपक्ष may also mean 'that came to his side, that sided with him'. Kings crowded in the राजकुल through fear of the might of तारापीड. Mountains also entered the ocean through fear of having their wings cut off by Indra. *Vide* pp. 28 and 152. उषा...गममिव like the union of उषा and अनिरुद्ध. उषा was the daughter of बाणासुर. In a dream she saw a prince and fell in love with him. In order to find out who the prince of the dream was, चित्रलेखा, the friend of उषा, drew the pictures of all the princes of the world. उषा recognised अनिरुद्ध, son of प्रद्युम्न and grandson of कृष्ण, to be her lover. By her *yogic* powers चित्रलेखा brought अनिरुद्ध to the bed-room of उषा. बाणासुर imprisoned अनिरुद्ध, but कृष्ण ultimately rescued him. चित्रलेखया दर्शिताः विचित्राः °भुवनाकाराः यस्मिन् (with °समागम). Compare 'ततः पटे सुरान्दैत्यान् गन्धर्वांश्च प्रधानतः। मनुष्यांश्चाभिलिख्यासौ चित्रलेखा प्रदर्शयत्॥' विष्णुपु° V. 32. 20. See p. 2 for उषा and बाण. चित्रलेखाभिः दर्शितः &c. In the राजकुल, the various forms in the world were represented by the lines drawn on walls by way of pictures. पुराणपुरुषश्चासौ वामनश्च तेन अधिष्ठितं अभ्यन्तरं यस्य (with यश्च); पुराणपुरुषाः वामनाश्च तैः अधिष्ठितं &c. (with °कुलं). The inner apartment of the राजकुल was occupied by old men and dwarfs. *Vide* p. 187 above. विष्णु is called पुराणपुरुष. Compare 'त्वमादिदेवः पुरुषः पुराणस्त्वमस्य विश्वस्य परं निधानम्।' भगवद्गीता॥ 11. 38; 'अजो नित्यः शाश्वतोऽयं पुराणः'

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कठोपनिषद् I. 2. 18. He begged of बलि, who was engaged in यज्ञ, as much space as would be covered by his three steps in his वामन *avatâra*. *Vide* pp. 3 and 16. प्रदोषः evening. विततः (spread) ०कलापः तेन धवलं अम्बरवितानं (अम्बरं आकाशं एव वितानं) यस्मिन्. In the evening of शुक्लपक्ष the canopy (वितानं) of the sky is bright with the moon's rays. विततं ०कलापवत् धवलं अम्बरं (वस्त्रं) तस्य वितानं यस्मिन्. In the राजकुल canopies of white cloth (as bright as moonlight) were stretched. For नरवाहनदत्त, see above p. 208. अन्तः संवर्धिताः प्रियदर्शनाः (प्रियं दर्शनं यासां) राजदारिकाः ताभिः गन्धर्वाणां दत्ता उत्कण्ठा यस्मिन् (with राजकुल)—where the charming princesses brought up in the harem caused longing even among गन्धर्वs (*i. e.* they were so beautiful). We rather expect (if we dissolve thus) ०दारिकादत्तगन्धर्वोत्कण्ठम्. Or we may dissolve ०दारिकाणां गन्धर्वं (music) तेन दत्ता (नृणां) उत्कण्ठा यस्मिन्. Here we should rather read गान्धर्वं (as A and D do), because it is the word गान्धर्वं (and not गन्धर्वं) that is usually used in the sense of 'music'. अन्तः संवर्धिता प्रियदर्शनायां राजदारिकायां गन्धर्वदत्तायां उत्कण्ठा यस्मिन्. गन्धर्वदत्ता was a very beautiful princess, daughter of सागरदत्त, king of गन्धर्वs. She had declared her resolve to marry him who would sing to the accompaniment of the वीणा in the three ग्रामs a hymn to Vishṇu. नरवाहनदत्त accomplished that feat and married her. *Vide* कथासरित्सागर (पंचलम्बक chap. 2); बृहत्कथामञ्जरी 13. 70 ff. भानु० explains that प्रियदर्शना was the daughter of नरवाहनदत्त and गन्धर्वदत्त was her teacher of music and that she longed for union with him. महातीर्थम्—a very holy place like प्रयाग or पुष्कर. सद्यः अनेकैः पुरुषैः प्राप्तं अभिषेकस्य फलं यस्मिन्—where numerous people instantly secure the reward of their bath. It was believed that, by bathing at holy places like पुष्कर, a person got rid of all his sins 'जन्मप्रभृति यत्पापं स्त्रिया वा पुरुषेण वा ॥ पुष्करे स्नातमात्रस्य सर्वमेव प्रणश्यति ।' वनपर्व 82.33–34. सद्यो...फलं (with राजकुलं)—where many persons simultaneously obtained the fruit of the bath they performed. भानु० explains that by bathing people secured the removal of dirt from their bodies. But this is not a very charming explanation. It is better to take अभिषेक in the sense 'bathing of an idol with water by way of worship'. The ब्राह्मणs engaged for performing अभिषेक were given दक्षिणा. Or we may explain 'numerous people obtained the fruit of the coronation of the king *viz.*

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they were protected. प्राग्वंशः a room to the east of the अग्निशाला to be occupied by the wife and household of the sacrificer. 'प्राग्वंशो प्राग्घविर्गेहात्' अमरः ('प्राग्वंशः पत्नीशालाख्यः अग्निशालायाः प्राग्यो भागः' क्षीरस्वामी). नाना सवपात्रैः (यज्ञपात्रैः स्रुक्स्रुवादिभिः) संकुलं with प्राग्वंश); नाना आसवपात्रैः (मद्यपात्रैः) सङ्कुलं (with राजकुलं). नक्षत्रमाला galaxy of stars; a necklace of 27 pearls. See p. 37. पूर्वदिग्भागे रागः (रक्तिमा) तेन अनुमेयः मित्रस्य (सूर्यस्य) उदयः यस्मिन् (with ०समयं). पूर्वदिग्भागे रागः (स्नेहः) तेन अनुमेयः मित्राणां उदयः यस्मिन् (राजकुलं) where the prosperity of friends was to be inferred from the affection shown in the first part (*i. e.* beginning) of friendship. The idea is that even when friendly relations were new, great affection and prosperity existed. What then of long standing friends? गान्धिकः a vendor of perfumes. गन्धः पण्यमस्य इति गान्धिकः, according to 'तदस्य पण्यम्' पा. IV. 4. 51. स्नान...ज्ज्वलं (with ०भवनं and ०कुलं)—splendid with incenses (to make the hair fragrant after bath), unguents and paints. वर्णकः paints used by actors. 'गात्रानुलेपनी वर्तिर्वर्णकोऽस्त्री विलेपनम्' अमरः. ताम्बूलिकः (formed like गान्धिक from ताम्बूल)—one who sells betelnut leaves. कृतः...पत्राणां सञ्चयः यस्मिन् (with both ०कुलं and ०भवनं). लवली is a fragrant plant. लवङ्ग, एला and कङ्कोल are well-known ingredients of ताम्बूल. पत्र according to भानु० means 'जातिफलपत्रम्'. जातिफल—nutmeg (Marathi जायफळ) and ०पत्रम् (the outer skin) is जायपत्री in Marathi. अविदिताः हृदयाभिप्रायाः चेष्टाविकाराश्च यस्मिन् (with ०गमं and ०कुलं)—where the sentiments of the heart and the various gestures were not understood. The palace was full of people whose outward expression gave no clue to their sentiments. बहुः चाटुः यस्मिन् स ०चाटुः संलापः ०स्वादश्च तयोः दत्तः तालशब्दः यस्मिन् (with ०कुलं) or येन (with कामुकजन)—wherein hands were clapped in conversations full of agreeable words and in appreciating fine sayings. चाटु *m. n.*—generally means 'flattery or panegyric'. 'अस्त्री चाटु चटु श्लाघा प्रेम्णा मिथ्या विकत्थनम्' क्षीरस्वामी. 'चटुः पिचिण्डे भूपादेरपि सद्गुणवर्णने' शाश्वतः. धूर्त a gambler. दीयमानानि ०लंकरणानि तेषु कृतः लेख्यपत्रसञ्चयः यस्मिन् (with ०कुलं) or येन (with ०मण्डलं). Whenever ornaments were sent into the harem they were entered into books of account. Similarly the jewels that were given by gamblers that had lost the wagers were written down on paper. भानु० 'अवरोधजनस्य मध्ये यदलंकारादिकं प्रेष्यते प्रदीयते वा तत्सर्वं बहिःस्थैर्लिपीक्रियत इति राजस्थितिः।...धूर्तैरपि सर्वं पत्रं लेख्यपूर्वकं गृह्यते इति तदुपमानम्।'. धर्मारम्भः—

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religious action or undertaking. अशेष...ह्लादनं giving delight &c (with ०कुलं and ०रम्भं). उपघुष्ट—resounding with. A forest resounds with wild beasts and birds (द्विज); the राजकुल was resonant with beasts (like deer) and ब्राह्मण. कपि...कुलम्—the रामायण is full of stories about monkeys (like हनुमान्, सुग्रीव, नल); the राजकुल was full of talk about monkeys that had been kept for amusement. माद्री—the second wife of पाण्डु and mother of नकुल and सहदेव. नकुल also means '*mongoose*'. नकुलs were tamed in the राजकुल for amusement or for driving away snakes. अनेकस्थानेषु अवस्थापिताः मृदङ्गाः यस्मिन् (with ०भवनं and ०कुलं). Or मृदङ्ग may mean (with राजकुल) 'statues or dolls of clay' (मृत् अङ्गं यस्य). भरतस्य गुणैः आनन्दितम्; भरताः (actors) तेषां गुणैः आनन्दितं (with राजकुलं). भरत did not ascend the throne meant for राम and placed the पादुकाs of राम thereon. 'भरता इत्यपि नटाः' अमरः. ग्रह...निपुणम् clever in capture and release on ransom (of kings) and in the different arts (with राजकुलं); clever in (*i. e.* giving information about) eclipses (ग्रहः), the end of eclipses (मोक्षः) and about the divisions of कला (with ज्योतिषं). कला is a measure of time. Vide notes on नाडिका p. 42. नारदीयमिव—This seems to be the नारदस्मृति, as said by Bühler (Introduction to Manusmriti CVII, note). The नारदस्मृति of all the ancient metrical स्मृति works concerns itself solely with राजधर्म and व्यवहार (administration of justice). It is probably for this reason that Bāṇa selects it. नारदीय refers to the नारदपुराण, according to भानु०. If भानु० refers to the बृहन्नारदीयपुराण, then there is no reference to राजधर्म in the printed text (of the Bengal A. Society). We may separate in this case as 'अवर्ण्यमान०. आवर्ण्यमानः राजधर्मः (duties of kings) यस्मिन् (with नारदीय and ०कुल). यन्त्रं seems to mean 'घटी-यन्त्रं'-Persian wheel. When the water-wheel is working, it produces creaking sounds and water (रस) is splashed over it. विविधाः शब्दाः रसः (जलं) च तेषां लब्धः आस्वादः येन—On account of (the working of) which people tasted water and heard various sounds. भानु० says यन्त्रं means वीणा. विविधाः शब्दाः रसाश्च तेषां लब्धः आस्वादः येन (with यन्त्रं and ०कुलं)—by means of which (यन्त्र) people can enjoy various tunes and sentiments. A musical instrument may be so played as to suggest शृङ्गार, वीर and other रसs. In the राजकुल also there were various sounds and रसs (either शृङ्गार &c or मधुर &c). The compound should rather be 'लब्धविविधशब्द-

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रसास्वादम्'. मृदुकाव्यं like a tender poem. अन्य...वेदकम् (with both कुलं and काव्यं) that conveys the thoughts, the dispositions and objects of others. This does not make any striking sense. The reading 'अनन्यचिन्तित०' of one of the Calcutta editions is better and means 'that conveys characters and sentiments not thought of by other men' (with काव्यं); 'that maks one acquainted with natures and objects not thought of elsewhere' (with राजकुलं). भानु०'s explanation is not satisfactory 'पक्षे अन्येन कविना चिन्तितो विचारितो यः स्वभावाभिप्रायः सहजोऽभिप्रायः तात्पर्यविषयीभूतोऽर्थ इति यावत्'. सर्वं दुरितं अपहरति इति—that removes all sin (with ०प्रवाहं); that destroys all evil doings (with ०कुलं). दुरितं पापं दुश्चरितं वा. न...काङ्क्षणीयम्=सर्वैरापि काङ्क्षणीयं eagerly desired by all. For the two negatives, *vide* p. 102. दृश्यमानः चन्द्रापीडस्य उदयः यस्मिन् (with ०कुलं) in which the rise (arrival or prosperity) of the prince Chandrâpîḍa was being seen. दृश्यमानः चन्द्रः एव आपीडः तस्य उदयः यस्मिन् (with evening)—in which was seen the rise of the moon that was the chaplet of the evening. भानु० takes चन्द्रापीड to mean शिव (चन्द्रः आपीडः यस्य) and explains that शिव generally dances in the evening. But this is rather far-fetched. (माल्यं) 'शिखास्रापीटशेखरौ' अमरः. ०प्रभाभिः भासिताः दिगन्ताः येन. श्री...प्रभा the splendour of its riches and jewels (with ०कुलं); the lustre of Lakshmî and the jewel Kaustubha. For लक्ष्मी on the chest of विष्णु *vide* pp. 35, 151 and for कौस्तुभ p. 5. बलभद्र=बलराम. कादम्बर्याः रसविशेषः तस्य वर्णने आकुला मतिः यस्य (with बलभद्र); आकुलाः मतयः यस्मिन् (with ०कुल). In the राजकुल people were engaged in describing the special flavour of wine (or of different kinds of wine). The mind of बलराम was intent on praising &c. The poet probably intends to suggest that many palaces (*i. e.* kings and their proteges) would be extolling the various sentiments developed in his work (the कादम्बरी). As राजकुलं is neuter, the adjective ०मति must agree with it in gender, while with बलभद्र (which is only an उपमान) we can construe the word ०मति by the लिंगविपरिणाम process. So ०मति is the proper reading. भानु०takes कादम्बरी to mean the heroine of the work. But that is not proper, as कादम्बरी was yet unknown to the राजकुल. Peterson suggests that with बलभद्र, the word ends with ०कुलं and अति goes with ब्राह्मणं. But this is a very extraordinary way of dealing with the text. Besides we do not know what meaning he assigned te अतिब्राह्मणं. पद्मासनस्थ

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religious action or undertaking. अशेष...ह्लादनं giving delight &c (with ०कुलं and ०रम्यं). उपबृंहितं—resounding with. A forest resounds with wild beasts and birds (द्विज); the राजकुल was resonant with beasts (like deer) and ब्राह्मणs. कपि...कुलम्—the रामायण is full of stories about monkeys (like हनुमान्, सुग्रीव, नल); the राजकुल was full of talk about monkeys that had been kept for amusement. माद्री—the second wife of पाण्डु and mother of नकुल and सहदेव. नकुल also means '*mongoose*'. नकुलs were tamed in the राजकुल for amusement or for driving away snakes. अनेकस्थानेषु अवस्थापिताः मृदङ्गाः यस्मिन् (with ०भवनं and ०कुलं). Or मृदङ्ग may mean (with राजकुल) 'statues or dolls of clay' (मृत् अङ्गं यस्य). भरतस्य गुणैः आनन्दितम्; भरताः (actors) तेषां गुणैः आनन्दितं (with राजकुलं). भरत did not ascend the throne meant for राम and placed the पादुकाs of राम thereon. 'भरता इत्यपि नटाः' अमरः. ग्रह...निपुणम् clever in capture and release on ransom (of kings) and in the different arts (with राजकुलं); clever in (*i. e.* giving information about) ecplises (ग्रहः), the end of eclipses (मोक्षः) and about the divisions of कला (with ज्योतिषं). कला is a measure of time. Vide notes on नाडिका p. 42. नारदीयमिव—This seems to be the नारदस्मृति, as said by Bühler (Introduction to Manu-smriti CVII, note). The नारदस्मृति of all the ancient metrical स्मृति works concerns itself solely with राजधर्म and व्यवहार (administration of justice). It is probably for this reason that Bâna selects it. नारदीय refers to the नारदपुराण, according to भानु०. If भानु० refers to the बृहन्नारदीयपुराण, then there is no reference to राजधर्म in the printed text (of the Bengal A. Society). We may separate in this case as 'अवर्ण्यमान०. आवर्ण्यमानः राजधर्मः (duties of kings) यस्मिन् (with नारदीय and ०कुल). यन्त्र seems to mean 'घटी-यन्त्र'-Persian wheel. When the water-wheel is working, it produces creaking sounds and water (रस) is splashed over it. विविधाः शब्दाः रसः (जलं) च तेषां लब्धः आस्वादः येन—On account of (the working of) which people tasted water and heard various sounds. भानु० says यन्त्र means वीणा. विविधाः शब्दाः रसाश्च तेषां लब्धः आस्वादः येन (with यन्त्रं and ०कुलं)—by means of which (यत्र) people can enjoy various tunes and sentiments. A musical instrument may be so played as to suggest शृङ्गार, वीर and other रसs. In the राजकुल also there were various sounds and रसs (either शृङ्गार &c or मधुर &c). The compound should rather be 'लब्धविविधशब्द-

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रसास्वादम्'. मृदुकाव्यं like a tender poem. अन्य...वेदकम् (with both कुलं and काव्यं) that conveys the thoughts, the dispositions and objects of others. This does not make any striking sense. The reading 'अनन्यचिन्तित०' of one of the Calcutta editions is better and means 'that conveys characters and sentiments not thought of by other men' (with काव्यं); 'that maks one acquainted with natures and objects not thought of elsewhere' (with राजकुलं). भानु०'s explanation is not satisfactory 'पक्षे अन्येन कविना चिन्तितो विचारितो यः स्वभावाभिप्रायः सहजोऽभिप्रायः तात्पर्यविषयीभूतोऽर्थ इति यावत्'. स वै दुरितं अपहरति इति—that removes all sin (with ०प्रवाहं); that destroys all evil doings (with ०कुलं). दुरितं पापं दुश्चरितं वा. न...काङ्क्षणीयम्=सर्वस्यापि काङ्क्षणीयं eagerly desired by all. For the two negatives, *vide* p. 102. दृश्यमानः चन्द्रापीडस्य उदयः यस्मिन् (with ०कुलं) in which the rise (arrival or prosperity) of the prince Chandrâpîda was being seen. दृश्यमानः चन्द्रः एव आपीडः तस्य उदयः यस्मिन् (with evening)—in which was seen the rise of the moon that was the chaplet of the evening. भानु० takes चन्द्रापीड to mean शिव (चन्द्रः आपीडः यस्य) and explains that शिव generally dances in the evening. But this is rather far-fetched. (माल्यं) 'शिखास्रापीडशेखरौ' अमरः. ०प्रभाभिः भासिताः दिगन्ताः येन. श्री...प्रभा the splendour of its riches and jewels (with ०कुलं); the lustre of Lakshmî and the jewel Kaustubha. For लक्ष्मी on the chest of विष्णु *vide* pp. 35, 151 and for कौस्तुभ p. 5. बलभद्र=बलराम. कादम्बर्याः रसविशेषः तस्य वर्णने आकुला मतिः यस्य (with बलभद्र); आकुलाः मतयः यस्मिन् (with ०कुल). In the राजकुल people were engaged in describing the special flavour of wine (or of different kinds of wine). The mind of बलराम was intent on praising &c. The poet probably intends to suggest that many palaces (*i. e.* kings and their proteges) would be extolling the various sentiments developed in his work (the कादम्बरी). As राजकुलं is neuter, the adjective ०मति must agree with it in gender, while with बलभद्र (which is only an उपमान) we can construe the word ०मति by the लिंगविपरिणाम process. So ०मति is the proper reading. भानु०takes कादम्बरी to mean the heroine of the work. But that is not proper, as कादम्बरी was yet unknown to the राजकुल. Peterson suggests that with बलभद्र, the word ends with ०कुलं and अति goes with ब्राह्मणं. But this is a very extraordinary way of dealing with the text. Besides we do not know what meaning he assigned te अतिब्राह्मणं. पद्मासनस्थ

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उपदेशे दर्शितं भूमण्डलं यस्मिन् (with ०कुलं) where a spot of ground was shown (to practise योग), when instruction was imparted in the *yogic* posture called पद्मासन. 'वामोरूपरि दक्षिणं च चरणं संस्थाप्य वामं तथा दक्षोरूपरि पश्चिमेन विधिना धृत्वा कराभ्यां दृढम् । अङ्गुष्ठौ हृदये निधाय चिबुकं नासाग्रमालोकयेदेतद् व्याधिविनाशकारि यमिनां पद्मासनं प्रोच्यते ॥' हठयोग-प्रदीपिका. We may also explain (wish ०कुलं) पद्मायाः राजलक्ष्म्याः आसनस्य स्थितेः उपदेशः (नीतिशास्त्रोपदेशः) तेन or तस्मिन् दर्शितं भूमण्डलं यस्मिन्—where the whole world was shown in the instruction in politics that would tend to make sovereignty firm. पद्मासनः ब्रह्मा तस्य उपदेशः (वेदात्मकः) तेन दर्शितं भूमण्डलं येन (with ब्राह्मणं)—who by means of the Veda, manifests (or explains) the whole world (to others). If we read ब्रह्माणं for ब्राह्मणं, then the meaning (with Brahmâ) is 'who manifested (*i. e.* created) the whole world at the direction of Vishṇu' (who is the abode of पद्मा *i. e.* लक्ष्मी). शिखिनः (मयूरस्य) क्रीडा तस्याः आरम्भेण चञ्चलं (with स्कन्द and ०कुल). A peacock is the vehicle of कार्तिकेय. Compare 'षण्मुखशिखण्डिशिखाचुम्बिभिः' का० p. 126 l. 14 of P. When his peacock danced about, कार्तिकेय also would move. People in the palace moved about to see the dance of peacooks. प्रचारः—moving about, conduct. सर्वदा उपजाता शङ्का यस्मिन्. A high-born lady always moves about with a sense of fear (lest she may do something unworthy of her position). In a palace also there is always an atmosphere of suspicion. Or (with ०कुल) we may explain 'सर्वदः (सर्वं ददातीति) परमेश्वरः तस्मात् उपजाता शङ्का यस्मिन्'—where everybody feared God. उपचारः (polite behaviour, serving) तत्र चतुरं (with ०जनं and ०कुलं). अपगतं परलोकात् भयं यस्य (with दुर्जन) or यस्मिन् (with ०कुलं). A wicked man cares not for the next world. The राजकुल had no fear of enemies. अन्त्यजः = a S'udra, or a person belonging to one of the inferior tribes like चर्मकार, भिल्ल &c. 'रजकः चर्मकारश्च नटो वुरुड एव च । कैवर्तमेदभिल्लाश्च सप्तैते त्वंत्यजाः स्मृताः ॥' आपस्तम्ब—quoted in प्रायश्चित्तमयूख. अगम्यः विषयाभिलाषः यस्य (with ०कुलं)—the cupidity of (the politicians in) which for (others') territories was not understood (before-haud by the enemies *i. e.* whose ambitious projects were deep—laid). Or we may explain 'अगम्यविषयेषु अभिलाषः यस्य'—that had ambitions about countries that were (ordinarily deemed to be) inaccessible. अगम्यविषयः अभिलाषः यस्य (with ०जनं) that long for women not approachable

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(to men of higher castes). भानु० explains 'पक्षेऽगम्यानां विषयाभिलाषो यस्मिन्', which seems to mean which is desired for enjoyment by women unapproachable' (to higher castes). अगम्य...सक्तम् (1) addicted to pleasures that are prohibited or addicted to women that are not to be approached; (2) intent upon (invading) inaccessible countries or devoted to incomprehensible subjects. There is विरोध between the first meaning of अगम्य० and प्रशंसनीय, which is removed by taking the second meaning. अन्तकः यमः तस्य भटाः (warriors) तेषां गणमिव. कृतं what is done. अकृतं what is left undone. सुकृतं=पुण्यं. The servants of यम were supposed to move among people and make a note of what every man did. In the राजकुल also royal officers examined the doings of men. आदि...करम् that did good in the beginning, in the middle and in the end. सुकृत and राजकुल are both productive of beneficial results at all times. परिस्फुरन् पद्मानां रागः तेन अरुणीक्रियमाणः निशायाः अन्तः यस्मिन् (with ०रम्भं) wherein the closing moments of the night are reddened by the flashing glow of lotuses. Lotuses expand at the close of night. परिस्फुरद्भिः पद्मरागैः अरुणीक्रियमाणं निशान्तं (मन्दिरं) यस्मिन् (with ०कुलं). 'निशान्तपल्यसदनं भवनागारमन्दिरम्' अमरः (निशाम्यन्ति अस्मिन्निति निशायाः अन्तोऽत्र इति वा). दिव्य...गणमिव like a band of sages that have access to heaven. दिव्यमुनि may mean देवर्षि (like नारद, अत्रि &c). कलापि... शोभितम् adorned with white banners having (figures of) peacocks (emblazoned) on them (with ०कुलं); adorned by श्वेतकेतु accompanied by कलापिन्. भानु० takes कलापि, सनाथ and श्वेतकेतु as three देवर्षिs. We do not know a sage called सनाथ. कलापि and श्वेतकेतु are well-known. कलापि is mentioned as the founder of a Vedic school. Compare 'कलापि-वैशम्पायनान्तेवासिभ्यश्च' and 'कलापिनोऽण्' पा. IV. 2. 104 and 101. श्वेतकेतु is an ancient sage of the Upanishads to whom his father उद्दालक आरुणि explained the true meaning of the words तत्त्वमसि. *Vide* छान्दोग्योपनिषद् VI. 8. 16 and बृहदारण्यक VI. 2. The महाभारत says that it was श्वेतकेतु who first laid down the vow of chastity to men and women. *Vide* आदिपर्व 122. भार...मिव like the war described in the महाभारत. कृतः वर्मणां शिलीमुखानां (बाणानां) चक्राणां च संभारः (collection) तेन भीषणं (with ०कुलं). वर्मन् *n.* armour. 'तनुत्रं वर्म दंशनम्' अमरः. कृतवर्मणः शिलीमुखाः तेषां चक्रं (समूहः) तस्य संभारः (heap, collecting) तेन भीषणं (with ०समरं). कृतवर्मा fought on the side of the कौरवs,

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survived the carnage of the great war along with कृप and अश्वत्थामा and helped the last in his night attack on the Pāṇḍava camp. Compare 'अथ प्रत्युज्जग्मुस्ते त्रयो द्रौणिकृपकृतवर्माण इव सौप्तिके सन्नद्धाः' हर्ष० III. 29. भानु० explains 'बाणाः शिलीमुखाः तेषां चक्रेषु परदलेषु संभारस्तेन भीषणम्'. कञ्चुकिन्—a chamberlain; a snake. See p. 52 for the first sense. 'स्थापले कञ्चुकी सर्पे' शाश्वतः. For पाताल as the haunt of snakes, see above text p. 58 ll. 16–17. वर्षपर्वत—According to Paurānic Geography, the whole world was divided into seven द्वीपs; each द्वीप was divided into वर्षs (countries), had its own mountains and was surrounded by a sea. The first द्वीप, viz जम्बूद्वीप, was divided into 9 वर्षs, भारत, किंपुरुष, हरि, रम्यक, हिरण्मय, उत्तरकुरु, इलावृत, भद्र, केतुमाल. Vide विष्णु० II. 2. The वर्षपर्वतs were mountains that were supposed to separate the वर्षs from one another. The वर्षपर्वतs were 'हिमवान् हेमकूटश्च ऋषभो मेरुरेव च। नीलः श्वेतस्तथा शृङ्गी सप्तास्मिन् वर्षपर्वताः॥' मार्कण्डेय 54. 9. Some पुराणs read निषधः for ऋषभः and कृष्ण for नील. अन्तःस्थितौ अपरिमाणौ शृङ्गिहेमकूटौ यस्मिन् (with ०समूहं). शृङ्गी and हेमकूट are two of the वर्षपर्वतs or we may take शृङ्गि (having peaks) as an adjective of हेमकूट. अन्तःस्थिताः अपरिमाणाः (न विद्यते परिमाणं येषां immense) शृङ्गिणः (conical, tapering) हेम्नः (सुवर्णस्य) कूटाः (राशयः) यस्मिन् (with ०कुलम्). Or शृङ्गिहेम is that gold of which ornaments are made. A 'यदलङ्कारसुवर्णं तदुच्यते शृङ्गिहेमगिरा.' 'अलंकारसुवर्णं यच्छृङ्गीकनकमित्यदः' अमरः. A and D read after this 'अगम्यविष...शंसनीयम्' which occurs above (l. 24). महान्ति द्वाराणि यस्य (1) having large doors; having numerous means (of accomplishing one's objects). दुष्प्रवेशं (1) difficult to enter; difficult to attack. अव...ष्ठितम्—there is विरोध in saying that though the palace was in the country (विषयः) of Avanti, still it was occupied by people from Magadha (modern Bihar), as the two countries are very far from each other. So मागध० means 'occupied by bards.' 'स्युर्मागधास्तु मगधा वन्दिनः स्तुतिपाठकाः' अमरः. स्फीत prosperous. भ्रमन्तः नग्नाः लोकाः यस्मिन्. There is विरोध if we say that राजकुल was prosperous and that people were naked and wandered about (begging). So dissolve भ्रमन्तः नग्नलोकाः (दिगम्बरभिक्षवः) यस्मिन्—where naked Jain asceties came wandering.

Para 86. The sentence here is ०शयनतले निषण्णं पितरमपश्यत्. कृतः प्रणामः यैः. उपदिश्यमानः मार्गः यस्य. सर्वत...स्थानेन that were at first seated, but rose up on all sides (when चन्द्रापीड came in).

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पूर्वं कृतं अवस्थानं येन. दूरं पर्यस्तेषु मौलिषु शिथिलिताः चूडामणयः तेषां मरीचिभिः चुम्बितं वसुधातलं येन. The princes (राजलोक) tossed (पर्यस्त) their heads very low. Their crest jewels became loose, the rays of which fell on the ground. प्रत्ये...मानेन that were announced (introduced) to him by the door-keeper one by one. ०मार्गः (l. 3) and प्रणम्यमानः qualify चन्द्रापीडः understood. Read ०मङ्गलः for ०मङ्गलम्. क्रियमाणं अवतरणमङ्गलं यस्य. Compare 'आचारकुशलेनान्तःपुरजरतीजनेन क्रियमाणावतरणकमङ्गलान्' para 61 and notes thereon. अवतरणमङ्गल—such auspicious rites as नीराजन appropriate to the prince's entrance. भुव...स्थितम् who sat inside (the palace) beyond seven courts (कक्षा) full of thousands of beings, like the worlds. The भुवनs (*i. e.* लोकs) also are seven (excluding the seven पातालs) *viz.* भूः, भुवः, स्वः, महः, जनः, तपः and सत्यं and are full of various kinds of beings. ०स्थितं and the following words in the accusative qualify पितरम्. अनवरतं शस्त्रग्रहणं तेन श्यामिका (blackness) तया आलीढं (आश्लिष्टं) करतलं येषां. This and the following words in the instrumental qualify पुरुषैः (l. 12). ०वर्जम् (०लोचनानि वर्जयित्वा) is a gerund in अम् (णमुल्). ०जालकेन आवृतं शरीरं येषां whose bodies except their hands, feet and eyes were covered with an armour of iron. On ०वर्जं भानु says 'तेषामप्यावरणे शस्त्रग्रहणगतिप्रेक्षणानामेवाभावः स्यादित्यर्थः'. D 'असितलोहं कृष्णायसम्'. ०परिमलस्य लोभेन निरन्तरनिलीनं मधुकरपटलं तेन जटिलैः (*adj.* of ०स्तम्बैः). आलान...जटिलैः—The king's attendants standing erect and clad in a dark coat of mail looked like posts to which elephants are tied and which are thickly (निरन्तर) covered with (dark) bees. उदात्तः अन्वयः येषां whose family was noble. महा...दानवैरिव who, on account of their great strength and their harsh exterior, looked like demons. आशयः आकारश्च ताभ्यां संभाव्यमानः पराक्रमः येषां whose valour could be inferred from their mien (आकारः) and their spirit. आशयः चित्ताभिप्रायः. सर्वतः—goes with परिवृतम्. शरीर...पुरुषैः by persons that were appointed to the office of guarding his body *i. e.* by body—guard. उभय...चामरम् on both sides of whom white chowries were ceaselessly waved by dancing girls. उद्धूयमानानि धवलानि चामराणि यस्य. अमल...शोभिनि qualifies both ०वारिणि and ०तले. अमलं पुलिनतलं (sandy bottom) तेन शोभिनि or तद्वत् शोभिनि. सुरकुञ्जरं=ऐरावतम्. हंसवत् धवले ०तले. The water of the Ganges also (being white) is the white couch of the *haṃsas* that swim therein.

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Para 87. आलो...न्तरम् after the ejaculation of the door-keeper *viz.* 'behold'. Words like जय, जीव, आलोकय are uttered as respectful compliments by bards &c. चलितः चूडामणिः यस्य—*adj.* of शिरसा. कृतः प्रणामः येन—qualifies तं (चन्द्रापीड) below. एह्येहि...दधानः saying 'come, come'. ०दधानः and the other nominatives qualify पिता. प्रसारितं भुजयुगलं येन. शयन...मूर्तिः who slightly raised his body from the couch. उच्छ्वसिता (उत्थिता) मूर्तिः यस्य. समुद्गताः पुलकाः यस्य तस्य भावः ०पुलकता तया. समुद्गत...पिवन्निव—As his hair stood on end, the रोमाञ्चs appeared like needles, like nails or like pipes. The poet fancies that the king sewed the prince to himself or made him one with himself (as a nail joins two pieces) or drank him up (as with a tube). आदौ आलिङ्गितः पश्चादुन्मुक्तः. पिण्डी...समुत्सार्य having pushed aside with the toes (*lit.* end) of his foot the shawl that was rolled into a mass and hastily made into a seat by his betel-bearer with the words slowly uttered 'take it away'. For अग्रचरण *vide* notes on अग्रकोटि p. 77. क्षितितल एव—this shows his extreme humility. अनन्तर...सने on a seat that was placed immediately near his (*i. e.* near the prince's). राज्ञा...गूढः embraced by the king just as his own son (without making any distinction between him and his own son). विस्मृतः चामराणां उत्क्षेपः याभिः ताः ०क्षेपाः अत एव निश्चलाः—the dancing girls gazed intently at him for a moment. In that moment they forgot to wave the chowries and so were motionless. ०विलासिनीनां—connect with दृष्टिपातैः. साभिलाषैः, ०दीर्घैः and ०सारैः qualify ०पातैः. अनिलेन चलितं कुवलयदलदाम तद्वत् दीर्घैः. Their pupils were dark and resembled a blue lotus. Theis eyes were long (a sign of beauty) and so resembled a garland. आजिह्माः तरलाः ताराः एव सारं येषां the essence of which were the restless and slightly turned pupils. It is better to read ०शारैः with the Calcutta editions. शार means 'variegated, darkened'. अवलुप्यमानः devoured or seized limb by limb. दृष्टिपातैः—to be connected with अव०. दर्शनलालसाः—*adj.* of जननीः (चन्द्रापीड's step-mothers). यथाक्रमं according to their order of precedence. निवारितः परिजनः येन who forbade his own servants to follow him. उपदिश्यमानं वर्त्म यस्य सः ०वर्त्मा.

Para 88. The sentence here is तत्र...मातरं ननाम. धवलकञ्चुकेन अवच्छन्नं (covered) शरीरं येषां—*adj.* of ०वैशिकैः. स्त्रिय...परिवृतां (मातरं)—the queen surrounded by attendants of the harem clad in

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white jackets looked like लक्ष्मी surrounded by the waves of the क्षीरसागर at the time of अमृतमथन. The waves also were white like attendants with white jackets. परिवृताम्—this and the following words in the accusative qualify मातरम्. शुद्धान्तः=अन्तःपुरम्. 'अन्तःपुरे त्वधिकृतः स्यादन्तर्वंशिको जनः' अमरः (वंशस्यान्तः अन्तर्वंशं कुलस्त्रियः ताः सन्ति अस्य इति). 'अन्तःपूर्वपदाट्टञ्' पा. IV. 3. 60 (अव्ययीभावादित्येव। वेश्मनि इति अन्तर्वेश्मं तत्र भवं आन्तर्वेश्मिकम्॥ सि. कौ.). We expect आन्तर्वंशिकैः in the text. The next clause is जरत्प्रव्रजिताभिः विनोद्यमानाम्—who was being beguiled by old ascetic women. कषायेण रक्तं अम्बरं वस्त्रं धारयन्तीति (with ०व्रजिताभिः); कषायवत् रक्तं अम्बरं आकाशं धारयन्तीति (with सन्ध्याभिः). कषायः red colour. प्रलम्बः श्रवणपाशः यासाम् the lobes of whose ears hung down (owing to old age). श्रवणपाश beautiful ear. *Vide* p. 94. विदिताः अनेके कथावृत्तान्ताः यासाम्. पूर्वं भूताः भूतपूर्वाः—former or past. पुस्तकानि दधतीः that carried books. उपरचितः स्त्रीणां वेषः भाषा च येन that took to the dress and speech of women. गृहीतं विकटं (विपुलं) प्रसाधनं येन that decorated themselves profusely. वर्षधरः—the word is also वर्षवरः—a eunuch. *Vide* p. 229. अनवरतं विधूयमानः बालव्यजनकलापः (चामरसमूहः) यस्याः. अङ्गनाजनेन—to be connected with उपास्यमानाम्. पटवासः—p. 43. तालवृन्तं fan. भृङ्गारः (Marathi झारी) a golden pitcher. 'भृङ्गारः कनकालुका' अमरः. मण्ड...ट्टेन sitting in a circle (round her.). पयोधरयोः अवलम्बितः मुक्तागुणः यया. अचल...मेदिनीम्—she is compared to the earth, her bosom to two hills and the bright necklace on her bosom to the stream of the Ganges (which is white) rushing between two hills. Read ०वाहामिव. आसन्ने दर्पणे पतितं मुखप्रतिबिम्बं यस्याः. अर्कबिम्बे प्रविष्टं शशिमण्डलं यस्याः (*adj.* of दिवं). She is compared to the sky, the mirror to the disc of the sun and her face (that was reflected in the mirror) to the moon.

Para 89. तं...त्थाप्य having raised him up hastily. सत्वप्या ...जने although she had servants standing by her side ready to do what she ordered. स्वयमेव कृतं अवतरणकं यया—who performed with her own hands the auspicious rites on his entrance. *Vide* pp. 143 and 243 for अवतरणमङ्गल. प्रस्नुतौ पयोधरौ ताभ्यां क्षरन्तः पयोबिन्दवः तेषां छलेन. प्रस्नुत...हृदयेन—the idea is:—on seeing her dear son come to her after so many years, drops of milk oozed out of her breasts. The poet fancies that her heart, being overwhelmed with affection, became liquid and came out (as though to meet the son) in the form of the drops of

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the milk. हृदयेन...ध्यायन्ती in her heart she wished for many blessings for her son. मूर्धन्युपाघ्राय having smelt or touched him on the forehead (with the nose). तथैव in the same way *i. e.* as in the case of चन्द्रापीड. कृतः यथोचितः समुपचारः यथा स्यात् °चारम् (अव्ययीभाव). विलासवती observed the same rites in welcoming वैशम्पायन as she did for चन्द्रापीड as was fitting in the case of an intimate friend of the prince. आश्लिष्टः वैशम्पायनः यया. ससंभ्रमेण परिजनेन उपनीतायां (brought). आसन्दी a cane-seat, chair. D "'वेत्रासनं तथासन्दी' इति हलायुधः." परामृशन्ती touching softly. कठिनं हृदयं यस्य. त्रिभुवनेन लालनीया (fit to be fondled). क्लेशं...लम्भिता was made to undergo very great trouble for so long a time. लम्भिता *past pass. p.* of the causal of लभ्. सोढवान् *nom. sing.* of the *past active p.* of सह्. यत्नेन restraint, control. बाल...ढैर्यम् though you are a child, how great is (must be) your firmness, as though you were full—grown! विगलितं शिशुजनक्रीडासु कौतुकस्य लाघवं यस्य. अहो... हृदयम् how wonderful that you, though a child, have a heart void of the lightness due to (feeling) delight in childish pranks. भक्तिः असाधारणा uncommon devotion. लज्जया स्मितं तेन अवनतं (*adj.* of एनं *i. e.* चन्द्रापीडम्). चन्द्रापीड felt abashed at the mention of the prospect of his marriage, smiled and hung down his head. आत्ममुखप्रतिबिम्बानि गर्भे यस्य सः °गर्भः तस्मिन् (*adj.* of कपोले). आत्मन् refers to विलासवती. On चन्द्रापीड's bright cheek, the face of विलासवती was reflected when she kissed it. विकचं कमलं तेन कृतः कर्णपल्लवावतंसः यस्मिन्. The queen's face was like an expanded lotus. The images of her face on his cheek presented the appearance of expanded lotuses being placed on the ear as ornaments. तथैव as before (when he saw the king).

Para 90. The first sentence is शुकनासगृहद्वारमासाद्य (p. 64 l. 4)...राजपुत्रः...तुरंगादवततार. यामावस्थिताः विविधाः गजघटाः ताभिः सङ्कटं (full). This and the following words in the accusative qualify °गृहद्वारं below. For यामावस्थित and घटा *vide* 'यामावस्थिताभिः कुञ्जरघटाभिः' para 84 and 'यामकरेणुकाभिः' para 85 p. 58 l. 20. अनेकतुरंगसहस्रेण संबाधः यस्मिन् thronged with &c. 'सङ्कटं ना तु सम्बाधः' अमरः. अपरिमिताः जनाः तेषां समूहाः तेषां सहस्रं तस्य संमर्दैः (pressing against each other) तेन सङ्कुलम्. °विष्टैः—this and the following words in the instrumental qualify द्विजैः. निबद्धं चक्रवालं यैः सह... वालैः that stood in circles by thousands. समन्ततः from all sides (they had come to see). विविधानि शस्त्राणि एव अञ्जनं तेन उन्मीलितं

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बुद्धिः एव लोचनं येषाम्—whose eye of intellect was opened by the salve of various lores. Compare 'अज्ञानान्धस्य लोकस्य ज्ञानाञ्जन-शलाकया । चक्षुरुन्मीलितं येन तस्मै पाणिनये नमः ॥' शिक्षा 59 ; 'अनेकसंशयोच्छेदि परोक्षार्थस्य दर्शकम् । सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः ॥' हितोपदेश 1st verse. चीवरं rag, dress of a mendicant, particularly of a Buddhist one. चीवर...गुण्ठितैः under the guise of their ragged garments they were as though clad in garbs of धर्म. The three refuges (Pali तिसरणं, Sanskrit त्रिशरणं) are बुद्ध, धम्म (धर्म) and सङ्घ (Assembly). The formula (*viz*, बुद्धं सरणं गच्छामि धम्मं सरणं गच्छामि संघं सरणं गच्छामि) in which faith in these three is professed may be looked upon as the *credo* of Buddhism. The poet fancies their चीवर to be धर्मपट. विनयानुरागिभिः (with ०धौरेयैः) who liked the rules of discipline laid down in the Buddhist canon (called विनयपिटक). The garments of Buddhist ascetics were dyed red. So विनयानुरागिभिः (agreeing with धर्मपटैः) may also suggest 'that took on अनुराग (redness or love) due to (or laid down) in the Vinaya texts.' शाक्यमुनिः (सुगतः) तस्य शासनं (शास्त्रं) तस्य पन्थाः तस्मिन् धौरेयैः (अग्रेसरैः)—leaders on the path of Buddhist philosophy. For धौरेय, see p. 16. रक्तपटैः—is either an adjective of ०धौरेयैः or is an independent word. Buddhist mendicants wore red robes. A and D read भिक्षुभिः for रक्तपटैः. रक्तपटैः—may also refer to some sect. पाशुपतैः—the पाशुपतs were a sect of शैवs. पशुपति is शिव and पशु means 'soul'. *Vide* ब्रह्मसूत्रभाष्य II. 2. 37. For a longer list of various sects, *vide* हर्ष० VIII. 5. आसेव्यमानं—qualifies ०द्वारम्. At शुकनास's door thronged day and night Buddhist monks, पाशुपतs and ब्राह्मणs. अभ्यन्तरप्रविष्टानां that had gone inside (शुकनास's house). सामन्ताः—समन्ते or समन्तात् भवाः—feudatory chiefs. सामन्तानाम्—is to be connected with करिणीभिः. जघने उपविष्टाः पुरुषाः तेषां उत्सङ्गेषु स्थिताः द्विगुणाः कुथाः यासाम्. The सामन्तs came riding करिणीs. When they went into the house, the करिणीs stood outside. The painted housings (कुथा) were folded up on the laps of servants that sat on the hinder part of the elephants (in order that they might not be soiled by dust). अतिचिरं अवस्थानं तेन निर्वेदः तेन प्रसुप्ताः आधोरणाः यासु—the riders of whom went to sleep being disgusted with having to wait (outside) for a long time. निर्वेदः disgust. पर्याणेन सह (बहुव्रीहि) स०—that had saddles (पर्याणं). निश्चलावस्थानेन प्रचलायिताभिः that began to nod or totter in sleep as they had to stand

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still. 'जागरूको जागरिता घूर्णितः प्रचलायितः' अमरः ('प्रचल इवाचरन्प्रचलायितः, उपविष्टो निद्रया घूर्णितः' क्षीरस्वामी). आकीर्णं—full of. अनिवार्यमाणोऽपि through he was not forbidden (to enter on horseback). राजकुले इव—चन्द्रापीड treated शुकनास with the same respect that he paid to his father. द्वारदेशे अवस्थापितः तुरङ्गः येन. समुत्सारितः (दूरीकृतः) परिजनः यैः. तथैव as before (as in the palace). चलिताः मुकुटकोटयः येषाम्. सेवासमुपस्थितैः that had come to offer their homage or to wait. उत्थायोत्थाय having risen from their seats (one after another). प्रचण्डः प्रतीहाराणां हुंकारः तस्मात् भयं तेन मूकीभवन् परिजनः येषु—this word and the next qualify कक्षान्तराणि—where the servants remained silent through fear of the loud and angry hum of the door-keepers. प्रचलिताः वेत्रलताः ताभ्यश्चकिताः (awed) सामन्ताः तेषां चक्रं (समूहः) तस्य चरणशतैः चलिता वसुन्धरा येषु. वेत्रलता—cane sticks were carried by the door-keepers to keep order. °सुधया अवदाताः (सिताः) प्रासादाः तेषां सहस्रेण निरन्तरं closely filled with thousands of structures bright with very fresh (नवनव) white-wash. द्वितीयमिव—शुकनास's house was splendid like the king's palace. उपदर्शितः विनयः येन.

Para 91. उत्थितः राजलोकः यस्य (*adj.* of शुकनासः). When शुकनास got up and went a few steps to meet the prince, the kings also got up and followed him according to the order of precedence (*i. e.* the junior ones came after the senior ones). अभिमुखं दत्तानि अविरलानि पदानि येन—who took some (not few) steps towards him (चन्द्रापीड). सादरम्—is to be connected with दत्त in the compound अभिमु°. प्रहर्षेण विस्फारितं (dilated) लोचनं तस्मिन् आगताः आनन्दजलकणाः यस्य. आदौ आलिङ्गितः पश्चात् उन्मुक्तः. साद... सनम् laying aside the jewelled seat that was respectfully offered. अवनौ एव on the bare ground. तदनु—after that. °वर्जम्—शुकनासं वर्जयित्वा—is gerund in अम् (णमुल्). उज्झितानि (left) निजासनानि येन. समुद्गतः प्रीत्या पुलकः येषु (*adj.* of अङ्गैः). आवेद्यमानः हृदयस्य हर्षप्रकर्षः यस्य. समु...कर्षः—the excess of the joy of whose heart was indicated by his limbs that were thrilled with pleasure.

Para 92. तात—this is an affectionate way of addressing a son or pupil. A 'पुत्रः शिष्यश्च गुरुभिर्जातस्तातश्च कथ्यते.' Compare गीता 'न हि कल्याणकृत्कश्चिद्दुर्गतिं तात गच्छति.' समाप्ताः विद्याः येन. उपारूढं यौवनं यस्मिन्. भुवन...जाता he has obtained the fruit of the sovereignty of the world. भुवनराज्य was not of much moment in the eyes of

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तारापीड. But a young and educated prince was the best reward that he could desire. समृद्धाः fulfilled. अद्य...कर्म noble actions stored in numerous (former) births have to-day borne fruit. न...पद्यन्ते persons like you that cause the three worlds to marvel (at them) do not come to be the sons of those that have no store of merit. क-क्व-when क is repeated, that fact shows great disparity between the two ideas conveyed by the two sentences. केदं...सामर्थ्यम् this your age (*i. e.* your extreme youthfulness) is incompatible with your superhuman strength and your capacity to master all lores. यया...सादितः who has secured thee as the husband (or supporter). Kings are spoken of as the husbands of the earth. हरिवक्षःस्थले निवासः एव असद्ग्रहः तस्मिन् व्यसनिनी who is extremely fond of her obstinate resolve to remain on the chest of Vishṇu. लक्ष्मी is represented as reclining on Hari's chest. चन्द्रापीड was like नारायण in qualities. असद्ग्रहव्यसनिनी may also mean 'who undergoes the calamity (व्यसनं) of being seized by an evil demon in the form of निवास &c.' हता...सपत्नि accursed is the lot of लक्ष्मी in that she does not in flesh and blood approach you. लक्ष्मी is present with kings in a figurative sense. कल्पकोटीः (*acc. plu*)—this is accusative of time. For कल्प *vide* p. 56. महा...वलयेन As the great Boar supported the earth on the jaws. For महावराह and वसुन्धरा, vide pp. 58 and 69. स्वयम्—goes with अभ्यर्च्य. पूर्वकल्पितं already made or appointed for him. This and the following words in the accusative qualfy भवनम्. प्रतिच्छन्दकः an image, reflection. The palace intended for the prince was just like the palace of the king. द्वारे अवस्थिताः सिताः (white or made of silver) पूर्णकलशाः यस्य. Jars full of water were placed at the entrance of gates as auspicious. Vide p. 182. आबद्धा हरिता वन्दनमाला यस्मिन्—where auspicious garlands made of green leaves were suspended at the gates. Compare 'उत्तम्भितनुङ्गतरतोरणाबद्धवन्दनमालम्' का० p. 281 of P; 'कोमलकल्पपादपपल्लववन्दनमालाकलापा इवावध्यन्त दिग्द्वारेषु' हर्ष० VII. 6. वन्दनमाला—p. 189. उल्लसितं (flashing) सितपताकासहस्रं यस्मिन्. अभ्याहताः मङ्गलतूर्याः तेषां रवेण परिपूरितानि दिगन्तराणि यस्मिन्. उपरचितः विकचकमलकुसुमानां प्रकरः (offerings, heaps) यस्मिन्. 'प्रकरश्चोपकारे(हार?)श्च विकीर्णकुसुमादिषु' शाश्वतः. अचिरकृतं अग्निकार्यं (होमादिकं) यस्मिन् where offerings had recently been made to fire. Before a person occupies a newly built house, ceremonies (called वास्तुशान्ति) have to be

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performed and offerings are to be made to fire. उज्ज्वलः (brilliantly attired) विविक्तः (clean) परिजनः यस्मिन्. 'विविक्तौ पूतविजनौ' अमरः. भानु० explains विविक्त as 'भिन्नभिन्नस्वरूपः'. उपपादितानि अशेषाणि गृहप्रवेशमङ्गलानि यस्य. श्री...स्थिते placed in a beautiful pavilion. A 'श्रीमण्डपस्तु विज्ञेयः श्रीमानास्थानमण्डपः'. अभिषेकः (bath) आदिः यस्य (*adj.* of ०विधिम्). क is optionally added to all बहुव्रीहि compounds. अशनं अवसाने (अन्ते) यस्य. अभ्यन्तरे in the middle of the palace. स्व...कल्पयत् he arranged for the stay of इन्द्रायुध in his own bedchamber. This shows his great regard for the horse.

Para 93. अस्य=चन्द्रापीडस्य. उदन्तेन=वृत्तान्तेन. तदहः...ययौ that day became advanced. भानु० 'परिणतिस्त्रयोदशमुहूर्तपर्यन्तदिवसावस्था'. The sentence is गगनतलात्...रविमण्डलं उन्मुक्तपादं पपात the disc of the sun descended from the (highest point or zenith of the) sky, spreading rays. The reddish disc of the sun in the evening resembles an anklet of rubies. So the poet says that the sun's disc is the ruby anklet of the lady *viz.* the glory of the day. When a lady descends (from a floor), her anklet may slip off her foot. An anklet is a ring with a space (रन्ध्र). But the sun's disc (fancied to be नूपुर) appeared an unbroken round object, the space being filled up by the lustre of the disc. उन्मुक्तः पादः येन (with ०नूपुरम्); उन्मुक्ताः पादाः किरणाः येन (with ०मण्डलम्). स्वप्रभया पिहितं रन्ध्रं यस्य or येन. A reads also उन्मुक्तपातं 'उन्मुक्तपातमिति फलमुन्मुक्तं बन्धनाद्यथा पतति।'. सलिल...मगात् the light of the day went to the western direction (ककुभ् *f.*), like a current of water following the ruts made by the wheels of the sun's chariot. The wheels of a chariot make a deep line in the soil. If water is poured on the road over which a chariot passes, it will follow the track left by the wheels. अभिनवपल्लववत् लोहितं तलं यस्य. अभिनव...ममार्ज—the idea is:—if one wants to rub off a coloured spot one does so with one's palm which becomes coloured in that process. Towards the end of the day the sun's disc hung down low (अधो...सूतेन), the day lotuses lost their red glow in the evening as their petals closed and the sun's disc became red. The poet fancies the day used the sun's disc as a hand to wipe the redness (रागः) of lotuses and thus made the disc look red (as one's hand would look red in wiping off a red spot). Fresh पल्लव is red and may impart its hue to the hand if held in it for wiping a

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coloured spot. कमलिन्याः परिमलः तस्य परिचयेन आगता अलिमाला तया आकुलितः कण्ठः यस्य (*adj.* of °मिथुनं). विजघटे—*perfect Atm.* of घट् with वि—became separated. The idea is :—Pairs of चक्रवाक्स are separated in the evening and they cry out for each other through separated even by a lotus plant. Bees hover round the lotuses and so they also flocked about the throats of the चक्रवाक pair. The dark bees look like iron chains (or the ropes used by यम for drawing the life out of men). Therefore the poet fancies that चक्रवाक्स were separated being drawn by कालपाशस (in the form of the row of bees). *Vide* pp. 71 and 148 for चक्रवाक. Compare 'सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः।' विक्रमोर्व° IV. 20. Everything connected with यम must be dark. His vehicle is a buffalo and his attendants are dark. *Vide* pp. 55, 87. 'ततः सत्यवतः कायात्पाशबद्धं वशं गतम्। अङ्गुष्ठमात्रं पुरुषं निश्चकर्ष यमो बलात्॥' वनपर्व 297. 17. 'आदिवसान्तं—दिवसान्तं मर्यादीकृत्य (अव्ययीभाव). कर...ववाम—The idea is :—The honey of lotuses is red. The rays of the sun fell on lotuses the whole day. The poet fancies that the sun drank their honey with his करs (hands, rays). At the end of the day the sun emitted a reddish evening glow. When one is extremely fatigued one may vomit. The poet fancies that in the guise of the evening glow the sun emitted the honey drunk the whole day when the sun became fatigued by the tramp in the sky. A 'ववाम वमतिः स्मृतोऽयमुद्गिरणे'.

Para 94. The sentence is प्रवृत्ते प्रदोषसमये (p. 66. l. 7) चन्द्रापीडः...शयनतलं अधिशिश्ये. There is a long description of the evening here and there are numerous clauses in the locative absolute. प्रती...त्पले—the setting sun (being red) is represented to be the red lotus used as an ear-ornament by the lady *viz.* the western direction. अम्बरमेव तटाकं (lake) तस्मिन् विकचा कमलिनी (कमलवनं) तस्याम्. The clear and blue sky resembles a lake full of clear water. The red glow of evening was like a bed of red lotuses. कृष्णा...मुखेषु—the streaks of darkness that began to appear looked like paintings drawn with paste of black aloes (on the cheek). पत्रलता—vide notes on पत्रभङ्ग p. 43. अलिकुलवत् मलिनेन (with °निकरेण); °कुलेन मलिनं तेन (with कुवलयवनेन). रक्तकमलानां आकरः (समूहः) तस्मिन्. तिमिर...रागे when the hues of evening were chased away by the mass of darkness. सन्ध्याराग resembles रक्तकमलाकर and

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तिमिर is like कुवलय. कमलिनी...कुलेषु—bees were caught inside red lotuses closing their petals at the end of the day. The dark bees are fancied to be streaks of darkness entering inside the lotuses to hunt out the daylight that the lotus beds had taken in during the day. निशा एव विलासिनी तस्याः मुखं (face, beginning) तस्मिन् अवतंसपल्लवः तस्मिन्. When night began, the red hues of evening fell away (disappeared). सन्ध्याराग looks like पल्लव (which is reddish). A young woman places पल्लव on her ear as an ornament, which may fall down (गलित). दिक्षु...पिण्डेषु—D 'सन्ध्यादेवतार्चनाय बलिपिण्डविक्षेपो देशाचारः'. शिखरदेशे लग्नं तिमिरं यासां (*adj.* of ०यष्टिषु). अनारूढाः मयूराः यासु. शिखर...यष्टिषु—Darkness became massed over the sticks meant for peacocks to perch upon. Though the peacocks did not occupy the sticks, it seeemd as if they had occupied them (as both darkness and peacocks are dark). गवाक्ष...पारावतेषु The pigeons that lay down in the high windows are called the blue lotus ornaments on the ear of the glory of the palaces. Both उत्पल and पारावत are blue. विगतं विलासिनीभिः संवाहनं (प्रेङ्खोलनं) तेन निश्चलानि काञ्चनपीठानि यासाम्. मूकीभूताः घण्टाः तासु अस्वरासु. Small bells were attached to the swings which had golden seats. As the ladies did not occupy the swings at night, the bells were noiseless and the seats motionless. ०सहकारशाखासु अवलम्बितानि पञ्जराणि येषाम्. विगतः आलापः येषाम् that ceased their talk. संगीतस्य विरामः (cessation) तेन विश्रान्तः (stopped) रवः यासाम् (*adj.* of वीणासु). उत्सार्यमाणासु laid aside. ०शब्दस्य उपशमः (cessation, quietness) तेन निभृतेषु (silent). For कलहंसs following the jingling of anklets, see p. 44. For निभृत, see 'शाखानिलीननिभृतपाण्डुकपोतपङ्क्तयः' para 19. भानु० 'निभृतेषु निश्चलेषु' (motionless). A 'अथ हंसस्वनसदृशो नूपुरध्वनिर्भवति । नूपुरशब्दश्रवणे शब्दायन्ते ततो हंसाः । सजातिबुद्ध्या निभृताः स्युस्तस्योपरमे ततः ।'. अपनीयमानानि (being removed) ०मण्डनानि येषां. कर्णशङ्ख—rings of conchshell were suspended from the ears of elephants by way of ornament or as auspicious. Compare 'अन्तःस्फुरता मत्तमदनकरिकर्णशङ्खायमानेन प्रतिमेन्दुना' हर्ष० I. 21; 'हंसयूथायमानं करिकर्णशङ्खैः' हर्ष० II. 11; 'अनवरतमवतंसशङ्खैरामन्द्रकर्णतालदुन्दुभिध्वनिभिः' हर्ष० II. 15. भानु० says 'दृष्टदोषोपशमार्थं कर्णे बद्धो यः शङ्खः'. For नक्षत्रमाला see p. 37. मधुकरकुलेन शून्याः कपोलभित्तयः (प्रशस्ताः कपोलाः) येषाम्. राज...दीपेषु lamps in the stables of the king's favourite horses. प्रथमयाम—the first watch (of the night here). For याम...वयः, see above para 90.

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कृतं राज्ञः स्वस्त्ययनं यैः. स्वस्त्ययनं—p. 191. विसर्जितः राजलोकः तेन विरलः परिजनः येषु. विस्तारितेष्विव—when the courts were thronged by kings and their retinue, they looked small; but when they became empty, they appeared (by contrast) to be extensive. प्रज्वलितं दीपिकासहस्रं तस्य प्रतिबिम्बैः चुम्बितेषु. कृतः विकचचम्पकदलानां उपहारः येषु. The images of the flames of lamps on the brilliant mosaic floor looked like offerings of Champaka petals, the flames being yellowish-red like the petals of fully expanded *Champakas*. उपहारः offering of flowers in worship. Flowers were offered on floors; compare 'उपरचितविकचकमलकुसुमप्रकरम्' para 92. निपतितः दीपानां आलोकः (light) यासु (*adj.* of °दीर्घिकासु). रविविरहेण आर्ताः नलिन्यः तासां विनोदनाय आगतः बालातपः यासु. The lamps in the house were reflected in the wells. The reflections of the mellow and yellowish light of the lamps looks like the morning sunlight (बालातप). The poet fancies that बालातप entered wells to console the lotus plants in the well that were distressed by separation from the sun. निद्रया अलसेषु. पञ्जरकेसरिन् a lion kept in a cage. समारोपितं कार्मुकं येन that made his bow strung. कर्मणे प्रभवतीति कार्मुकं, according to 'कर्मण उकञ्' पा. 5. 1.103. गृहीताः सायकाः बाणाः येन. यामिक a watchman (from याम=प्रहर a period of three hours). A watchman also watches near a harem with bow and arrows. अन्तः...केतौ—Evening is an excitant of love. Love made its bow and arrows ready to shoot (*i. e.* excite love in) the inmates of the harem. अव...क्षुवेषु—compare 'निशा...तंसपक्षवे' in this very para. सरागेषु red; full of love. The words of female messengers breathing deep love and calling for union were listened to eagerly (कर्णे क्रियमाणेषु). पक्षवस also are placed on the ear. संक्रान्तः अनलः येषु (*adj.* of हृदयेषु). ज्वलत्सु burning; inflamed. मानिनी a woman who is angry with her husband out of jealousy because he is enamoured of another woman. The poet fancies that they (hearts of मानिनीs) became inflamed at night because the fire emitted during the day by sunstones was transferred to them. The words also suggest that the fire that inflamed their hearts was due to their कान्तs (husbands). प्रवृत्त set in; begun. प्रज्वलितं दीपिकाचक्रवालं परिवारः यस्य surrounded by a circle of brightly burning torches. अनेकरत्नानां प्रभाभिः शबलं (variegated). On his bed were hung many kinds of jewels. The serpent is supposed to have a jewel in its

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hood. शेष (उरगाणां राजा उरगराजः) has a thousand hoods and so his फणामण्डल would be अनेक...शबल. हृषीकाणां इन्द्रियाणां ईशः हृषीकेशः विष्णुः. विष्णु is called शेषशायी. Compare 'उरगराजफणमणिसहस्रान्तराल-स्थितमिव नारायणं' para 59 above.

Para 95. प्रभा...थिन्यां when the night broke into day. सम...पित्रा permitted by his father. अभिनवं मृगयायां कौतुकं तेन अवकृष्यमाणं हृदयं यस्य. The prince had never before gone on a hunting expedition. भग...रश्मौ before the sun had risen. वालेयस्य इव प्रमाणं येषां—that were as big as asses. This qualifies कौलेयकान्, which is the object of आकर्षद्भिः. 'चक्रीवन्तस्तु वालेया रासभा गर्दभाः खराः' अमरः (वालेभ्यो हितः वालेयः). Both A and D say 'वालेयकः उष्ट्रः'. आकर्षद्भिः—this and the following words in the instrumental plural qualify श्वपोषकैः (l. 16). आकर्ष...कौलेयकान् that led hounds with golden chains. For कौलेयक see p. 92. जरद्...धारिभिः wearing garments and jackets variegated like the skin of an old tiger. Hunters wore yellow coloured robes with dark stripes. अनेकवर्णाभिः पट्टचीरिकाभिः उद्बद्धाः मौलयः यैः that tied round their heads variously coloured strips of fine silk cloth. D 'पट्टचीवरं पट्टवस्त्रखण्डम्'; A 'प्रशस्तक्षौमशकलं पट्टचीवरमुच्यते'. Both read पट्टचीवर०. उपचितानि श्मश्रूणि तैः गहनं मुखं येषाम् whose faces were covered with beards that they had allowed to grow. एककर्णे अवसक्तं हेमतालीपुटं यैः. To place an ornament only on one ear lends special charm and is peculiar to men of lower classes. Compare 'एककर्णाभरणतामुपनीतस्य भुजङ्गफण-मणेः' para 28 above. हेमतालीपुट a golden cylinder used as an ornament and thrust through the lobe of the ear. A 'हेम्ना विरचितं तालपत्रं प्रोक्तं पुटीकृतम्': आवद्धा or-द्धः निविडा कक्षा or कक्षः यैः—who tightly tucked their *dhoti* behind. कक्षा is what is called in Marathi (काचा). 'जन्तोरवयवे कक्षः कच्छवीरुत्तृणेषु च। कक्षा स्यात् परिधानस्य पश्चाद्भ्रलपल्लवे॥'. A 'कक्ष्या गुह्यपिधानम्'. अनवरतेन श्रमेण उप-चितौ ऊरुपिण्डकौ येषाम् the muscles of whose thighs were develop-ed by ceaseless exercise. If we read '०पिण्डिकैः' with A, D and N (उपचिते ऊरुपिण्डिके येषां) the meaning is the same. D "पिण्डिका जङ्घामांसं 'जङ्घामांसेऽपि पिण्डिका' इति वैजयन्ती". कोदण्डं (धनुः) पाणौ येषाम्. A and D read कोणपाणिभिः where कोण means 'club'. श्वपोषकैः= व्याधैः. This is to be connected with द्विगुणी०. अनवरतं कृतः कोला-हलः यैः. द्विगुणीक्रियमाणः गमनोत्साहः यस्य. कर्णान्तं आदौ अवकृष्टाः पश्चा-न्मुक्ताः first drawn as far as the ear and then discharged. विकल...

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कान्तिभिः resembling the leaves of expanding blue lotuses. भल्लः an arrow with a crescent-shaped blade. मदकलाः कलभाः (young elephants) तेषां कुम्भभित्तयः तासां भिदुरैः (able to pierce). भिदुर is from भिद् with affix कुरच् (उर) according to 'विदिभिदिच्छिदेः कुरच्' पा. 3. 2. 162. नाराच—*vide* p. 201. A 'सर्वायसस्तु नाराचः'. चापानां टंकाररवः तस्मात् भयं तेन चकिताः वनदेवताः ताभिः अर्धाक्षेण वीक्षितः (*adj.* of चन्द्रापीडः). Through fear the वनदेवताs shut their eyes, but being charmed by his beauty they half opened them. शरभ is a fabulous animal with eight legs stronger than a lion. A 'शरभस्तु गजारातिस्तत्पादश्चाष्टपादपि'. चमर yak deer. अन्यांश्च...जग्राह on account of his great strength he caught alive other animals while they struggled. For महाप्राणतया, see p. 50 l. 27 and p. 62 l. 11 (text).

Para 96. The sentence is अह्नः मध्यं समारूढे सवितरि वनात्... स्वभवनं आजगाम. The first sub-clause is इन्द्रायुधेन उह्यमानः (l. 26). खानात् उत्थितेन इव. A shower of drops of sweat fell from इन्द्रायुध and so it seemed as though the horse had come out after a plunge. उज्झता and the following instrumentals qualify इन्द्रायुधेन. खणखणायितं खरं खलीनं येन. मुहु...खलीनेन whose harsh bit clanked because it was bitten often and often with the teeth. A 'अभिघातः स्याद्विघट्टनं दशनैः'. श्रमेण शिथिलं मुखं तस्मात् गलिताः फेनिलाः (foamy) रुधिरलवाः यस्य. Foam streaked with particles of blood (due to the inflammation caused by the bit) issued from the horse's mouth. पर्याणपट्टकस्य अनुसारेण उत्थिता फेनराजिः यस्य—that had a streak of foam sticking to his body along the band of the saddle. A 'क्षौममयं तस्य पट्टिका दाम;' D 'पट्टकः आसनपलकः (?) चर्मपाशः'. कर्णा...कृतं made into an ornament of the ear. This qualifies °स्तवकम्. वन...द्रुहता that bore a bunch of leaves as a mark of its having entered the forest. The next clause is समुद्गत...कान्तिः. समुद्गतः स्वेदः यस्य सः °स्वेदः तस्य भावः °स्वेदता तया. समुद्ग...मण्डलेन as the prince profusely perspired, it (वारवाण) had here and there wet circular spots. For वारवाण, see p. 222. The prince looked doubly handsome in his coat of mail wet in places with sweat and variegated with particles of the blood of deer. D seems to have read '°शवलेनेव', which is a very good reading. The meaning is:—his sweat became mixed with the red saffron applied to his body and tinged his armour, which seemed as though sprinkled with blood. अनेकरूपाणां

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अनुसरणस्य (chasing) संभ्रमः (confusion) तेन परिभ्रष्टः छत्रधारः यस्य तस्य भावः ०धारता तया. रूपं beast. *Vide* p. 38. His umbrella-bearer strayed away from him. So the prince made a bunch of fresh leaves into his umbrella. निवार्यमाणः आतपः यस्य. वसन्त...वान् he was spring in flesh and blood. In spring the pollen of various flowers spreads about. चन्द्रापीड also was gray with pollen. अश्वखुराणां रजः (dust) तेन मलिनं ललाटं तस्मिन् अभिव्यक्ता अवदाता (bright) स्वेदलेखा यस्य. Ordinarily on his fair forehead drops of sweat would not have been visible. But as it was darkened by the dust raised by इन्द्रायुध's hoofs, they were clearly seen. दूर...भागः—no servants walked before him as they had been left far behind. प्रजविन् *adj.* fast. एवं मृगपतिः—supply व्यापादितः.

Para 97. वारवाणमवतार्य laying down his coat of mail. अपनीय...परिग्रहम् having removed all the dress that he had put on and that was proper for riding. प्रचलितं तालवृन्तं (fan) तस्य पवनेन अपनीयमानः श्रमः यस्य. अन्तर्विन्यस्तं काञ्चनपीठं यस्याः. निर्वर्तितः (accomplished) अभिषेकव्यापारः यस्य तस्य. Connect this and the following genitives with तस्य (l. 12). विविक्तवसनेन परिमृष्टं वपुः यस्य whose body was rubbed (dried) by a clean cloth. स्वच्छेन दुकूलपल्लवेन आकलितः (covered) मौलिः यस्य. कृतं देवार्चनं येन. अङ्ग...विष्टस्य—Compare for these details para 14. विसर्जिताः and ०ष्ठिताः qualify ०चारिकाः. महाप्रतीहार—chief door-keeper. कुलवर्धना—see para 59. ०परिचारिकाः, ०दास्यः, ०पुरपरिचारिकाः are the subjects of उपतस्थुः and उपनिन्युः. पटलकं a box. Compare 'तया च सितांशुकोपच्छदे पटलके गृहीतं (हारं)' का० p. 201 of P. तस्य पुरतः उपतस्थुः they stood before him to honour him. यथाक्र...ताभ्यः having received from them in order (first the presents sent by the king, then by his mother and so on). प्रथमं...यनम् having first applied with his own hands unguents to Vais'ampâyana's body. यथार्हं as each deserved. विविधानि मणिभाजनानि तेषां सहस्रं सारं यस्य (*adj.* of ०मण्डपं). A 'अथ रत्नमयं पात्रं मणिभाजनमुच्यते'. If we read शारं, then the meaning is:—the vessels being set with various jewels, the मण्डप was variegated. आहारमण्डप (dining-hall) was pure like the autumnal sky and the jewelled vessels like flashing stars.

Para 98. द्विगुणीकृतं कुथासनं तस्मिन् उपविष्टः. The seat had a carpet doubled over it in order to make it very soft. तस्य (चन्द्रापीडस्य) गुणाः तेषां उपवर्णनपरेण (*adj.* of वैशम्पायनेन). भानु० says

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'तस्य तारापीडस्य', but this is not proper, as तारापीड is not mentioned anywhere near this sentence. Peterson suggests that तत् refers to राजलोक. This would mean that वै० was engaged in narrating the virtues of the princes that dined with चन्द्रापीड. यथा...वेशितेन that were seated in places proper to them. प्रसादविशेषदर्शनेन संवर्धितः सेवारसः यस्मिन्. चन्द्रापीड urged the servers of food to treat the princes to various dishes and urged the princes to take more of this dainty dish and that. On account of this special favour that he showed to each of them, their devotion to his service increased. आहार...करोत् he took his food (in the company of वैशम्पायन and the princes). उपस्पृश्य—*vide* p. 50. तस्मिन्=आहारमण्डपे. अनुपविष्ट एव without sitting down (*i. e.* while standing). तद्गुणो...कृत्वा having indulged in talk mostly consisting of a narration of the horse's qualities. सत्यपि...जने although there were servants standing by his side eagerly waiting for his orders. तस्य (इन्द्रायुधस्य) गुणैः हृतं हृदयं यस्य. यवसमाकीर्यं having spread fodder.

Para 99. The sentence is अपरेद्युश्च...कन्यकया अनुगम्यमानं कैलासनामानं कञ्चुकिनं आयान्तमपश्यत्. अव...संमतं highly liked by the king (तारापीड). अनु...गतया that came closely following his path. This and the following words in the instrumental (feminine) qualify कन्यकया below (p. 68 l. 9). प्रथमं वयः youth. राजकुले संवासः तेन प्रगल्भया bold or ready-witted. अनुज्झितः विनयः यया who did not give up modesty. D reads 'अनुज्झितधैर्यया' and explains 'राजकुलसंवासिनां पारतन्त्र्यादनुज्झितधैर्यं न युक्तमिति भावः, एतद्विशेषणमस्या दिव्यतासूचनार्थं प्रयुक्तम्'. शक्रगोपकवत् आलोहितः रागः यस्य. रचितं अवगुण्ठनं (veil) यस्याः. शक्रगोप or इन्द्रगोप is a red insect seen at the beginning of the rainy season. Compare 'इन्द्रगोपकरुचा रुधिरेण स्नातौ' हर्ष० IV. 7. स...ककुभा—the fair girl looked like the bright east and her red veil like the glow of morn. प्रत्यग्रदलितं मनःशिलाचूर्णं तस्य इव वर्णः यस्य (*adj.* of प्रवाहेण)—having complexion resembling red arsenic recently powdered. अङ्ग...पूरयन्त्या who filled the palace with the stream of the lustrous beauty of her limbs as though with the flood of the river of nectar. अमृत is bright. ज्योत्स्ना...तीर्णया—the girl was fair like moonlight. The poet fancies that ज्योत्स्ना left the orb of the moon through fear of being seized by the demon राहु and descended to earth (in the form of the girl). क्वणितं (jingling) मणिनूपुरं तेन आकुलितं चरणयुगलं

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यस्याः. कूजन्तः कलहंसाः तैः आकुलितं (disturbed) कमलं यस्याः. कणित... कमलिन्या—the girl is compared to a lotus plant, her foot to a lotus and her anklets to कलहंसs. महार्हं very costly. ०कलापेन कलितं (surrounded) जघनस्थलं यस्याः. नातिनिर्भरं उद्भिन्नौ पयोधरौ यस्याः whose bosom was not very much developed. मन्दं मन्दं—to be connected with ०विक्षेप. भुजलतायाः विक्षेपः तेन प्रेङ्खिताः नखमयूखाः तेषां छलेन. मन्दं...क्षरन्त्या—the girl slowly tossed about her hands (in walking). The rays of her nails were thereby scattered about. The rays looked like streams of water. The poet fancies that she showered her beauty in streams (under the guise of the rays). निमग्नं शरीरं यस्याः तस्याः भावः ०शरीरता तया. क्षीरसागरात् उन्मग्नं वदनं यस्याः. दिङ्मुख०—her body was enveloped in the mass of the rays of her necklace that spread in all directions. She was very beautiful. So the poet fancies her to be लक्ष्मी, whose face was first emerging from the क्षीरसागर at the time of अमृतमथन. बहला ताम्बूलकृष्णिका तया अन्धकारिता अधरलेखा यस्याः whose lip was darkened (made deep-red) by the mark left by chewing betel too much. D 'कृष्णिका श्यामिका रागोद्रेकस्य काण्यंमत्र विवक्षितम्'. समा सुवृत्ता तुङ्गा नासिका यस्याः whose nose was straight, well-rounded and high. ०पुण्डरीकवत् धवले लोचने यस्याः. मणिकुण्डलानां मकरपत्रभङ्गाः तेषां कोट्यः तासां किरणातपेन आहतौ कपोलौ यस्याः तस्याः भावः ०कपोलता तया. मणि...द्रहन्त्या—rays shot over her cheeks from the points of the wavy figures of मकर on her jewelled ear-rings. The rays were bright and reddish like पल्लव. So it seemed as if she placed पल्लव on her ear (in the form of the rays). For मकरपत्रभङ्ग, compare 'अङ्गदपत्रभङ्गमकर' para 12 (notes p. 43). पर्युषितः धूसरः चन्दनरसतिलकः तेन अलंकृतं ललाटपट्टं यस्याः—whose broad forehead was adorned by a *tilaka* of sandal paste that was gray because it was stale. पर्युषित that over which a day has passed. A 'तत्तु पर्युषितं मतम्। यदहोरात्रातीतं पुनरीषत्पाण्डु धूसरं प्रोक्तम्॥'. It should be remembered that the girl was brought early in the morning. So she had not then bathed and the तिलक on her head was the one she had made the previous day. मुक्ताफलप्रायाः अलंकाराः यस्याः whose ornaments were mostly of pearls. राधेयः कर्णः. Vide *para* 48 'युधिष्ठिर इव धर्मप्रभवः' and notes thereon for the story of *mantras* given to Kuntî by दुर्वासस् when she was a maiden. To find out the truth of Durvāsas' boon she recited the *mantra* of the Sun when still

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a maiden. The sun appeared and she had a son, whom she out of shame abandoned in a river. The child drifted on, was picked up by राधा, the wife of a सूत, and was brought up by her. Hence कर्ण was called राधेय, सूतपुत्र. Vide आदिपर्व chap. 111. He became a great friend of दुर्योधन, who bestowed on him the kingdom of Anga in order to make him equal in social status with Arjuna. See आदिपर्व 136. Compare 'कर्णान्मित्रप्रियम्' हर्ष० II. 16; 'वैकर्तन इव दुर्योधनेन (अजयं सङ्गतमिच्छति)' हर्ष० VII. 17. The girl resembled राधेयराज्यलक्ष्मी because both were उप...रागा. उपपादितः अङ्गरागः यया (with कन्यया) that had applied unguents to her body; उपपादितः अङ्गेषु रागः यया or यस्याम् (with ०लक्ष्म्या) that produced affection or loyalty among the people of the Anga country. अङ्ग—the country about Bhagalpur including Monghir. Its capital was Champā. नव...लेखा a recently planted grove. कोमलाः तन्व्यः लताः यस्यां in which there are small and tender plants; कोमला तनुलता यस्याः whose creeper-like body was delicate (with कन्यकया). त्रयी—p. 1. सुप्रतिष्ठिताः चरणाः यस्याः (with त्रयी)—the schools of which are well-known or well established. सुप्रतिष्ठितौ चरणौ यस्याः (with कन्यका) who planted her feet well *i. e.* walked gracefully. The words चरण and शाखा are sometimes used as synonyms; but चरण means 'शाखाध्येतृ'—those who study a particular शाखा of the Veda, an ideal succession of teachers and pupils. Compare 'शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालितचरणा' हर्ष० I. 2; 'सकललोकार्चितचरणा त्रयीव धर्मस्य' हर्ष० IV. 3. मखशाला=यज्ञशाला. वेदिः (altar) मध्ये यस्याः (with ०शालया); वेदिवत् मध्यं यस्याः whose waist was slender like वेदि. वेदि is an altar of a particular shape the middle points of which come very near. A slender waist is a sign of beauty. Compare 'मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला।' कुमार I. 39. मेरु...लता a creeper in the forest on mount Meru. कनकपत्रैः अलंकृतया. Meru being a mountain of gold, the leaves of its creepers also must be golden. *Vide* p. 15. भानु० explains differently 'कनकः नागकेसरः चम्पको वा तस्य पत्राणि दलानि'. कनकपत्रेण अलङ्कृतया (with कन्यकया). A 'कर्णाभरणमिहोक्तं कनकमयं कनकपत्रमितरत्र'. महानुभावः (महान् अनुभावः यस्य) आकारः यस्य—whose form was noble (or bespoke her noble mind).

Para 100. क्षितितले निहितः दक्षिणकरः येन. On this भानु० says 'इयं दक्षिणदेशरीतिः। क्षितौ दक्षिणकरं व्यवस्थाप्य विज्ञप्तिं कुर्वन्तीति भावः'. महाराजेन=तारापीडेन. कुलत्, according to General Cunningham

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(Ancient Geography p. 142), is the district of Kullu to the south-east of Chambâ in the Punjab. भानु० says 'कुलूतेश्वरस्य हिमवद्द्रोण्या ईश्वरस्य'. पत्रलेखा अभिधानं यस्याः. वन्दिजनेन सह with the captives. A 'हठापहृतनारीणां गणो वन्दिजनो मतः'. मया—to be connected with उपलालिता (fondled). विग...स्नेहया (by me) in whom affection (for her) was produced because she had no protector and was a princess. दुहितृनिर्विशेषं just like a daughter. दुहितुः निर्गतः विशेषः यथा स्यात् तथा (अव्ययीभाव). ताम्बूल...वाहिनी—holds a position of great trust and confidence. इति कृत्वा so thinking. अस्याम् refers to पत्रलेखा, आयुष्मता to चन्द्रापीड. परिजनसामान्या दृष्टिः यस्य. Mark the impersonal construction with भवितव्यम्. न... भवितव्यम् you should not look upon her in the same manner as you look upon your servants. स्व...वारणीया—Being yet a girl, she may be rash. As you would prevent your own mind from indulging in a rash thing, so you should prevent her from rash acts. सुहृदिव...करणीया like a friend she should be admitted to (or made intimately acquainted with) all confidential matters. दीर्घकालं संवर्धितः स्नेहः यस्याः as my affection for her has been growing long. बल...पातः my liking for her is very great. महान् अभिजनः यस्य सः ०जनः राजवंशः तस्मात् प्रसूता. महाभिजनः of a noble family or pedigree. अर्हती...कर्माणि she deserves such action (treatment) at your hands or she deserves to be given only such work (as being a ताम्बूल०). अति...धयिष्यति in only a few days she will please (or win the heart of) the prince by her great modesty (or training). अतिचिरकालेन उपचिता (increased). अविदितं शीलं यस्य. अस्याः is to be connected with शील, which is an unusual thing. इति सन्दिश्यते the message is sent (I send the message) for two reasons *viz.* I have great affection for her and the prince does not know her nature. कल्याणिन् is used in addressing a younger person (as आयुष्मत् is used). सर्वथा...भवति you should by all means so endeavour that she will for a long time become a fit attendant of yours. विरतं वचः यस्य. कृतः अभिजातः (befitting high birth) प्रणामः यथा. अनिमिषं लोचनं यथा स्यात् with unwinking eyes. D reads सलज्जमिव for सुचिरं 'विशुद्धान्तःकरणस्यापि तस्य कन्यास्वीकरणादेशादीषल्लज्जया भवितव्यमित्युक्तम्'.

Para 101. दर्श...रसा by merely seeing (the prince) she was filled with devotion to him. समुपजातः सेवायां रसः यस्याम्. न...मुमोच she did not leave the side (*i.e.* the presence) of the

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prince by day or by night &c. *i. e.* she followed him like his shadow. प्रति...चीयमाना growing every moment. अभ्यधिकं more and more. अव्यतिरिक्तां not different from *i. e.* the same as.

Para 102. उप...दिदेश ordered (the door—keepers) to bring together all the paraphernalia (of यौवराज्याभिषेक). समुपस्थितः यौवराज्ये अभिषेकः यस्य. The king's eldest son or other person who, on the death of the reigning king, would ordinarily succeed, was during the lifetime of the reigning monarch installed, with great pomp and ceremony, as heir—apparent. आरूढः विनयः यस्मिन् in whom modesty or disciplined conduct was deep-rooted. विनी...च्छन् wishing him to become more disciplined still.

Para 103. This and the following paragraphs are among the master—pieces of Bâna. Bâna displays his great and varied knowledge of the world and of court life. His imagination and command over language are at their best here. तात—*Vide* para 92. विदितं वेदितव्यं यस्य. नाल्प...मस्ति there is hardly any advice (necessary) in your case. केवलं only, but (the following considerations from निसर्गतः to ०निद्रा भवति make me give you some advice). निसर्गतः एव by nature itself. These words are to be connected with each of the seven clauses from अभानु० to भवति. अभानु ... प्रभवम् the darkness (aberrations, inclinations of youth) springing from youth is very thick, as it cannot be pierced by the sun, cannot be uprooted by the light of jewels, cannot be removed by the blaze of large lamps. न प्रदीपानां प्रभया अपनेयम्. Ordinary darkness is भानुभेद्य &c. This is remarkably similar to the verse 'अरत्नालोकसंहार्यमवार्यं सूर्यरश्मिभिः । दृष्टिरोधकरं यूनां यौवनप्रभवं तमः ॥' काव्यादर्श II. 127. न परिणामे उपशमः यस्य. अपरि...मदः the intoxication (*i. e.* pride) of wealth is terrible in that it does not subside even in old age. परिणामः old age; digestion. Ordinary मद (due to wine) after some time subsides when the wine is digested. कष्टं very distressing (because it is अनञ्जन०). अन...न्धत्वम् the blindness due to power is another (of an entirely different type) and cannot be cured by the stick (वर्तिः) of medicated collyrium. तिमिरं is an eye disease. The blindness due to तिमिर can be cured by अञ्जनवर्ति. For the symptoms and etiology of तिमिर see अष्टांगहृदय उत्तरस्थान 12. 1–5. Various kinds of अञ्जन (eyesalve)

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were prescribed against तिमिर 'रसेन्द्रभुजगौ तुल्यौ तयोस्तुल्यमथाञ्जनम्। ईषत्कर्पूरसंयुक्तमञ्जनं तिमिरापहम्॥' उत्तरस्थान 13. 36. ऐश्वर्यमेव तिमिरं तेन अन्धत्वं. न शिशिरैः उपचारैः हार्यः. दर्पः एव दाहज्वरः तस्य उष्मा. अशि... ष्मा the heat of the burning fever of conceit is very severe and cannot be allayed (removed) by cooling appliances. (or treatment). For a description of the treatment in दाहज्वर *vide* हर्ष० V. 11. Vide अष्टांगहृदय निदानस्थान 2. 36—37. A and D read अपटलं for अपरं. A 'तिमिरस्यैवावस्था पुरस्तनी कथ्यते बुधैः पटलम्'. D "मददर्पयोर्विशेषो भावविवेके दर्शितः। प्रीतिनिर्वृतिनिघ्नानारागविषयोऽपि यः। प्रवृत्तिं कुरुते भावः पुंसां दर्पः स उच्यते॥ स एव स्वानुकूल्येन दर्शयन्नखिलं जगत्। यत्किञ्चित्कारितां चास्य कुर्वन्मद उदाहृतः॥". A quotes the same verses. न मूलैः मन्त्रैश्च गम्यः. विषयाः एव विषं तस्य आस्वादः तेन मोहः. If a man swallows poison he swoons, but the poison may be counteracted by herbs and charms. But the enjoyment of pleasures of sense causes मोह (infatuation) which does not yield to the treatment of मूल and मन्त्र. A and D read °दम्यः for गम्यः which is better. A 'न दम्यः शक्यनिग्रहः'. भानु० 'मूलमन्त्रेत्युपलक्षणम्। तेन मणिमधुकरादिविषोत्तारणहेतूनां सर्वेषामपि संग्रहः'. रागः (इन्द्रियार्थेषु अनुरागः) एव मलः तस्य अवलेपः संपर्कः or रागेण मलः (पापं)—if dirt (मल) sticks to our body it can be removed by bath (स्नान) and by other means of purity (शौचं). But extreme attachment to pleasures cannot be got rid of by स्नान and शौच. A 'मलं तदुद्भवं पापं विष्ठा चात्र प्रतीयते'. अजस्रं *adv.* continuously. 'नित्यानवरताजस्रम्' अमरः. न क्षपायाः अवसाने प्रबोधः यस्याम्. राज्यसुखानां संनिपातः (सामग्र्यं) एव सन्निपातः (दोषत्रयकोपः) तस्मिन् निद्रा. From ordinary sleep one wakes up at the end of night. But the sleep (the lethargy or *ennui*) due to the presence of all pleasures in the case of princes is very terrible and never comes to an end, just as the drowsiness due to सन्निपात leads to death. सन्निपात derangement of all the three humours of the body in fever *viz.* वात, पित्त and कफ. *Vide* वाग्भट's निदानस्थान 2. 27–28. इत्यतो...धीयसे as this is the case (on account of these considerations) you are addressed (by me) in detail. गर्भेश्वरत्वं being rich or possessing power from birth. अभिनवं यौवनं यस्य तस्य भावः °त्वम्. अप्रति०—unequalled beauty. महती इयं...म्परा all this is a long series of evil things (calamities). These are called अनर्थ because they give rise in many cases to evil results. 'यौवनं धनसंपत्तिः प्रभुत्वमविवेकिता। एकैकमप्यनर्थाय किमु यत्र चतुष्टयम्॥' द्विजोदेश 2nd verse. सर्वा...समवायः Even a single one out of these

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is the source (place) of all immodest or evil acts; what of their simultaneous presence (union)? It need not be said that the union of these four in one man will produce very bad results. The author first takes up the results of youth. शास्त्रमेव जलं तेन प्रक्षालनं तेन निर्मला. What is निर्मल (clear) cannot became कलुष (turbid). Though the intellect be cultivated by the study of शास्त्रs, it becomes clouded in youth (cannot quickly discriminate between good and evil). कालुष्य—being turbid; being clouded. अनुज्झिता धवलता यया (*adj.* of दृष्टिः). There is an apparent विरोध. If their दृष्टि (eye) does not give up धवलता it cannot be red (सराग). दृष्टि also means 'intellect, mind'. Their mind becomes full of passion (सराग). अप...प्रकृतिः—as a whirlwind (वात्या) carries far away a dried leaf wherever it pleases, so in youth प्रकृति (man's animal spirits or gross desires) carries a man far away from the right path just where it (प्रकृति) pleases.. समु...भ्रान्तिः—समुद्भूता रजसा रजोगुणेन भ्रान्तिः (मिथ्याप्रतीतिः) यस्यां (with प्रकृति) which produces delusion through (the predominance of) *rajas*; समुद्भूता रजसः भ्रान्तिः (भ्रमणं) यया (with वात्या) that causes dust to revolve round. वात्या—'स्याद्वात्या वातमण्डली' त्रिकाण्डशेषः. 'पाशादिभ्यो यः' पा. 4. 2. 49. The use of the words प्रकृति, पुरुष, रजः suggest the tenets of the सांख्य philosophy, for which see pp. 116 and 144. In this sentence it is not necessary to resort to any peculiarly सांख्य doctrines. *Vide* भगवद्गीता 14 'सत्त्वं रजस्तम इति गुणाः प्रकृतिसम्भवाः। 5...रजो रागात्मकं विद्धि तृष्णासङ्गसमुद्भवम्। 7...लोभः प्रवृत्तिरारम्भः कर्मणामशमः स्पृहा। रजस्येतानि जायन्ते विवृद्धे भरतर्षभ॥' 12 . All activity and sin are due to काम and क्रोध, that spring from रजः. *Vide* भगवद्गीता III. 37. 'काम एष क्रोध एष रजोगुणसमुद्भवः।'. इन्द्रियाण्येव हरिणाः तान् हरतीति हारिणी. उपभोगाः एव मृगतृष्णिका. As the false appearance of mirage draws the deer, which find that the water is never reached, so the senses are drawn towards the objects of enjoyment in the fond hope that happiness will result (while as a matter of fact misery is the end of all enjoyments). अतिदुरन्ता—दुर्गमः अन्तः यस्याः (with मृगतृष्णिका) the end of which is difficult to reach, endless; (दुर्गतः अन्तः यस्य) that ends in misery (with उपभोग). नवयौवनेन कषायितः आत्मा यस्य whose soul is pervaded by fresh youth. To the mind of him whose head is turned by youth, pleasures, when enjoyed for a long time, appear very charming (मधुर).

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When a person has tasted astringent (कषाय) things like आमलक or हरीतकी, it is well-known to every boy that water tastes very sweet after that. दिङ्मोहः mistake as to the (required) direction. When a man is confused as to what direction he should follow, he starts on the wrong path (उन्मार्ग) and is lost, so extreme attachment to pleasures makes a a man commit sin and leads him to perdition. भाजनानि proper receptacles or objects. अप...मले (applies both to मनसि and ०मणौ) free from sin; free from dirt. When crystal is free from dirt, the moon's rays enter it easily (are reflected therein); the good points in moral instruction easily impress the mind that is अपगतमल. गुण also means thread. When a मणि is not choked up by मल, we can easily pass the string through the hole. गुरु...भव्यस्य the words of a teacher, though pure, when heard, cause great displeasure in the wicked, as water, though pure, when entering the ear, causes great pain. महत् qualifies शूलं. D 'अभव्यस्यासाधोः'. Or अभव्य may mean 'one who is not destined to see good days.' 'फलकल्याणयोर्भव्यम्' क्षीरस्वामी. न भव्यं यस्य सः अभव्यः. इतरस्य—of one who is the opposite of अभव्य *i. e.* who is साधु or कल्याणगुणोपेत. We have to understand गुरुवचनं, अमलं and श्रवणस्थितं in the sentence इतरस्य &c. शङ्ख also is अमल and is placed on the ears of elephants as ornament. For करिण इव शङ्खाभरणं vide *para* 94 'अपनीयमानकर्णशङ्ख...मण्डनेषु' p. 65 l. 30. समुदयः appearance, increase. अतिमलिनं qualifies अन्धकारं and दोषजातम्. मलिन dark; sinful. दोषाणां जातं (समूहः). Read परिणमयति with N. We have to understand गुरूपदेशः as the subject of परिणमयति. प्रशमहेतुः cause of mental rest or peace (with ०देशः); cause of death or cessation of activity (०णामः). वयःपरिणामः old age. As old age turns the hair (शिरसिज) bright in the form of grey hair (पलितं) and transforms (परिणमयति) them into strings (गुणः), so गुरूपदेश frees a man of sin (अमलीकुर्वन्) and transforms his दोष into गुण (virtues). तदेव refers to दोषजातम्. D 'दोषजातस्य स्वरूपं निरस्य गुणरूपेण परिणामं करोति, परिणामः कस्यचिद्वस्तुनः स्वात्माविनाशे रूपान्तरप्राप्तिः'. अनास्वादितः विषयरसः येन. This furnishes the reason why that was the most proper time for giving him advice. कुसुमशरः कामः तस्य शरैः जर्जरिते (overpowered, shattered). उपदिष्टं = उपदेशः. Water runs out when dropped over a surface that is shattered or pierced. So moral instruction makes no

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impression on a heart overpowered by Cupid. अकारणं...नयस्य high birth or learning is no cause of a disciplined life in the case of a bad man. न कारणं हेतुः (भवति). दुष्टा प्रकृतिः स्वभावः यस्य तस्य. In the following two sentences two examples are cited to illustrate this proposition. चन्दन is शीतल, but fire produced from sandalwood faggots burns. This illustrates that अन्वय is no cause of विनय. प्रशमहेतुना—that is the cause of extinguishing fire (with वारिणा); that is the cause of peace of mind (with श्रुतं). वडवानल burns fiercely in water which ordinarily quenches fire. For वडवानल, *vide* pp. 124–125. वडवानल was और्व a descendant of the learned भृगु. This illustrates that श्रुत is no cause of विनय. गुरू...स्नानम्—गुरु० is a bath without water capable of wiping away all the sins (मल) of men (as a bath in water washes away all dirt). अनुपजातं पलितादिवैरूप्यं यस्मिन् (*adj.* of वृद्धत्वं). न विद्यते जरा यस्मिन्. गुरूपदेश gives a man वृद्धत्व (the wisdom of old men) without (the disadvantage of) old age and without the deformities such as grey hair. विरूपस्य भावः वैरूप्यम्. अनारोपितः मेदोदोषः यस्मिन्. गुरूकरण—making गुरु. गुरूकृ is a च्वि formation from गुरु. For च्वि see p. 14. गुरु heavy or fat; honourable or important. A heavy man has the दोष of having too much fat (मेदः). न सुवर्णेन विरचनं यस्मिन्. गुरूपदेश is कर्णाभरण *i. e.* adorns him who listens to it. An आभरण is made of gold. अग्राम्यं not rustic. Many ornaments are worn only by rustics and not by men of the town. गुरूप० makes a man a dignified person. अतीतं ज्योतिः येन—that surpasses other lights (like that of the sun); अतीतं ज्योतिः यस्य that has no flame or blaze. आलोकः light; means of seeing. नो...गरः—गुरु० is a state of waking which does not cause trouble. If we keep awake we feel tired. गुरु० keeps the mind awake as to one's duties. विशेषेण—All these propositions about गुरूपदेश are particularly true in the case of kings, because they rarely find persons giving them proper instruction. भानु० explains differently 'राज्ञां अयमुपदेशो विशेषेण आधिक्येन प्रदातव्य इति भावः'. प्रतिशब्दकः echo. राज... भयात् people through fear follow the words of the king (without remonstrating in case of wrong doing). उद्दामः दर्पः एव श्वयथुः तेन स्थगितं (covered) श्रवणविवरं येषाम्. This sentence says that even if perchance some one gives advice to kings the latter do not listen to it in their high conceit. One who has a

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tumour (or swelling श्वयथु) in his ear cannot hear. Even if some advice reaches the ears of kings, they spurn it and make their advisers feel sorry. गजनिमीलितेन—imitating the closing of eyes on the part of elephants (in rut); so गजनि० means 'carelessness, inattention.' An elephant in rut closes its eyes and is indifferent to what its keeper says or directs. Compare 'तेन यद्भट्टनायकेन द्विवचनं दूषितं तद्गजनिमीलिकयैव' ध्वन्यालोकलोचन p. 33 (on 'यत्रार्थः शब्दो वा). अहंकारः एव दाहज्वरः तस्य मूर्च्छा तया अन्धकारिता—For दाहज्वर, see दर्पदाहज्वरोष्मा in this very *para* above. दाहज्वर causes मूर्छा (swoon). मूर्च्छा also means 'powerful action, increase' (with अहंकार). Compare the use of मूर्छ् in 'मूर्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु' शाकुन्तल V. विह्वला helpless; distressed. राज्ञां प्रकृतिः (स्वभावः). प्रकृति also suggests 'the state of a patient.' अलीकः अभिमानः तेन उन्मादं कुर्वन्तीति that (धनानि) cause delirium due to false pride. Or अभिमानः उन्मादश्च तौ &c. राज्यमेव विषं तस्य विकारः तन्द्रा तां प्रददातीति. राज्य...लक्ष्मीः sovereignty causes a state of stupor (तन्द्रा) due to the working of the poison of royal power. When a king enjoys power long he becomes lethargic and makes no effort to rule well and win the esteem of his subjects. Poison also causes तन्द्रा. राजलक्ष्मी is impliedly compared to a serpent.

Para 104. कल्याणे अभिनिवेशः (liking, devotion) अस्ति अस्य °निवेशी. This is a term of address like कल्याणिन् above (text p. 68 l. 24). There is a suggestion that चन्द्रापीड will always do what is good. सुभटानां खड्गमण्डलं एव उत्पलवनं तत्र विश्रमः (विश्रान्तिः, अवस्थानं) तस्मिन् भ्रमरी. Swords are dark like blue lotuses. Bees rest on lotus beds. लक्ष्मी rests with warriors. The reading of A and D 'विभ्रमभ्रमरी' is also good. विभ्रमः भ्रमणं. लक्ष्मी is called भ्रमरी also because she is चञ्चल. क्षीरसागरात्—connect with उद्गता. In this sentence the poet mentions seven (including लक्ष्मी) out of the 14 jewels churned from the ocean. The poet fancies that, as लक्ष्मी was to be separated from her brothers and sisters, she took from each of them certain things in order to enable her to console herself when separated from them. पारि...रागम्—पल्लवs of a tree have a reddish hue (राग). लक्ष्मी took राग (attachment). But as the राग of पल्लवs vanishes quickly so the attachment of लक्ष्मी also is fickle. एकान्तवक्रता—The moon's crescent is seen to be very much curved; लक्ष्मी is invariably crooked. एकान्त—much; invariable. सर्वंसह—see p. 204 above.

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चञ्चलता speed; fickleness.. कालकूटं—the deadly poison called हालाहल, which was drunk by शिव. मोहनशक्ति—the power to bring on swoon; the power to make people infatuated as to their duties. Or मोहनशक्ति (with लक्ष्मी) may mean 'the power to win over anybody'. मद—intoxication; pride. नैष्ठुर्यं (निष्ठुरस्य भावः) hardness; hardness of heart. सहवास०—लक्ष्मी dwelt in the ocean along with पारिजात &c. विरहे विनोदः तस्य चिह्नानि. A man going away from his relatives and friends takes with him some of their things as mementoes. न ह्येवं...नार्या there is nothing else in this world that is so unmindful of familiarity as this vile woman (viz लक्ष्मी). लक्ष्मी forgets परिचय very soon, forsaking a person with whom लक्ष्मी dwelt long and not even recognising him afterwards. दृढं गुणाः एव पाशाः तेषां सन्दानेन (बन्धनेन) निस्पन्दीकृता. A person bound firmly with strings and made motionless cannot disappear. But लक्ष्मी though bound by ties of good qualities (like valour) vanishes (*i. e.* leaves even valorous men and goes over to others). गुणाः strings; qualities. 'न पुंसि दाम संदानम्' अमरः. The reading 'दृढगुण-संदान' is better. A and D 'नश्यति अदृश्या भवति'. उद्दामः दर्पः येषां ते ०दर्पाः भटाः तेषां सहस्रं तेन उल्लासिताः असिलताः तासां पञ्जरे विधृता अपि though held (confined) in tbe cage of the swords brandished by thousands of very proud warriors. अपक्रामति runs away. मदजलं एव दुर्दिनं तस्मात् अन्धकारः येषु ते ०काराः गजाः तैः घटिता घना घटा तया परिपालितापि though guarded by a thick row formed by elephants darkened by the shower of ichor. 'मेघच्छन्नेऽह्नि दुर्दिनम्' अमरः. Both मदजल and stormy day are dark. न...रक्षति—लक्ष्मी does not keep acquaintance (*i. e.* does not care for those who were long familiar to her, but leaves them in a moment). ना...लोकयते—लक्ष्मी does not look to noble birth, or to beauty of form. न कुल... वर्तते does not follow or respect hereditary connection. Even if लक्ष्मी stayed with a family for several generations from father to son &c, she may leave the family at once. वैदग्ध्यं—विदग्धस्य भावः culture, polish. न...रुध्यते—लक्ष्मी pays no regard to धर्म (*i. e.* does not care to remain with even one who performs what is his duty and what is righteous). न त्या...ते does not respect libera-lity. भानु० 'कृपणसन्यपि दर्शनात्'. विशेषज्ञता capacity to distinguish (merit from lack of it). नाचारं पालयति—लक्ष्मी is seen even where there is no आचार (the rules of daily conduct followed by the

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शिष्ट) and leaves those who follow सदाचार. न सत्य...वुध्यते—लक्ष्मी does not know or recognise सत्य. भानु० 'असत्यवतोऽपि गृहे बाहुल्येन दर्शनात्'. न...करोति—pays no regard to auspicious marks on the body as laid down in the सामुद्रिकशास्त्र. Persons possessing auspicious marks are often poor. गन्धर्वनगरं—the phantom of a city in the sky due to the same causes that produce mirage. पश्यतः—supply पुरुषस्य and compare the Marathi expression (पहातां पहातां). D 'गन्धर्वनगरं नाम मायामयं अन्तरिक्षे कदाचिद्दृश्यमानं नगरमुच्यते तस्य लेखा सन्निवेशः'. भानु० 'गन्धर्वनगरलेखा हरिश्चन्द्रपुरीति यस्याः प्रसिद्धिः, असद्वस्तुभ्रमो वा'. Vide कारिका on 'स्त्रियाम्' पा० IV. 1. 3 'असत्तु मृगतृष्णावद्गन्धर्वनगरं यथा।' on which the महाभाष्य says 'यथा गन्धर्वनगराणि दूरतो दृश्यन्ते उपसृत्य च नोपलभ्यन्ते' (Kielhorn vol II p. 196). मन्दरस्य परिवर्तः तेन भ्रान्तिः तया जनितः संस्कारः, आरूढः °संस्कारः (वेगाख्यः) यस्याम्. The idea is :—मन्दर was used as handle in churning. The revolutions (परिवर्त) caused whirling (भ्रान्ति) in the sea in which लक्ष्मी stayed. लक्ष्मी wanders from man to man. The poet fancies that this is due to the fact that the motion of the sea produced a similar whirling motion in her which she still retains (आरूढ). It is well-known that an object which is forcibly whirled round and round retains its rotation even after the force that caused the rotation is withdrawn. A and D read °परिवर्तावर्तभ्रान्ति० and explain 'परिवर्तः परिभ्रमणं तत्र भवः आवर्तः तेन भ्रान्तिः'. For Mandara, *vide* p. 138. न...पदम्—लक्ष्मी does not plant her foot firmly anywhere *i. e.* does not stay long anywhere. The poet explains this by an उत्प्रेक्षा. कमलिन्यां संचरणव्यतिकरः तस्मिन् लग्नाः नलिननालकण्टकाः यस्याः—लक्ष्मी is represented as abiding in lotus-beds. On the stems of lotus plants there are fine hair-like prickles. The poet fancies that लक्ष्मी's foot was pricked by such prickles and therefore she does not plant her foot firmly anywhere. It is well-known that when a man's foot is pricked by a thorn he does not plant his foot firmly. Compare 'मृणालकोमलैरवयवैः कमलसम्भवत्वमनक्षरमाचक्षाणाम् (श्रियम्)' हर्ष० III. 36. व्यतिकरः—see p. 157. विधृता—held firm. परमेश्वराः=भूमिपालाः. विविधाः गन्धगजाः तेषां गण्डेषु मधु (मदः) तस्य पानेन मत्ता इव. परिस्खलति she goes away; reels. One that is drunk reels. For गन्धगज see p. 83. मधु wine. गन्धगजs are possessed by kings and help them in securing kingdoms (राज्यलक्ष्मी) in battles. The poet fancies that लक्ष्मी leaves kings because she reels like a drunk-

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ard. पारु...वसति—लक्ष्मी dwells in the edges of swords as though to take lessons in harshness. लक्ष्मी is won by sharp swords. A sword edge is sharp (परुष). लक्ष्मी is cruel or hard-hearted (परुष). The poet fancies that she learns पारुष्य on the edges of swords. विश्वानि रूपाणि यस्य सः विश्वरूपः तस्य भावः ०रूपत्वं or विश्वं (जगत्) रूपं (शरीरं) यस्य. The world is the manifestation of God (नारायण) or नारायण (as कृष्ण) showed विश्वरूप to अर्जुन (भगवद्गीता chap. 11). लक्ष्मी reclines on नारायण's chest. *Vide* pp. 35, 151. The poet fancies she does so for securing विश्वरूपत्व (मायिकत्व, presenting various illusive appearances). A and D read वैश्वरूप्यं for विश्व०. अप्रत्ययः (अविश्वासः) बहुलः यस्याम्—लक्ष्मी has no confidence in any one king and therefore abandons one king and goes to another, as a lotus at the close of the day is abandoned (because it closes its petals). समुप...मण्डलम् applies to both कमलं and भूभुजम्. समुपचितं मूलं दण्डः कोशः मण्डलं च यस्य who carefully increases or fosters his inherited (original) territory, his army, his treasury and the circle of neighbouring or feudatory kings; समुपचितं मूलं दण्डः कोशमण्डलं च यस्य—the root, the stem and the circle of the pericarp (कोशः) of which is well-grown (with ०कमलं). We may take मूलदण्ड as one word meaning 'hereditary army'. Armies were of five kinds, मौल, भृत (hired), श्रेणी (of corporations or guilds of craftsmen), मित्र, अटवी (of forest tribes). Note कौटिल्य's 'अर्थशास्त्र 7. 8 'तत्र मौलभृतश्रेणीमित्राटवीबलानामन्यतममलब्धदेशकालं दण्डं दद्यात्'. 'दण्डो 'लगुडमन्थानदमसैन्येषु दृश्यते' शाश्वतः. मण्डलं (in politics) sphere of influence extending over numerous neighbouring and distant kings (usually twelve in number). 'इतिप्रकारं बहुधा मण्डलं परिचक्षते। सर्वलोकप्रतीतं हि स्फुटं द्वादशराजकम्॥' कामन्दकीयनीतिसार 8. 41. *Vide* मिताक्षरा on याज्ञ० I. 345. विटान् पातीति विटपः. क is added without any change in the meaning (स्वार्थे). विटः a voluptuary and companion of a dissolute young man or courtezan. 'संभोगहीनसंपद्विटस्तु धूर्तः कलैकदेशज्ञः। वेशोपचारकुशलो वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम्॥' साहित्यदर्पण III. 41. लक्ष्मी dwells among those that support विटs *i. e.* among bad characters. A creeper mounts up on branches (विटपः). Compare 'लीलाललाटिकामिव त्रिविष्टपविटस्य (मन्दाकिनी)' हर्ष० I. 11. वसुजननी the mother of the Vasus; producer of wealth. गङ्गेव—the eight वसुs once tried to carry away वसिष्ठ's कामधेनु while he was engaged in prayer and were condemned by the sage to be born as men. The वसुs

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then asked the Ganges to be their mother on the earth. 'त्वमस्मान् मानुषी भूत्वा सूज पुत्रान् वसून् भुवि ।' आदिपर्व chap. 96. 15. The Ganges then became the wife of शन्तनु under certain conditions. She threw in the Ganges one after another the sons (वसुs) and only the last was given to शन्तनु, who afterwards became known as भीष्म. Compare 'तत्पत्नीत्वमुपगताया गङ्गायाः शापदोषादष्टानामपि वसूनां मनुष्येषूत्पत्तिः' का० p. 337 of P. तरङ्ग...चञ्चला restless with its ripples and bubbles (with गङ्गा); as fickle as ripples &c (with लक्ष्मी). दिवसकरः सूर्यः तस्य गतिः इव. प्रकटिता विविधा संक्रान्तिः यया. संक्रान्ति is the (apparent) passage of the sun from one राशि to another. लक्ष्मी also transfers itself to various people. तमोबहुला abounding in darkness (with पाताल०); full of तमोगुण *i. e.* infatuation and folly or full of sins (लक्ष्मी cannot be secured without sins). पाताल as the haunt of demons must be dark. 'अवदारितरसातलोद्भूतमिव दानवलोकम्' para 27. भीमस्य साहसेन एकेन (केवलेन) हार्यं हृदयं यस्याः (with हिडिम्बा); भीमसाहसेन (by extraordinary adventures) एकेन &c. हिडिम्बा was a राक्षसी, the sister of हिडिम्ब, whom भीम killed. Being enamoured of भीम on account of his prowess she became the wife of भीम. 'मया ह्युत्सृज्य सुहृदः स्वधर्मं स्वजनं तथा । वृतोऽयं पुरुषव्याघ्रस्तव पुत्रः पतिः शुभे ॥' आदिपर्व 155. 7. Vide notes p. 94. Their son was घटोत्कच. प्रावृट् (*f.*) rains. अचि...रिणी that causes lightning; that produces a shortlived blaze (splendour). अचिरा द्युतिः यस्याः सा अचि० विद्युत् तां करोतीति; पक्षे अचिरां द्युतिं करोतीति. दर्शितः अनेकपुरुषाणां उच्छ्रायः यया that is as tall as many पुरुषs; that shows the rise (and subsequent fall) of many persons. पिशाचs are supposed to be very tall. स्वल्पं सत्वं यस्य. लक्ष्मी turns the head of those that have little mental vigour. सर...गृहीतं endowed with or accepted (as husband) by सरस्वती. Sanskrit poets delight in dwelling upon the विरोध between श्री and सरस्वती. ईर्ष्यया—लक्ष्मी becomes jealous of a co-wife (सरस्वती). Compare 'परस्परविरोधिन्योरेकसंश्रयदुर्लभम् । सङ्गतं श्रीसरस्वत्योर्भूतयेऽस्तु सदा सताम् ॥' विक्रमोर्वशीय V. 24; 'निसर्गभिन्नास्पदमेकसंस्थं' रघु० VI. 29. उदार (plentiful, much) सत्वं (magnanimity) यस्य. सु...पश्यति she does not look at a good man as if he were an evil omen. One avoids seeing a bad शकुन. भानु० 'अनिमित्तं निष्फलं'. अभिजात high born. अहिं=सर्पम्. लङ्घयति passes over, jumps over. शूर...हरति—राजलक्ष्मी does not smile on those that are merely brave (without policy and craft). दाता liberal man. One does not like to recall an evil dream.

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लक्ष्मी forgets to come to the liberal *i. e.* the liberal are often poor or become poor. मनस्वी from (मनस्+विन् affix)—strong-willed man. पर...रुद्धं qualifies इन्द्रजालं and चरितम्. इन्द्रजालं magic. The next few sentences illustrate how the doings of लक्ष्मी are परस्पर विरुद्ध. सतत...जनयति though it always implants ऊष्मन् (among men) yet it produces जाड्य. ऊष्मन् heat; pride of wealth. जाड्य coldness; dullness. उन्नति height; high position. नीचस्वभावता being low in form (stature); meanness of nature. तोयराशिः सागरः तस्मात् संभवः यस्याः. तृष्णां thirst (for water); greed. Effects possess the same qualities as their causes. लक्ष्मी being produced from water should quench तृष्णा as water does. ईश्वरता—being शिव; being rich or powerful. अशिवप्रकृतित्व having a nature different from शिव; being inauspicious (*i. e.* causing misfortunes or evil) by nature. आहरन्ती causing. बलोपचय increase of strength; increase of army. लघिमा being light in weight; levity of mind. कटुकः विपाकः यस्याः whose flavour is bitter; the results of which are disastrous or unbearable. अमृत is sweet and so the विपाक of लक्ष्मी, its sister, should not be कटुक. विग्रहवती endowed with body; causing quarrels or fights. पुरु...रता fond of the best of men; fond of Vishṇu. रेणुमयीव as though made up of pollen. स्वच्छ clear, not filled with dust; pure in mind. कलुषीकरोति makes turbid; clouds or obscures the intellect.

Para 105. यथा...द्वमति as this fickle one blazes forth (as it goes on increasing or the longer it stays with a man), so it emits, like the flame of a lamp, only deeds dark like lamp-black. दीपशिखा emits कज्जल. चपला also means 'विद्युत्'. The more lightning flashes, the more is darkness increased (after the flash). चपला also means 'an immodest or unchaste woman'. मलिनं dark, sinful. संव...वल्लीनाम् as a stream of water may nourish poisonous creepers, so लक्ष्मी fosters (evil) ambitions. Both ambitions and विषवल्ली must be uprooted. इन्द्रियाण्येव मृगाः. लक्ष्मी is the hunter's song to the deer of senses *i. e.* it lures the senses and leads them into destruction. *Vide* p. 97 for deer and music. परामर्शः rubbing off. As pictures are obscured or obliterated by smoke, so सच्चरित (virtuous life or actions) is made to vanish by लक्ष्मी. भानु० 'लोकैः कफनिवृत्यर्थं द्रव्यान्तरस्य धूम्रपानं कृत्वा पश्चात्स एवोदीर्यते तत्स्पर्शादेवालेख्यं विनश्यतीति भावः'. विभ्रम...निद्राणां—as a (soft) bed induces deep sleep, so the working (of लक्ष्मी)

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produces infatuation or delusion. विभ्रमः विलासः. निवास... पिशाचिकानां—As goblins (are supposed to) infest old roofs (or terraces), so pride of wealth dwells in him who has लक्ष्मी. वलभी or–भि or वलभिका—'sloping roof' or 'topmost part of a house'. 'गोपानसी तु वलभी छादने वक्रदारुणि' अमरः; 'शुद्धान्ते वलभीचन्द्रशाले सौधोर्ध्ववेश्मनि' रभसः. तिमिरस्य उद्गतिः. शास्त्राण्येव दृष्टयः—As the eye is blinded by the appearance of the disease called तिमिर (cataract), so लक्ष्मी makes its possessor blind to शास्त्रs. पुरः...नयानाम्—As a पताका is carried in front of an army, so लक्ष्मी marches in front of all immodest (rash) acts *i. e.* लक्ष्मी induces them. निम्नगा—नदी. क्रोधस्य आवेगाः एव ग्राहाः तेषाम्. As alligators (ग्राह) infest rivers, so effusions of anger arise in men endowep with लक्ष्मी. आपानभूमिः tavern. विषयाः एव मधु (wine). नाट्यं—'अवस्थानुकृतिर्नाट्यम्'—the art of acting or gesticulation, dramatic representation. Or it means the three, गीत, वाद्य and नृत्य. As नाट्य is taught in the संगीतशाला, so लक्ष्मी teaches men to knit their brows *i. e.* rich men become angry without cause or for a slight cause or are purse–proud. दोषाः एवा आशीविषाः. As snakes frequent caverns, so दोषs (sins) are found in men with लक्ष्मी. उत्सारण...हाराणाम्—As the cane (of the doorkeeper) drives away people who talk (loudly), so लक्ष्मी (rich men or kings) drives away the words (व्याहाराः) of the good. A, D and N read व्यवहाराणां, the meaning being 'as वेत्रलता drives off the doings of men' (*i. e.* as it does not tolerate men doing anything near the king). This is not so good as व्याहाराणाम्. गुणाः एव कलहंसकाः. अकाल०—As the rains make कलहंसकs disappear, so लक्ष्मी makes all good qualities disappear all of a sudden. कलहंसs leave the plains and go to मानस in the rains. *Vide* pp. 77, 126. लोकापवादाः एव विस्फोटकाः. विसर्पण०—As boils or tumours spread on the body, so scandals arise on account of लक्ष्मी. प्रस्तावना prologue, where the सूत्रधार, in order to introduce the main theme, holds a dialogue with नटी, विदूषक or one of his assistants. 'सूत्रधारो नटीं ब्रूते मार्षं वाथ विदूषकम्। स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम्। प्रस्तावना वा' दशरूपक III. 7–8. As a प्रस्तावना leads on to the drama, so लक्ष्मी leads men to practise fraud. कामः एव करी. कदलिका an unfurled banner. As a banner is planted on the head of an elephant so काम (lewdness, or various ambitions) is associated with लक्ष्मी. कदलिका also means 'plantain plant'. As elephants sport among

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or trample down कदलिकाः, so Love ruins लक्ष्मी. वध्य...भावस्य–लक्ष्मी is the slaughter-house of goodness (or saintliness). A and D read वध्यमाला. D 'वध्यस्य पुरुषस्य कण्ठे बन्धनीया माला'. धर्मः एव इन्दुमण्डलम्. As the mouth (lit. tongue) of राहु swallows the moon, so लक्ष्मी destroys धर्म (righteous action). Both इन्दु and धर्म are pure and give solace.

Para 106. अपरि...गूढः: who was not closely embraced by her though she was not previously acquainted with him. विप्रलब्धः deceived. When a man congratulates himself on his good fortune, लक्ष्मी leaves him at once. आलेख्य...चलति though merely drawn in a picture, लक्ष्मी moves. What is merely painted cannot move. The idea is :—When a man has लक्ष्मी he builds castles in the air and draws mental pictures as to what he would do with लक्ष्मी; when he is so engaged, लक्ष्मी abruptly leaves him. पुस्तकमयी—though it is a doll made of clay. इन्द्र...रति—A magician who causes illusion has a mind. लक्ष्मी is a mere doll, a painted soulless thing and yet it creates an illusion. It is better to read पुस्तमयी as A does. 'पुस्तं लेप्यादिकर्मणि' अमरः. A 'लेप्यादिकर्म पुस्तं पुस्तमयी तन्मयी कथिता'. The explanations of भानु० of this and the preceding clauses is not clear 'चित्रलिखिताऽपि चलति न स्थिरा भवति । अन्येषां चित्तानि चालयतीति वा । पुस्तकमय्यपि ज्ञानमय्यपि इन्द्रजालवत् जालमाचरति'. Mr. Kale also gives no help. We have tried to elucidate them as best as we could. उत्कीर्णा engraved (in wood or stone). Though लक्ष्मी is like a statue (does not move towards a person), that person is deceived (by her into thinking that she will move towards him). विप्रलभते, अभिसंधत्ते—both mean 'deceives.' श्रुतापि—the mere mention of लक्ष्मी is sufficient to deceive a person. By the mere prospect of securing लक्ष्मी (as promised) a man is ready to commit the most heinous crimes. The mere thought (चिन्तिता) of लक्ष्मी is a source of error. दुष्टः आचारः यस्याः. विक्लवाः overpowered. सर्वा...गच्छन्ति become the abode of all evil acts. तथाहि—the following sentences explain the words 'विक्लवा... गच्छन्ति'. एषां=राज्ञाम्. For मङ्गलकलशs at coronation, *vide* pp. 117, 146. दाक्षिण्यं courtesy. अग्निकार्यं होमः. At the coronation of a king, offerings are made to fire. मलिनीभवति is darkened; is clouded (*i. e.* loses the power of discriminating between good and evil). पुरोहितानां कुशाग्राणि तेषां संमार्जनी (broom). कुशाग्रs are used in the मार्जन rite viz. sprinkling water on the person

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as a purification. क्षान्तिः forbearance. पट्ट is the broad band which runs round the crown immediately above the forehead. The बृहत्संहिता (chap. 49) gives directions about पट्ट to be worn by kings, queens &c. A 'शिरोवेष्टनमुष्णीषम्'. Compare 'लब्धो मनोरथ-दुर्लभो महादेवीपट्टबन्धसत्कारलाभो ललाटेन' हर्ष० V. 25. The bands of the crown cover the head. Old age also makes the hair on the head gray. The poet fancies that the पट्टबन्ध prevented the fact that जरा is one day to come from being remembered. अपवार्यते prevented. The royal umbrella held over the head prevents the king from seeing the sky (heaven). Kings have no dread of punishment in the next world. छत्र and चामर are the insignia of royalty. जय०—When a king is crowned there is a din of words like 'जय जीव' &c. This din as though drowns the words (or advice) of the good *i. e.* kings never listen to साधुवाद. Or साधुवाद means 'साधुरयमिति लोकवादः', the applause of the people in the case of a good king. Kings never care for such applause. परामृश्यते rubbed away. The next sentence is केचित्...संपद्भिः प्रलोभ्य-मानाः (tempted or allured) विह्वलतामुपयान्ति. श्रमवशेन शिथिलः शकुनेः गलः तस्य पुटवत् चपलाभिः. भानु० says 'शकुनेर्मयूरस्य अन्यस्य वा पक्षिविशेषस्य...। मयूरस्य कण्ठः श्रमवशेन चात्यन्तं चपलः स्यादिति उपमानम्'. The throat of birds heaves up and down after exercise. खद्योतस्य (fire-fly) उन्मेषः (flash) तद्वत् मुहूर्तं मनोहराभिः. मनस्विनः पण्डिताः. गर्हिताभिः=निन्दि-ताभिः. प्रलोभ्यमानाः (allured, led on). D 'विलोभ्यमाना भूयो भूयोप्याशां नीयमानाः'. धनलवलाभेन अवलेपः तेन विस्मृतं जन्म यैः—Man at birth is without any wealth and is helpless. A little wealth makes men puffed up and look down upon others less fortunate. अनेकैः दोषैः उपचितेन (qualifies both दुष्टासृजा and वेशेन). दोष means the derangement of the three humours वात, पित्त and कफ. When the दोषs increase, blood becomes vitiated. Blood is red (राग). A little wealth makes them absorbed in the pursuit of passions. रागस्य आवेशः (influence, being absorbed in). Their passions are increased by various sinful deeds (दोषs) they have already committed. विविधविषयाणां ग्रासे (enjoyment) लालसैः (extremely desirous of). पञ्चभिः—the internal organs are five *viz.* श्रोत्र, त्वक्, चक्षुः, जिह्वा and नासिका and the external organs also are five *viz.* the hands, feet, वाक्, पायु and उपस्थ. A man's senses feel so much persistent hankering for their objects that it seems as though he had a thousand इन्द्रियs, although he has only five.

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प्रकृ...तया because it (mind) is by nature restless. Compare 'चञ्चलं हि मनः कृष्ण प्रमाथि बलवद्दृढम्।' भगवद्गीता 6. 34. लब्धः प्रसरः येन—when it finds scope, when it is allowed to have its own way. When the mind is allowed free scope, it is so restless and wants so many things that it seems as though one had thousands of minds. ग्रहै...भूयन्ते they are as though seized by goblins and overpowered by ghosts. ग्रह may mean also 'planets like Saturn'. A 'ग्रहा भूताः पिशाचाश्च कथ्यन्ते देवयोनयः'. मन्त्रै...वेश्यन्ते they are as if entered into by *mantras i. e.* they are brought under the influence of or possessed by the देवता the *mantras* of which are repeated. A 'मन्त्रवादिप्रयुक्तैश्च मन्त्रैर्मन्त्राधिदैवतैः। आविश्यन्ते प्रविश्यान्तर्नीयन्ते विवशात्मताम्॥'. सत्त्वै...ष्टम्भ्यन्ते they are as though made stiff by evil beings. A 'सत्त्वैर्विपोल्वणैः सर्पैर्नीयन्ते स्तब्धतामिव'. वायु...स्यन्ते they are as though mocked by delirium *i. e.* they make gestures (in their pride of wealth) as if they were delirious. A 'परिहासास्पदत्वं ते नीयन्त इव वायुना'. मर्मणि अभिहताः. मुखभङ्ग—means 'writhing or distortion of the face' (in pain or through conceit). धनो...चेष्टन्ते—When rice &c. are boiled, the grains are seen going up and down in water. Through the warmth of wealth they make various gestures. विचेष्टन्ते roll; विविधं चेष्टन्ते. गाढः प्रहारः (hard or heavy stroke with a club) तेन आहताः. When one is struck with a club one cannot support one's limbs. Rich men require others to support their limbs. कुलीराः crabs. तिर्यक्...भ्रमन्ति do not move in a straight line; wander aside (away from the path of virtue). अधर्मेण भग्ना गतिः येषां whose future world (heaven) is lost through sinfulness. गतिः also means 'motion.' A पङ्गु loses motion and is led by another. Rich men are led by (misled by or depend upon) others. मृषावादः असत्यभाषणं तस्य विपाकेन संजातः मुखरोगः येषां. Rich men speak (a few words only) unwillingly (अतिकृच्छ्र). One who is suffering from a मुखरोग speaks with great difficulty (अतिकृच्छ्र). The poet fancies that rich men therefore suffer from मुखरोग brought on them as the fruit or reward (विपाकः) of their falsehoods. सप्तच्छद (called in Marathi सातवीण) emits a strong odour, resembling that of the ichor of elephants. These trees cause headache to those near them by the operation (विकारः) of the pollen of their flowers. Compare 'प्रसवैः सप्तपर्णानां मदगन्धिमिराहताः।' रघु० IV. 23; 'अलीकशरत्समयं सप्तच्छदवनपरिमलानाम्' हर्ष० II. 15; 'सप्तच्छदधूलिधूसर-

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समीरै' (शरदि) हर्ष० III. 1. Kings cause headache (*i. e.* make it too hot or unbearable) to those near them by the manifestations of रजोगुण. For the results of रजोगुण, see above p. 263. भानु० explains 'कुसुमानि नेत्राणि तेषां ये रजोभिः गुणैः विकाराः विकृतयः'. आसन्नः मृत्युः येषां. Those who are about to die do not recognise even their own relatives. Kings do not care for or pay any regard to relations. Even a son will kill or imprison his father for the sake of the kingdom. उत्कुपितानि लोचनानि येषां whose eyes are sore or inflamed. Such persons cannot look at bright objects (like fire, sun). N reads उत्कम्पितलोचना—whose eyes are tremulous (*i. e.* suffering from Nystagmus or flinking). Kings cannot bear the sight of spirited men. कालदष्ट bitten by (*i. e.* in the grip of) Death; bitten by a dark (serpent). Those who are in the grip of death or bitten by deadly serpents cannot be roused to consciousness even by great *mantras* (charms). Kings are not roused even by weighty counsels (मन्त्र). भानु० 'निषिद्धकाले सन्ध्यादिरूपे दष्टा भक्षिता सर्पेणेति शेषः।...महामन्त्रैर्जाङ्गुलीप्रभृतिभिः'. जातु...सहन्ते like ornaments of lac they cannot bear one that is full of ऊष्मन् (heat, spirit). ऊष्मणा सह सोष्मा तं. जातुष—from जतु. 'जतुनो विकारः जातुषं', according to 'त्रपुजतुनोः षुक्' पा. 4. 3. 138 (आर्य्यां अण् स्यात् विकारे एतयोः पुगागमश्च। सि. कौ.). A 'तेजः पौरुषमूष्मा पुरुषे वह्न्यादिके त्वौष्ण्यम्'. दुष्टवारणाः mad elephants. महत् मानं (प्रमाणं) यस्य स महामानः स्तम्भः तेन निश्चलीकृता fastened to a large post. महामानेन स्तम्भः तेन निश्च० made motionless or stiff by their dulness due to their great conceit. न...देशं do not obey the directions (of their keeper); do not accept or follow words of advice. तृष्णा एव विषं तेन मूर्छिताः one who is about to faint through the effects of poison might see yellow (and green) spots before his eyes; so also one who faints for water sees yellow spots; persons who hanker after riches see the world as made of gold (*i. e.* they cannot think of anything else but gold). A and D read तृष्णावेशमूर्छिताः. D 'आवेशशब्देन भूतावेशश्च स्फुरति'. पानेन (मधुपानेन) वर्धितं तैक्ष्ण्यं (harshness, cruelty) येषां (with (kings); whose sharpness is increased by being whetted on a stone (with इषवः). परप्रेरिताः discharged by others (with इषवः); incited by others (with kings). D 'पानं मधुपानं जलपानं च, असीनामग्नितापानन्तरं जलसेकः तैक्ष्ण्यं जनयति'. So पान means also 'cooling in water after being made red hot'. कूट० Fruits though high up are made to fall by

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throwing (विक्षेपः) a stick. Kings destroy great families even though they are far off by the movements (विक्षेपाः) of armies (दण्डः). शातय् (fell, destroy) is the causal of शद् 1 P. अकाल०— The appearance of flowers when it is not their proper season was looked upon as a very evil omen indicating the approaching dissolution of the world. भानु० "तदुक्तं 'द्रुमौषधिविशेषाणामकाले कुसुमोद्गमः। फलप्रसवयोर्बन्धं महोत्पातं विदुर्बुधाः॥'". मनोहरा आकृतिः येषां (with ०प्रसवाः and राजानः). लोकविनाशहेतवः cause ruin to people (with kings). हेतु is of two kinds, ज्ञापक (with ०प्रसवाः) and कारक. अतिरौद्राः भूतयः येषां the ashes of which are awful (with ०अस्थयः); whose prosperity is extremely dangerous to other people (with kings). रौद्र may mean 'belonging to or used by रुद्र *i. e.* शिव'. तैमिरिकाः suffering from the disease of the eye called तिमिर. अदूरदर्शिनः short-sighted; not prudent. उपसृष्टाः those that are possessed by an evil spirit or that are under the shadow of impending evil. क्षुद्राभिः (मधुमक्षिकाभिः) अधिष्ठितं भवनं येषां whose houses are haunted by bees. Beehives attaching to private dwellings are even now looked upon as inauspicious. क्षुद्राभिः (by prostitutes) or क्षुद्रैः (by low men) अधिष्ठितं &c. (with kings). 'क्षुद्रा व्यङ्गा नटी वेश्या सरघा कण्टकारिका' शाश्वतः. श्रूयमाणा... द्वेजयन्ति drums beaten at funerals, when heard, frighten; (some) kings also, when their names are mentioned, create abhorrence (on account of their deeds). भानु० 'कस्मिंश्चिद्देशे मृतकानां पुरस्ताद्वाद्यानि वाद्यन्ते इति प्रसिद्धिः'. Music in funeral processions is well-known in Bombay. महा...सायाः resolves to commit महापातकs. In ancient India the महापातकs were five. 'ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः। महान्ति पातकान्याहुः संसर्गश्चापि तैः सह॥' मनु० 11. 54. *Vide* verses 55–58 for other sins similar to महापातकs. Even the thought of committing one of these causes distress (उपद्रव). Even the thought of (bad) kings is distressing. दिवसे दिवसे अनुदिवसं (अव्ययीभाव). आध्माता (puffed up) मूर्तिः येषां. Kings become puffed up as if filled with sins from day to day. आध्मा० also means 'corpulent or fat or distended'. When a bag is filled with something, it becomes distended. A man becomes fat by too much filling (*i. e.* eating). सा अवस्था येषां when in that stage (*i. e.* puffed up with pride). व्यसन...गताः they become the target (शरव्यं) for hundreds of vices *i. e.* they become addicted to vices like drinking, gambling, women &c.

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व्यसनं also means calamity. 'लक्षं लक्ष्यं शरव्यं च' अमरः. शरव्य—from शरु with affix यत् (य), according to 'उ-गवादिभ्यो यत्' पा. 5. 1. 2. (उवर्णान्तात् गवादिभ्यश्च यत्). 'व्यसनं विपदि भ्रंशे दोषे कामजकोपजे' अमरः. वल्मीक...विन्दवः—drops on the top of a blade of grass on an ant-hill fall easily and disappear quickly in the ant-hill. पतित... गच्छन्ति the drops do not know themselves when they fall down (*i. e.* their very existence is no more, they disappear at once in the fall); kings do not know when they swerve from the path of truth and virtue.

Para 107. The first sentence is अपरे तु...द्यूतं विनोद इति... दोषानपि गुणपक्षमध्यारोपयद्भिः (l. 30)...धूर्तैः प्रतार्यमाणाः...सर्वजनस्य उपहास्यतां उपयान्ति. अपरे तु—supply राजानः. The word अपरे relates back to the word केचित् in the preceding para (p. 71 l. 30). स्वार्थं...परैः—intent on effecting their own ends or benefit. This and the following words in the instrumental (plural) qualifiy धूर्तैः (l. 30). धनं एव पिशितं (मांसं) तस्य ग्रासे गृध्रैः. They are greedy (गृध्र) of wealth, as vultures desire to swallow flesh. आस्थानं एव नलिनी तस्यां बकैः. As cranes silently stand by lotus-ponds (नलिनी) and pounce upon the fish that come near, so rogues (about some kings) prey upon those that come to the royal pavilion (the *durbar*). A बक is a symbol of hypocrisy. द्यूतं विनोद इति—here follow several pairs of words, the first denoting a fault and the second denoting a charitable interpretation of it. The whole clause is 'द्यूतं विनोद इति...दोषा...रोपयद्भिः—who represent faults as merits; that is, who represent that gambling is a mere (innocent) amusement. बाण first mentions the four principal vices of kings springing from काम, viz द्यूत, परदाराः, मृगया and पान. Compare 'पानमक्षाः स्त्रियश्चैव मृगया च यथाक्रमम्। एतत्कष्टतमं विद्याच्चतुष्कं कामजे गणे॥' मनु० VII. 50. Vide कौटिल्य's अर्थशास्त्र VIII. 3 or chap 112 (from beginning). It should be noticed that कालिदास also applies the word विनोद to मृगया 'मिथ्या हि व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः' शाकुन्तल II. पर...गमनं adultery. वैदग्ध्यं cleverness. श्रमः physical exercise. विलासः gracefulness or elegance. प्रमत्तता rushing thoughtlessly (into any scrape). They represent that fool-hardiness is really valour. अव्यसनिता not being addicted to pleasures. गुरु...प्रणेयत्वं they represent that to spurn the advice of elders is simply to assert one's will, to refuse to be led by others. कालिदास says 'भूयः प्रत्ययनेयबुद्धिः' मालविका० I.

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जितभृत्य means 'a master who punishes his servants when they go wrong and whose servants are therefore well in hand.' The rogues represent to the kings that not to punish servants leads to the reputation that the master is one whose service is comfortable. भानु० "शिक्षार्थं ताडिता भृत्या यस्य राज्ञः सम्यक्सेवां कुर्वन्ति स जितभृत्यः अन्यत्त्वजितभृत्यः तस्य भावः तत्ता ताम्। इदं च नृपतेर्दूषणम्। वैगुण्ये भृत्यानामवश्यं शिक्षा प्रदातव्येति राजचिह्नम्। तदुक्तं 'शठदमनमशठपालनमाश्रितभरणं च राजचिह्नानि'". ०वेश्यासु अभिसक्तिः. रसिकता taste, polish. महा... भावता इति they represent that listening (unmoved) to the recitals of great crimes is (a sign of) noble nature. भानु० 'महापराधानां कौरवयुद्धादीनां अवकर्णनं श्रवणं महानुभावता महाधर्मिष्ठता अदातृत्ववशात्'. परि...क्षमेति to put up with insults is patience. स्वच्छ... भुत्वमिति to be self-willed is to assert one's sovereignty. देवा... सत्त्वता to disrespect gods is to show one's great courage or spirit. वन्दि...यशः the applause of bards is fame. तरलता—restlessness. उत्साहः enthusiasm or energy. अवि...पातित्वम् not to distinguish (between one thing and another of the same class) is impartiality. अन्त...हसन्ति: who laugh at heart (at the gullibility of their disciples, the kings, who accept their word that faults are merits). प्रतारणा deceit. अमानु...तार्यमाणाः (kings) deceived (by rogues) with praises that are fit only for superhuman beings. वित्तमदेन मत्तं चित्तं येषां. निश्चेत...मानाः—आरोपितः अलीकः अभिमानः यैः. The rogues praise them as possessing superhuman qualities. The kings, being mad with the pride of wealth and possessing no discernment (निश्चेतनता), come to think that they do possess the superhuman qualities as (तथैव) described by the rogues. मर्त्यधर्माणः—मरणधर्माणः—though mortal. मर्त्यानां धर्मः येषाम्. धर्म becomes धर्मन् at the end of a बहुव्रीहि when preceded by a single word 'धर्मादनिच्केवलात्' पा. V. 4. 124. दिव्यांशेन अवतीर्णम्. दैवतेन सह सदैवतम्. मानुषं अतिक्रान्तं अतिमानुषम्. All the three qualify आत्मानम्. They come to look upon themselves as the *avatâra* of a portion of some divinity, they think that they are inspired by some divinity and as being super-men. For दिव्यांशावतीर्ण, *vide* 'अंशावतारमिव कृतान्तस्य' para 28 p. 21 l. 3. प्रारब्धाः दिव्यानां (देवानां) उचिताः चेष्टाः अनुभावश्च यैः they begin to do acts fit only for divinities and assume their bearing (or nobility). A 'मनोगतम्। प्रकाशयन्ति ये भावमनुभावास्तु ते स्मृताः॥'. सर्व...यान्ति they become objects of ridicule to all people. आत्म...नन्दन्ति The servants

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purposely attribute to the kings superhuman qualities (intending to mock them and to laugh at them in their sleeves). But the kings cannot find out the truth and welcome their own mockery (विडम्बना). If we look at the context (particularly the words सर्व...यान्ति), this seems to be the sense intended. A and D, however, take विडम्बना as imitating the kings in their दिव्यचेष्टा. A 'विडम्बना त्वनुकृतिर्दिव्यचेष्टानुभावयोः'. D 'आत्मनो दिव्यचेष्टानामनुकरणम्'. मनसा—connect with संभावयन्ति. देवतायाः अध्यारोपणं तेन प्रतारणात्—From the delusion of attributing to themselves a divinity or divine nature. This furnishes the reason why they look upon themselves as विष्णु or शिव. असद्भूता (false) संभावना (notion) तया उपहताः. अन्तःप्रविष्टं अपरं भुजद्वयं यस्य (*adj.* of ०युगलं). In their mind (मनसा) they think that inside their body there are two more arms. विष्णु has four arms. त्वचा अन्तरितं (screened, made invisible) तृतीयं लोचनं यस्मिन्. शिव has a third eye on the forehead. दर्शन...स्थापयन्ति they count it a favour when they allow themselves to be seen (by people), they establish (*i. e.* show as if) that a mere glance of theirs is an obligation. संभाष...कुर्वन्ति they count even their talk among gifts. संविभाग bestowing on another a part of what one has, a gift. D 'संविभागस्त्यागः संविभागमध्ये संविभागस्थाने'. Compare 'अथ मदीयेनेव हृदयेन कृतरागसंविभागे लोहितायति...रविबिम्बे' का० p. 150 of P. आज्ञा...मन्यन्ते even issuing a command to others they look upon as the bestowal of a boon. पावनं purifying. मिथ्या...निर्भराः heavy with (full of) the false pride of greatness. नाभ्यु...रून् do not rise to receive their elders. It is one's duty to rise when a teacher or elderly person approaches. 'शय्यासनस्थश्चैवैनं प्रत्युत्थायाभिवादयेत्॥' मनु० II. 119. अनर्थकः आयासः तेन अन्तरितं विषयोपभोगसुखं यस्य (*adj.* of विद्वज्जनम्). अनर्थ...ज्जनम् they ridicule learned men as those who lose all pleasures of sensual enjoyment by engaging in useless toil (in studying the Vidyâs). जरया वैकुब्यं तेन प्रलपितम् इति as the prattle due to the infirmities of old age. विकुबस्य भावः वैकुब्यं. 'विकुबो विह्वलः स्यात्तु'. आत्म...देशाय they are impatient of the advice of councillors thinking that it is an insult to their understanding. असूयन्ति...देशाय—Verbs having the sense of क्रुध्, द्रुह्, ईर्ष्या and असूया govern the dative of the person or thing towards whom the feeling is shown. 'क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः' पा० I. 4. 37. अभिनन्दन्ति welcome,

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commend. All these clauses with तं, तेन &c. are to be connected with यः...स्तौति...वयति. आलपन्ति talk with. पार्श्वे कुर्वन्ति bring near. तं...नयन्ति they make that man their friend. वर्षन्ति shower (*i. e.* bestow their favours). तमा...दयन्ति they raise that man to the position of a trusted person. उपरचितः अञ्जलिः येन. अधिदैवतं presiding deity. Before a deity also one folds one's hands and one recites a hymn of praise. विगतं अन्यत् कर्तव्यं यस्य who does nothing else (except folding hands and praising). उद्धावयति proclaims.

Para 108. किं...सांप्रतं what indeed is the appropriate thing for them? सांप्रतं=युक्तम्. To these people there is no distinction like युक्त and अयुक्त *i. e.* to them everything is युक्त, they are capable of doing any thing, however heinous. 'युक्ते द्वे सांप्रतं स्थाने' अमरः. येषां...माणन् who look as an authority upon the system of कौटिल्य that is pitiless in its wicked teaching. कौटिल्य *alias* चाणक्य or विष्णुगुप्त is the author of a work on government and statecraft known as अर्थशास्त्र which has been recently published. कौटिल्य openly advocates the use of poison and other secret means for destroying one's enemies (particularly in the 14th अधिकरण styled औपनिषदिकम्). अभिचारक्रियया क्रूरा एका (केवला) प्रकृतिः येषां—whose natures are simply cruel (without a spark of mildness or pity) on account of their performance of malevolent rites. अभिचारः a magical spell or rite for securing some malevolent object (such as enemy's destruction). Compare 'धातुतट इव च सुमेरोरसुरवधाभिचारचरुपिशुनः' हर्ष० VIII. last para; 'भुवनमसीकरणाभिचारचरुपचनचतुरा...मातरिश्वानः' हर्ष० II. 4. Such incantations used in sorcery and witchcraft are found in the अथर्ववेद. कौटिल्य says that a king's पुरोहित must be able to employ the formula of the अथर्ववेद 'पुरोहितमुदितोदितकुलशीलं षडङ्गे वेदे दैवे निमित्ते दण्डनीत्यां च अभिविनीतमापदां दैवमानुषीणामथर्वभिरुपायैश्च प्रतिकर्तारं कुर्वीत' अर्थशास्त्र I. 9. The अथर्ववेद contains numerous *mantras* to be employed against enemies, rival wives &c. N reads ०चारक्रियाः क्रूरैक०, which is not so good. अभिचारस्य क्रिया येषां. परेषां अभिसन्धानं तत्पराः. परा...देष्टारः whose advisers are ministers intent on deceiving others. ०सहस्रैः भुक्ता चासौ उज्झिता च तस्याम्. मारणं आत्मा (स्वरूपं) येषां तेषु that are the means of slaughtering. A 'हिंसासाधनरूपत्वं मारणात्मकतोच्यते'. अभियोगः—अभिमुख्येन उद्यमः—constant effort or practice. सहजं प्रेम तेन आर्द्रं हृदयं तेन अनुरक्ताः. येषां भ्रातर उच्छेद्याः who cut off their own brothers.

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Para 109. एवंप्राये mostly of this type. अति...दारुणे terrible on account of the thousands of very crooked and distressing (or difficult) actions. राज्यतन्त्र the system or conduct of government. तन्त्र here means 'व्यापार' or 'परिच्छद'. भानु० 'तन्त्रे इतिकर्तव्यतायाम्'. तथा...जनैः let your endeavours be such that you will not be laughed at by people. धिक्क to censure, to curse. उपालभ् to taunt. प्रहस्यसे jeered. विटैः—see p. 269 f o विट. N reads 'प्रकाश्यसे' exposed. Connect each verb with th e following noun in the instrumental. कुशलैः shrewd. ना...जङ्गैः that you may not be preyed upon by gallants or lewd people. A says there is no difference in meaning between विट, कुशल and भुजङ्ग 'विटकुशलभुजङ्गानां स्वलक्षणं प्रति विवक्षितो भेदः। बकधूर्तयोश्च कविना कीदृगितीदं तु नो विद्मः॥ अत्र कथयन्ति केचिद्विटवचसा भ्रमरवृत्तयः प्रोक्ताः। जालिकवृत्तीनाहुः कुशलान्वेश्यापतीन्भुजङ्गांस्तु॥'. D 'विटा नाम स्वार्थव्ययं (नामास्वार्थ०?) कृत्वैव सर्वत्र ये समीहितं निष्पादयन्ति त उक्ताः, कुशलाः पुनरुपायैरर्थाकर्षणसमर्थाः, भुजङ्गा वेश्यापतयः'. नाव...वृकैः that you may not be torn to pieces by the wolfish (*i. e.* rapacious) servants. A and D read वकैः for वृकैः. धूर्तैः gamblers. D 'धूर्ताः स्त्रीपरतन्त्राः'. न...लक्ष्म्या that you may not be mocked by लक्ष्मी *i. e.* made to do ridiculous things or abandoned by लक्ष्मी and so made a butt of ridicule. आक्षिप्यसे led astray. विकृष्यसे dragged forcibly (by passion). कामं *adv.* 'granted'. 'अकामानुमतौ कामम्'. धीरः firm in mind. पित्रा—is to be connected with समारोपित. समारोपितः संस्कारः (culture, training) यस्मिन्. भानु० takes संस्कार in the sense of 'जातकर्म and other rites'. But this is not happy. अप्रतिबुद्ध not enlightened, dull. भवतः गुणैः सन्तोषः my delight at the qualities you possess. मुखरीकृतवान् made me talkative. इद...धीयसे—it is this (that follows) that I want to speak to you again and again. चेतनया सह स० (बहुव्रीहि) endowed with reason or judgment. दुर्विनीता badly behaved, naughty. खलीकरोति—is a च्वि formation—turns into a bad man or crushes. कल्याणैः with all auspicious rites. कुल...धुरम् bear the yoke (*i. e.* the responsibility of the kingdom) coming to you hereditarily and borne by your forefathers. उन्नमय raise to high position (by your glorious career). प्रारब्धः दिग्विजयः येन. ससद्वीपानि भूषणानि यस्याः. The earth is generally spoken of as divided into seven द्वीपs. *Vide* p. 163. But sometimes they are said to be eighteen. Note 'अष्टादशद्वीपनिखातयूपः' रघु० VI. 38; 'अपि च तवाष्टादशद्वीपमेखलमालिनी भविष्यत्येव विक्रमस्य विषयः'

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हर्ष० VI. 11. विजयस्व—जि, when preceded by वि and परा, takes the आत्मनेपद necessarily. 'विपराभ्यां जेः' पा. I. 3. 19. अयं...पयितुम् this is the time for you to make your prowess felt (by your enemies); *lit.* to impose *i. e.* establish your prowess on your enemies. आरूढः (deep-rooted) प्रतापः यस्य. त्रैलोक्यदर्शीव like (a sage) who sees (by his inspired eye or *yogic* insight) what is passing in the three worlds. सिद्धः आदेशः यस्य whose commands are accomplished *i. e.* obeyed (with राजा); whose word comes out to be true (with °दर्शी).

Para 110. उपशान्तं (stopped) वचः यस्य. उप...वाग्भिः by the words of advice. प्रक्षालितः—this suggests that the minister's words were like pure water. उन्मीलितः opened *i. e.* rendered more prominent or decorated (as a picture with paint-brush). स्वच्छीकृत cleansed (like water by the powder of कतक fruit). निर्मृष्ट polished (like a mirror). अभिषिक्तः bathed (as one oppressed by heat). अभिलिप्तः besmeared (with sandal). उद्भासितः illumined (as a house by holy fire).

Para 111. कति...गमे after the lapse of a few days. स्वयं—to be connected with उत्क्षिप्त. उत्क्षिप्तः (raised up over च०'s head) मङ्गलकलशः येन. पुरोधसा—connect with सम्पादित. सम्पादितानि °मङ्गलानि यस्य (*adj.* of सुतम् l. 18). समाहृतेन brought (*adj.* of वारिणा). सर्वमृद्भिः with the earth of all holy places. परिगृहीतेन—accompanied, endowed with. आनन्द०—The tears of joy that तारापीड shed at the sight of his worthy son being anointed युवराज became mixed up with the holy water of coronation. The sentence is तारापीडं अमुञ्चती अपि तं (चन्द्रापीडं) राजलक्ष्मीः संचक्राम—royal glory passed on to him though it did not leave तारापीड. The poet employs a fine simile. लतेव...मुञ्चत्यपि like a creeper that, though not giving up its original (support) tree, goes over (spreads) to another tree. The next sentence is अनन्तरं...चन्द्रापीडः सिंहासनं आरुरोह (l. 31). All the words in the nominative qualify चन्द्रापीडः. Compare हर्षचरित VII. para 1 for a similar description of the things put on as auspicious. स्वयं with her own hands (goes with अनुलिप्त). आ...मूर्तिः whose body was anointed from the feet (upwards) with very fragrant sandal as white as moonlight. °कुसुमैः कृतः शेखरः (chaplet) यस्य. गोरोचनया आच्छुरितः (overspread, anointed in places) देहः यस्य. दूर्वाप्रवालैः रचितः

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कर्णपूरः यस्य who placed tendrils of Dûrvâ on his ear as ornament. Compare 'नीत्वा...कर्णगोचरतां...दूर्वापल्लवम्' हर्ष० VII. 1; 'रोचनाचित्रदूर्वाग्रपल्लवग्रथितगिरिकर्णिकाकुसुमकृतकर्णपूरः' (बाणः) हर्ष० II. 9. दीर्घाः दशाः (skirts, hem) यस्य (*adj.* of ०युगलं). अनुपहतं—p. 185. अनुपहत is the same as अनाहत. 'अनाहतं निष्प्रवाणि तत्रकं च नवाम्बरे' अमरः. Compare 'अनुपहतक्षौमधारिभिः...राजसहस्रैः' का० p. 229 of P. भानु० 'अनुपहतमखण्डं'. दुकूलयुगलं—one as lower garment and the other as उत्तरीय. पुरोहितेन प्रतिबद्धः प्रतिसरः तेन प्रसाधितः (adorned) पाणिः यस्य. प्रतिसरः—an amulet-ribbon. 'भवेत्प्रतिसरो मन्त्रभेदे माल्ये च कङ्कणे।... आरक्षे करसूत्रे च' मेदिनी. Compare 'विन्यस्य सह शासनवलयेन गमनमङ्गलप्रतिसरं प्रकोष्ठे' हर्ष० VII. 1. नव...मृणालेन (हारेण) that was the stalk of the lotus-bed of the new royal glory. लक्ष्मी dwells among lotus-beds. *Vide* p. 212 above. चन्द्रापीड's राजलक्ष्मी was recent. He wore a हार which was white and long like the मृणाल्स of lotus-beds. अभि...मण्डलेनेव—the necklace had seven strings and had pearls bright like stars. The poet fancies that the seven strings were the seven sages come to him to see his coronation. भानु० thinks that his face was reflected in the हार and so the poet indulges in the fancy about सप्तर्षिs. 'मुक्तासु संक्रान्तमुखत्वेनोपमानान्तरमाविष्कर्तुमाह'. आलिङ्गितं वक्षःस्थलं यस्य. आ...लम्बिनीभिः hanging down as far as his knee. इन्दुकरवत् कलाभिः ('मनोहराभिः' says भानु०). This is rather an unusual sense of कल. The Calcutta editions read '०करकलापकोमलाभिः' which is good. For वैकक्षक, see above p. 197. निरन्तरं निचितं शरीरं यस्य तस्य भावः ०शरीरता तया—as his body was closely covered. ०वेषस्य परिग्रहः यस्य स ०ग्रहः तस्य भावः ०ग्रहता तया because he had put on white dress. On account of the first (०शरीरतया) the prince is compared to नरसिंह and on account of धवल० he is compared to कैलास, ऐरावत and क्षीरोद. नरसिंह also had गौर hair on his body. Compare भागवत VII. 8. 22 'चन्द्रांशुगौरैश्छुरितं तनूरुहैर्विष्वग्भुजानीकशतं नखायुधम्।'. विधुतः केसरनिकरः whose thick mane was shaken. On account of the heaps of long garlands hanging down from his neck, the prince resembled नरसिंह whose thick mane reached very low. For नरसिंह, see p. 3 above. केसर also means बकुल flower. स्रवन् स्रोतस्विन्याः (नद्याः गङ्गायाः) स्रोतसां राशिः यस्मिन्. The white garlands look like the numerous streams of the Ganges. The similes suggest that चन्द्रापीड was formidable like नरसिंह or कैलास and was fair in complexion like कैलास or ऐरावत. ऐरावत

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being the elephant of इन्द्र sports in the celestial Ganges and may be covered with lotus filaments found therein. For ऐरावत and his bath in मन्दाकिनी *vide* pp. 26, 136. स्फुरितः (bright) फेनलवः तेन आकुलः (covered). तत्काले प्रतिपन्नः वेत्रदण्डः येन who in that moment took the cane staff (characteristic of a प्रतीहार). तारापीड himself went before चन्द्रापीड cane in hand to disperse the people and make way for him (as a प्रतीहार would do). काञ्चनमयं (full of gold, made of gold) qualifies both मेरुशृङ्ग and सिंहासन. मेरु is called हेमाद्रि. *Vide* p. 15.

Para 112. कृतः यथोचितं सकलराजलोकसंमानः येन. मुहूर्तं स्थित्वा—चन्द्रापीड occupied the throne for a few moments and then the drum was beaten. ०शंसी proclaiming his starting for दिग्विजय. प्रलये घनाः (मेघाः) तेषां घटा (row) तस्याः घोषवत् घर्घरः ध्वनिः यस्य. For clouds at प्रलय, see p. 224. ०शंसी and ०ध्वनिः qualify ०दुन्दुभिः. There are four similes comparing the beating of the प्रस्थानदुन्दुभि with golden sticks (कोणः) to four things. उदधि...पातैः—supply अभिहन्यमानः in this and the next three similes. मन्दर was whirled in the sea as handle at the time of churning the sea. *Vide* p. 138. वसुन्धरापीठः the foundations of the earth. पीठ is neuter. A reads 'वसुन्धराभोगः'. 'निर्घाताः दिशां महान्तः शब्दाः' भानु०; D 'निर्घातः शुष्काशनिः'. For निर्घात *vide* p. 44. उत्पातजलधरः a portentous cloud. तडि...पातैः flashes of lightning. पाताल is the bottom of the earth. When महावराह lifted up the earth out of water on its tusks and jaws, the snout (घोणा) must have come in violent contact (अभिघात) with पाताल. For महावराह, see pp. 58 and 69. 'कोणो वीणादिवादनम्' अमरः. प्रस्थानदुन्दुभिः drum beaten at the march (of a prince). आमन्थरं deeply. दध्वान—*perfect* of ध्वन्. The sentence is येन (दुन्दुभिना) ध्वनता भुवनान्तराणि रवेण समाध्मातानीव &c. दुन्दुभि is the agent and रव is the means (करण). The worlds were stuffed with the sound (as bellows with wind). उन्मीलितानि—opened *i. e.* were roused from sleep (as one opens one's eyes). पृथक्कृतानि rent asunder. विस्तारि...णीकृतानि—the sounds travelled long over the worlds and showed their expanse; the worlds were enveloped in it and it went round them. विश्लेष...सन्धयः the joints that held together the quarters were as though rent asunder (by the drum with its noise). The next sentence is यस्य (दुन्दुभेः) च...निनादः अखिलं त्रिभुवनं वभ्राम (l. 12). The poet indulges in hyperboles for describing the effect of the sound of

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the drum. The sound even affected शेष, दिक्कुञ्जर, and so on. भयवशेन विषमवलितं उत्तानं फणासहस्रं यस्य (*adj.* of शेषेण)—When the terrible sound reached शेष, he violently shook his heads and placed them in the opposite position *viz.* made them उत्तान. The poet fancies that शेष did so for embracing the sound (in order to make peace with it). For शेष supporting the earth (रसा), see p. 145. A and D read 'भयचकितविषम०'. अभिमुखं दत्ताः दन्तैः ऊर्ध्वघाताः यैः. दिक्कुञ्जरैः=दिग्गजैः. *Vide* p. 15 for दिग्गजs. The sound was like the roar of a mad elephant. The दिग्गजs thought that in space there was some elephant and so they struck in space with their tusks. This the poet fancies as a challenge (आह्वयमानः) to the sound. संत्रासेन (भयेन) रचितानि रेचकमण्डलनि यैः. The sound frightened the horses of the sun. Horses when frightened will kick up, prance backwards and describe a circle. For रेचक, see para 113 'अचलरेचक०'. रेचकमण्डल must be taken as one word meaning 'a circle described by going sideways'. भानु० takes रेचकमण्डल as one movement 'तिर्यग्भ्रमणमण्डलं'. So also D says 'रेचको रासश्च मण्डलभ्रमणविशेषः'. But A says 'धारासंज्ञा वाजिनां या विभिन्ना पञ्चधा गतिः। रेचितं रेचकं वेति तस्या एका विधोच्यते। तां चावक्रां द्रुतां चाद्भुर्गतिं तन्मण्डलं पुनः। संस्थानं केर्तुलाकारमुपसूर्यकसंनिभम्'. The poet fancies that the horses moved in a circle for going round the sound (to propitiate it). अपूर्वः शर्वस्य शिवस्य अट्टहासः तस्य शङ्का तया हर्षः तस्मात् हुंकृतं तेन. The sound was louder than the loud laugh of शिव. The bull of शिव thought that it was the अट्टहास of शिव but louder than usual and was pleased. When शिव laughs the bull bellows in joyful response (आभाष्यमाण). So the poet fancies that the निनाद was responded to by the bull of शिव. For अट्टहास, see p. 145. कृतं गम्भीरं कण्ठगर्जितं (trumpeting) येन. विबुधसद्मनि in the abode of gods *i. e.* in heaven. ऐरावत is the elephant of Indra. The sound resembled thunder, which is the weapon of Indra. So ऐरावत, thinking it to be his master's वज्र, welcomed it with a grunt or trumpeting. अश्रुतपूर्वः रवः तेन जनितः रोषः तस्य आवेशेन (influence) तिर्यक् अवनमितं विषाणमण्डलं येन. The buffalo of यम bent its head sideways in order to strike with the horns the object that produced such a sound. As the head was bent, the author uses the word प्रणम्यमानः. संत्रस्तैः भीतैः लोकपालैः सोमादिभिः आकर्णितः. The लोकपालs are eight. 'सोमार्कानिलेन्द्राणां वित्तेशयमस्य च। अष्टानां लोकपालानां वपुर्धारयते नृपः॥

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मनु० V. 96. सिंहा...पीडः—चन्द्रापीड got up from the throne together with the glory of his enemies *i. e.* the लक्ष्मी of his enemies left them and went with him. The next sentence is समन्तात् ससंभ्रमोत्थितैः...नरपतिसहस्रैः अनुगम्यमानः ०मण्डपात् निरगात्. सम...त्थितैः that hastily rose up all round. This and the other adjectives in the instrumental qualify ०सहस्रैः (l. 19). परस्परं सङ्घट्टः संमर्दः (jostling against) तेन विघटितानि (rent asunder) हारसूत्राणि तेभ्यः विगलितान् (*adj.* of प्रकरान्). आशानां (दिशां) विजयाय प्रस्थानं तस्य मङ्गललीला तस्याः लाजान्. The pearls of the broken necklaces looked like a shower of लाज showered over the prince as auspicious at the time of his march for दिग्विजय. For लाज, see above p. 221. ०प्रकरान् क्षरद्भिः that dropped masses of pearls (goes with नरपति०). पारिजातः...पादपैः—supply अनुगम्यमानः in this and the following similes. चन्द्रापीड is compared to पारिजात, ऐरावत, गगनाभोग, जलदकाल and नरपतिसहस्र to कल्पपादप, आशागज (दिग्गज), दिगन्तर and जलधर; the pearls that the kings let fall are compared to white buds, करसीकर, तारागण, जललवासार. पारिजात is one of the five trees of Paradise, all being sometimes called कल्पपादप or कल्पवृक्ष. 'पञ्चैते देवतरवो मन्दारः पारिजातकः। सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम्॥' अमरः. ऐरावत...गजैः—विमुक्तः करसीकरः (spray of drops from trunks) यैः. The दिग्गज are eight including ऐरावत. *Vide* p. 15. गगनस्य आभोगः (expanse). दिशामन्तरैः (spaces). स्थूल...स्यन्दिभिः shedding a shower (आसारः) of large drops of water.

Para 113. The first sentence is निर्गत्य च...करेणुकामधिरुह्य...निर्गन्तुमारेभे. निर्गत्य having come out of आस्थानमण्डप. पूर्वं आरूढया who first mounted. As a prince chivalrous to women, चन्द्रापीड made पत्रलेखा mount first; or पत्रलेखा, eager to serve the prince, mounted first to offer him ताम्बूल when he mounted. पत्रलेखया—to be connected with समध्यासित. समध्यासितं अन्तरासनं यस्याम् who occupied (on the elephant) an inner seat or a seat at a distance. It is better to read with A ०सितानन्तरासनां (who occupied a seat close or next to the prince's). उपपादितः (विहितः) प्रस्थानसमुचितः मङ्गल्यः अलंकारः यस्याः. ससंभ्रमः आधोरणः (हस्तिपकः) तेन उपनीतान्. करेणुका she-elephant. Read चक्रीकृत for वक्रीकृत. अचलः (पर्वतः) तस्य रेचकेण चक्रीकृतः क्षीरोदः तस्य आवर्तः तद्वत् पाण्डुरेण white like the whirlpool of the Milky Sea that whirled like a wheel by the revolution of the mountain (Mandara). This and the next few instrumentals qualify आतपत्रेण. This shows that the umbrella

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was very large. For Mandara, see p. 138. दशवदनः (रावणः) तस्य बाहुदण्डाः तेषु अवस्थितः कैलासः तस्य इव कान्तिः यस्य. The umbrella also had a दण्ड (staff). For रावण and कैलास, *vide* p. 153. मुक्ताफलजालं अस्ति अस्य—from which were suspended bunches of pearls. शतं शलाकाः (ribs) यस्य. A and D read 'शातकुम्भशत०'. निर्गन्तुम्—from the palace. अभ्यन्त...त एव while seated inside the *hauda* on the elephant. प्राकारेण अन्तरितं दर्शनं येषां (राज्ञां) who could not be seen on account of the rampart-wall. प्रतिपालयतां waiting. राज्ञां—to be connected with चूडामणीनाम्. उद्गताः मयूखाः येषां (*adj.* of ०मणीनां). अलक्तकद्रवस्य द्युतिं मुष्णाति तेन ०मुषा (*adj.* of ०तपेन) that surpassed the lustre of अ० juice (*i. e.* that was redder than अलक्तक). चूडामणीनां बहलेन आलोकबालातपेन (आलोकः बालातपः इव) पिञ्जरीक्रियमाणाः rendered tawny by the profuse lustre resembling morning sunshine of the crest-jewels. The reddish light of the crest-jewels spread in the quarters, on the earth, in the sky; and is fancied to be the fire of his prowess spreading after his coronation (fire being reddish). दश दिशः—the four principal ones, the four corner ones (southeast &c) and ऊर्ध्व and अधर. दिशः, ०तलं, अम्बरतलं and दिवसं are the objects of ददर्श. यौवराज्याभिषेकात् जन्म यस्य. निजा...रागेणेव as though by devotion (of the earth) to him. The earth was coloured red by the light of crest-jewels. The उत्प्रेक्षा is that the earth was coloured by its love for the prince. राग also meas 'redness'. आसन्नः रिपुविनाशः तस्य पिशुनेन (indicative, portending). 'पिशुनौ खलसूचकौ' अमरः. The sky reddened by the light of jewels is fancied to be दिग्दाह portending the approaching death of his enemies. दिग्दाह—See बृहत्संहिता 'दाहो दिशां राजभयाय पीतो देशस्य नाशाय हुताशवर्णः' (31. 1). It is a glow pervading the sky. 'दिने दिने दारुणा दिशां दाहा दृश्यन्ते' हर्ष० VI. 12. अभिमुखं आगता भुवनतललक्ष्मीः तस्याः चरणालक्तकरसेन इव. As he was made युवराज, the राज्यलक्ष्मी of the world is spoken of as coming towards him. The day was red with the light of jewels. The poet fancies it was red with the अलक्तक of लक्ष्मी's feet.

Para 114. The sentence is विनिर्गतश्च...अवनिभुजां (राज्ञां) चक्रवालैः (समूहैः) प्रणम्यमानः...प्रथममेव शातक्रतवीं आशां अभिप्रतस्थे. ससंभ्रमं प्रचलितानि गन्ध...सहस्राणि येषां—this and the following words in the instrumental qualify चक्रवालैः. For गन्धगज, see p. 83. अन्योन्यं संघट्टः तेन जर्जरितानि आतपत्रमण्डलानि येषां. *Vide* परस्परसंघट्ट० above para 112. आदरात् (out of respect for चन्द्रापीडं) अवनताः मौलयः तेषु

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शिथिलाः मणिमुकुटपङ्क्तयः येषाम्. आवर्जिताः रत्नकर्णपूराः येषाम्. As the kings bent their heads low, their कर्णपूरs also hung (आवर्जित) down. कपोलस्थले स्खलितानि कुण्डलानि येषां—on account of the bending of heads, their ear-rings slipped and rolled on their cheeks. आज्ञप्तः सेनापतिः तेन निर्दिश्यमानानि (pointed out, announced) नामानि येषाम्. The commander of तारापीड was ordered to announce the names of the vassal kings to चन्द्रापीड. Compare 'एकैकशश्च प्रतिनामग्रहणमावेद्यमाना बलाहकेन' para 78 p. 55 l. 3. भानु० reads 'राजाप्तसेना०', where आप्त means 'trusted' (राज्ञः आप्तः). बहलः सिन्दूररेणुः तेन पाटलः तेन—this and other words in the instrumental (*sing.*) qualify गन्धमादनेन. गन्धमादन was the name of an elephant (which is significant). For सिन्दूर on elephant's head, *vide* p. 21. क्षितितले दोलायमानः स्थूलः मुक्ता...चूलः यस्य. For अवचूल, *vide* p. 81. A necklace of large pearls was placed round the elephant's neck and was so long that it almost touched the ground. सित...जालेन शबलं शिरः यस्य. The dark skin of the head covered with a network of garlands of white flowers looked like a chequered (शबल) board. The three words संलग्न...शिलातलेन qualify मेरुगिरिणा. संलग्नः सन्ध्यातपः यस्मिन्. तिर्यक् आवर्जितः श्वेतगङ्गाप्रवाहः यस्मिन्—from which the stream of the celestial Ganges came down in a slanting direction. The celestial Ganges is described as starting from the slopes of Meru. 'मेरुकूटतटान्तेभ्यो निपतन्ती विवर्तिता । विकीर्यमाणसलिला निरालम्बा पपात सा ।' मार्कण्डेयपुराण 56. 3–4. Compare the description of मन्दाकिनी in the हर्षचरित 'अनादरदारितमन्दरदरीदृषदं...अंशुकोष्णीषपट्टिकामिव सुमेरुनृपस्य...मन्दाकिनीमनुसरन्ती' I. 11. तारागणेन दन्तुरितानि शिलातलानि यस्य. As the sun, the moon and stars were supposed to revolve round Meru, its slabs would bristle with the rays of the stars reflected in them. *Vide* pp. 15, 63. The elephant गन्धमादन is compared to मेरु on account of its large size, the सिन्दूर on its head is like सन्ध्यातप on Meru, the garland of pearls is like श्वेतगङ्गाप्रवाह and the कुसुममाला like तारागण. A and D 'श्वेतगङ्गा व्योमगङ्गा'. कनकालङ्काराणां प्रभाभिः कल्माषिताः (शबलाः) अवयवाः यस्य (*adj.* of इन्द्रायुधेन). दत्ताः कुङ्कुमस्य (saffron) स्रासकाः यस्मिन्. The lustre of gold ornaments on the body of इन्द्रायुध looked like the application of saffron paste (saffron being reddish). For स्रासक, see p. 164. आकृष्यमाणेन led (by a servant). सनाथीकृतः पुरोभागः (front) यस्य—qualifies चन्द्रापीडः understood. शा...तस्थे started towards the direction belonging to Indra (*i. e.* towards

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the east). शतक्रतोः (इन्द्रस्य) इयं शातक्रतवी. Indra is the lord of the east. 'इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' अमरः. स्था, when preceded by सन्, अव, प्र and वि, takes आत्मनेपद necessarily. 'समवप्रविभ्यः स्थः' पा. I. 3. 22.

Para 115. चलिताः गजघटाः (rows of elephants) ताभिः कम्पितानि धवलानि आतपत्राणि यस्मिन् (*adj.* of बलं). The umbrellas of vassal kings shook in the press of elephants. अनेक...परासु पतितानि चन्द्र...सहस्राणि यस्मिन् (*adj.* of °जलम्). The army was like the waters of the ocean (lashed into big waves) at the time of प्रलय; the rows of elephants correspond to the big waves, the white and round umbrellas shaken by the movements of elephants correspond to the reflections of the moon on the waves. The reflections also moved as the billows rose and fell. प्लावितं महीतलं येन that flooded the earth (with °जलं); that swept over the earth (with बलं). अद्भुतः उद्भूतः कलकलः यस्य the din that rose from which was wondrous (applies both to °जलं and बलं).

Para 116. उच्चलितस्यास्य when he (चन्द्रापीड) started. The sentence is अस्य...वैशम्पायनः समीपमाजगाम. स्वभवनात् from his own (वैशम्पायन's) house. उपपादितं प्रस्थानमङ्गलं यस्य. धवलं दुकूलं वासः यस्य clad in a white silk garment. सितकुसुमैः or °कुसुमवत् अङ्गरागः यस्य whose person was decked with white flowers or whose unguents were white like flowers. Read बल० for फल०. धृतं धवलं आतपत्रं यस्मिन्. As a white umbrella is a symbol of royalty and as such an umbrella was held over his head, he is described as द्वितीय इव युवराजः. त्वरितपदैः (with quick steps) संचरतीति तया °संचारिण्या. रजनिकरः चन्द्रः इव. चन्द्रापीड being a warrior was like रवि, while the mild वैश० is compared to the moon. The moon is near the sun at the time of अमावास्या. चलिताः कुलशैलाः तैः कीलितं जलधिजलं तस्य तरङ्गान् गता इव. The earth shook by the tramp of forces. The poet fancies that it (earth) was floating on the waves of the sea hemmed in by shaking कुलशैलs. If the sea were surrounded by shaking mountains that allowed no outlet, the waters would be extremely agitated. कीलित made fast with nails. 'बद्धे कीलितसंगतौ' अमरः. Cf 'कीलः शङ्कुः'. For कुलपर्वतs, see p. 16. The next clause is भूमिपालैः...आलोकेन...प्रभासंतानेन...अकियन्त दश दिशः—the ten quarters were made (to appear as described) by the the kings with the light &c. संमुखागतैः that came towards [illegible] various. अनुद्धता-

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जालेन जटिलाः (व्याप्ताः full) चूलिकाः येषां (*adj.* of °मुकुटानां). चूलिका top, tapering point. According to भानु० it means 'sides' 'चूलिका प्रान्तभागः'. D 'चूलिका चूडामणिः'; A 'चूडैव चूडिका चूडामणिरित्यपरे विदुः'. उन्मिषितं बहुलं रोचिः याभ्यः (*adj.* of °मण्डलीनां)—from which flashed up profuse lustre. 'रोचिः शोचिरुभे क्लीबे' अमरः. पत्रभङ्गः अस्ति आसां इति तासां °भङ्गिनीनाम्. पत्र...सन्तानेन by the continuous brilliance of the masses of armlets on which ornamental figures had been traced. For पत्रभङ्ग see p. 43. The light of the jewels of various colours in the crowns of kings and the lustre of the केयूरs on their arms lent various hues to space. क्वचि...क्षोदा इव—in some parts it appeared as if the powder of the feathers of the चाष bird had been scattered in the (ten) directions. The colour of the चाष is variegated. Compare 'अवनमति राजचक्रे प्रभामुचां चूडामणीनां...मरीचयश्चापराशय इव...चेलुः' हर्ष० VII. 6. विकीर्यमाणः चापपक्षाणां क्षोदः (चूर्ण) यासु (*adj.* of दिशः). Explain all the following clauses up to सवालातपाः similarly. Read शारा for सारा. उत्पतितं (flying up) शिखिकुलं तस्य चलत् चन्द्रकशतं तेन शाराः (variegated). For चन्द्रक, see p. 165. अकाले जलधरः तस्य तडित् (विद्युत्) तद्वत् तरलाः (glittering). तरुपल्लव is reddish. So here the lustre of rubies is referred to. शतयज्ञः इन्द्रः तस्य चापेन सह सशत० (बहुव्रीहि). Space presented the appearance of rainbows. धवलानि—goes with आतपत्राणि. धवला...पत्राणि—the umbrellas, though white, on account of the rays of crest jewels that spread up (उत्सर्पिन्) and that were mixep up with jewels of various tints, seemed to be made of peacock's feathers (that are variegated). तुरग...मभवत्—the concourse of horses, elephants, kings and their paraphernalia was so vast that the earth and various other objects seemed to consist of nothing else. आतपत्र...रिक्षं—umbrellas were held aloft in space. अन्तरिक्ष is the layer of air near the earth. अम्बर is the region far removed from the earth. ध्वज...तलम्—banners are raised very high up in the sky. इभ...रणः—the wind was charged with the odour of ichor. भूपाल...सृष्टिः—there were so many vassal chiefs that it seemed that the creation of beings contained only kings. आभ...दृष्टिः—the eye met nothing else but the rays of ornaments. किरीट०—there were so many diadems glittering in the sunlight that it seemed that sunlight was made of them or sunlight had nothing else to show but diadems. The next sentence is

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the east). शतक्रतोः (इन्द्रस्य) इयं शातक्रतवी. Indra is the lord of the east. 'इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' अमरः. स्था, when preceded by सम्, अव, प्र and वि, takes आत्मनेपद necessarily. 'समवप्रविभ्यः स्थः' पा. I. 3. 22.

Para 115. चलिताः गजघटाः (rows of elephants) ताभिः कम्पितानि धवलानि आतपत्राणि यस्मिन् (*adj.* of बलं). The umbrellas of vassal kings shook in the press of elephants. अनेक...परासु पतितानि चन्द्र...सहस्राणि यस्मिन् (*adj.* of ०जलम्). The army was like the waters of the ocean (lashed into big waves) at the time of प्रलय; the rows of elephants correspond to the big waves, the white and round umbrellas shaken by the movements of elephants correspond to the reflections of the moon on the waves. The reflections also moved as the billows rose and fell. प्लावितं महीतलं येन that flooded the earth (with ०जलं); that swept over the earth (with बलं). अद्भुतः उद्भूतः कलकलः यस्य the din that rose from which was wondrous (applies both to ०जलं and बलं).

Para 116. उच्चलितस्यास्य when he (चन्द्रापीड) started. The sentence is अस्य...वैशम्पायनः समीपमाजगाम. स्वभवनात् from his own (वैशम्पायन's) house. उपपादितं प्रस्थानमङ्गलं यस्य. धवलं दुकूलं वासः यस्य clad in a white silk garment. सितकुसुमैः or ०कुसुमवत् अङ्गरागः यस्य whose person was decked with white flowers or whose unguents were white like flowers. Read बल० for फल०. धृतं धवलं आतपत्रं यस्मिन्. As a white umbrella is a symbol of royalty and as such an umbrella was held over his head, he is described as द्वितीय इव युवराजः. त्वरितपदैः (with quick steps) संचरतीति तया ०संचारिण्या. रजनिकरः चन्द्रः इव. चन्द्रापीड being a warrior was like रवि, while the mild वैश० is compared to the moon. The moon is near the sun at the time of अमावास्या. चलिताः कुलशैलाः तैः कीलितं जलधिजलं तस्य तरङ्गान् गता इव. The earth shook by the tramp of forces. The poet fancies that it (earth) was floating on the waves of the sea hemmed in by shaking कुलशैल्s. If the sea were surrounded by shaking mountains that allowed no outlet, the waters would be extremely agitated. कीलित made fast with nails. 'बद्धे कीलितसंयतौ' अमरः. D 'कीलः शङ्कुः'. For कुलपर्वतs, see p. 16. The next clause is भूमिपालैः...आलोकेन...प्रभासंन्तानेन...अक्रियन्त दश दिशः—the ten quarters were made (to appear as described) by the the kings with the light &c. संमुखागतैः that came towards चन्द्रापीड (*i.e.* came to honour him). अन्यैश्चान्यैश्च various. अशुलता-

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जालेन जटिलाः (व्याप्ताः full) चूलिकाः येषां (*adj.* of °मुकुटानां). चूलिका top, tapering point. According to भानु° it means 'sides' 'चूलिका प्रान्तभागः'. D 'चूलिका चूडामणिः'; A 'चूडैव चूडिका चूडामणिरित्यपरे विदुः'. उन्मिषितं बहुलं रोचिः याभ्यः (*adj.* of °मण्डलीनां)—from which flashed up profuse lustre. 'रोचिः शोचिरुभे क्लीबे' अमरः. पत्रभङ्गः अस्ति आसां इति तासां °भङ्गिनीनाम्. पत्र...सन्तानेन by the continuous brilliance of the masses of armlets on which ornamental figures had been traced. For पत्रभङ्ग see p. 43. The light of the jewels of various colours in the crowns of kings and the lustre of the केयूरs on their arms lent various hues to space. क्वचि...क्षोदा इव—in some parts it appeared as if the powder of the feathers of the चाष bird had been scattered in the (ten) directions. The colour of the चाष is variegated. Compare 'अवनमति राजचक्रे प्रभामुचां चूडामणीनां...मरीचयश्चापराशय इव...चेलुः' हर्ष° VII. 6. विकीर्यमाणः चापपक्षाणां क्षोदः (चूर्ण) यासु (*adj.* of दिशः). Explain all the following clauses up to सबालातपाः similarly. Read शारा for सारा. उत्पतितं (flying up) शिखिकुलं तस्य चलत् चन्द्रकशतं तेन शाराः (variegated). For चन्द्रक, see p. 165. अकाले जलधरः तस्य तडित् (विद्युत्) तद्वत् तरलाः (glittering). तरुपल्लव is reddish. So here the lustre of rubies is referred to. शतयज्ञः इन्द्रः तस्य चापेन सह सशत° (बहुव्रीहि). Space presented the appearance of rainbows. धवलानि—goes with आतपत्राणि. धवला...पत्राणि—the umbrellas, though white, on account of the rays of crest jewels that spread up (उत्सर्पिन्) and that were mixep up with jewels of various tints, seemed to be made of peacock's feathers (that are variegated). तुरग...मभवत्—the concourse of horses, elephants, kings and their paraphernalia was so vast that the earth and various other objects seemed to consist of nothing else. आतपत्र...रिक्षं—umbrellas were held aloft in space. अन्तरिक्ष is the layer of air near the earth. अम्बर is the region far removed from the earth. ध्वज...तलम्—banners are raised very high up in the sky. इभ...रणः—the wind was charged with the odour of ichor. भूपाल...सृष्टिः—there were so many vassal chiefs that it seemed that the creation of beings contained only kings. आभ...दृष्टिः—the eye met nothing else but the rays of ornaments. किरीट°—there were so many diadems glittering in the sunlight that it seemed that sunlight was made of them or sunlight had nothing else to show but diadems. The next sentence is

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सर्वतश्च...महाप्रलयकाल इव संजज्ञे. The author describes how the march of चन्द्रापीड's army presented the appearance of प्रलयकाल. At the time of प्रलय, it was supposed that various portents appeared, such as flying mountains, several moons, clouds called संवर्तक, fall of meteors, comets &c. कुलपर्वतानां इव आकारः येषां. The elephants were large like hills and moved about. Compare 'दोलायमानसकलकुलाचलचक्रवाला पत्या सार्धं गन्तुकामेव प्रथममचलद्धरित्री' हर्ष० V. 20. Read the whole para from हर्ष० for a similar list of portents. उत्पात...पत्रैः with swinging umbrellas resembling portentous moons. It was supposed that at प्रलय several moons rose. Umbrellas are white and round like the moon. ०म्भोदवत् गम्भीरः भीमश्च नादः यस्य. The sound of the drum was like the roar of clouds. For संवर्तक clouds, vide p. 224 above. तारका...सीकरेण—the spray from elephants' trunks was like a shower of meteors. धूमकेतुवत् धूसरैः (pale). अव...दण्डकैः columns of dust from the earth. निर्घातस्य पातवत् परुषः गम्भीरश्च घोषः येषां. For निर्घात, see p. 285. करि...र्जितैः—Vide 'कृतगम्भीरकण्ठगर्जितेन' para 112. क्षतजं (blood) तस्य कणाः तद्वत् बभ्रुणा (reddish-brown). 'बभ्रुः स्यात् पिङ्गले त्रिषु' अमरः. भ्रमता spreading about. Compare 'स्रुतशोणितशीकरासारारुणिततनुः...अदृश्यत वसुधावधूः' हर्ष० V. 20. संक्षुभितं (lashed into fury) जलधिजलं तस्य कल्लोलवत् चञ्चलाभिः. अन्धकारितानि दिगन्तराणि येन (*adj.* of ०दुर्दिनेन). Compare 'अन्धकारीकृते लोके नष्टे स्थावरजङ्गमे। वर्षन्ति ते महामेघा वर्षाणामधिकं शतम्॥' विष्णुपु० 6. 3. 40. कलकलेन—Compare para 115.

Para 117. बलस्य (सैन्यस्य) बहलः कोलाहलः तस्मात् भीताः. धवलध्वजानां निवहेन (समूहेन) निरन्तरं आवृताः. ययुः...दिशः—the quarters were closely filled with white banners; so no space was left. The poet fancies that the quarters disappeared somewhere being afraid of the din of the army. मलिनं अवनिरजः तस्य संस्पर्शः तस्मात् शङ्कितम्. समदाः गजघटाः तासां अवचूलसहस्रेण संरुद्धम् (filled, hemmed in). अवचूल–see p. 81. The sky was filled with thousands of elephants' ornaments and could not be seen (*i. e.* there were numberless elephants). This is fancied as the flight of the sky through fear of contact (संस्पर्श) with dust (रजः). Dust rises up in the sky. रजःसंस्पर्श also suggests 'contact with (*i. e.* influence of) रजोगुण' and मलिन also means 'sinful'. प्रबलाः वेत्रिणः तेषां वेत्रलताः ताभिः समुत्सार्यमाणाः. ०रजसः धूसरता तस्याः

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भीताः. The sun's rays did not penetrate the cloud of dust raised by his horses' hoofs. So they are described as leaving his front, being afraid of becoming धूसर with dust and being driven away by the canes of warders. ०सीकरेण निर्वापणं तस्मात् त्रस्तः. आतपत्रैः संछादितः आतपः यस्य. The heat of day was warded off by numerous umbrellas and so the day ceased to exist. The poet fancies that day disappeared (निर्वापण) by the spray from trunks. भैरवं *adv.* terribly. The earth beaten by elephants' feet gave out a din like that of a drum. गुल्फद्वयसे (*adj.* of ०पयसि) reaching the ankle. द्वयस, दघ्न and मात्र are added in the sense of प्रमाण 'प्रमाणे द्वयसज्-दघ्नञ्-मात्रचः' पा. 2. 37. गुल्फौ प्रमाणं अस्य ०द्वयसम्. ०मुखेभ्यः विनिःसृतः सितः फेनः तेन पल्लविते. On the pool of dark ichor there were spots of white foam which looked like leaves of trees. भानु० 'पल्लविते विस्तारं प्राप्ते'. मदस्रुतां—*geni. plu.* of मदस्रुत्. Foot-soldiers slipped or lost their footing in ichor that was ankle-deep. हरितालस्य (orpiment) परिमलः तन्निभेन. अतिपटुना very penetrating or strong. As an elephant in rut is unable to perceive any smell except that of its own ichor, the people being surrounded by the strong odour of ichor became incapable of perceiving the smell of any other object. The sentence is घ्राणेन्द्रिय ०सामर्थ्यं समुपपयौ. It would better if we had समपपयौ. सामज—सामभ्यः जायते—an elephant. 'सामजौ गज-सामोत्थौ' शाश्वतः. The myth is that when god Brahmâ sang seven Sâman hymns, elephants were created from his hands. 'सूर्यस्याण्डकपाले द्वे समानीय प्रजापतिः। हस्ताभ्यां परिगृह्यादौ सप्त सामान्यगायत ॥ गायतो ब्रह्मणस्तस्य समुत्पन्ना मतङ्गजाः।' हस्त्यायुर्वेद of पालकाप्य chap. 1. 218–219 (Ânandâ. ed). A and D read हरितैला for हरिताल. D 'हरितैला अशुष्कमेलावीजम्'. This is a good reading. The ichor of elephants is described as resembling cardamom in odour. Compare 'करिणामेलापरिमलसुरभिणि... मद्यवारिणि' para 122. The next sentence is क्रमेण...कोलाहलेन...निःस्वनेन जर्ज...पुटस्य जनस्य मूर्छेवाभवत्—the people as if swooned, their ears being deafened by the various noises (described). प्रसर्पतः advancing. बलस्य...हलेन by the uproar of the multitude of people that ran in front of the army (as idle spectators or for *loot*). तार...दीर्घेण very shrill and prolonged. काहला a large drum. D 'काहलो मुखवाद्यविशेषः'. ०संपृक्तेन (*adj.* of ०रवेण) mixed with the sound of the incessant flapping of elephant's ears. आडम्बरः trumpeting of elephants. 'आडम्बरस्तूर्यरवे गजेन्द्राणां च

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गर्जिते' अमरः. ग्रैवेयक—an ornament round the neck (of an elephant here). *Vide* notes on कौक्षेयक (p. 26) and कौलेयक (p. 92). Read विषमविराविणीनां—that produced an irregular sound (owing to the movements of the elephants). D 'अयथातथवादिनीनां'. The twang of large bells was accompanied (अनुसृत) by the tinkling of small bells (किङ्किणी). ०शब्दैः संवर्धितः ध्वनिः येषां (with ०पटहानां).

Para 118. The sentenec is शनैः शनैश्च बल...जन्मा...रेणुः उत्पपात (p. 78 l. 7). बलेन यः संक्षोभः (agitation, violent movements) तस्मात् जन्म यस्य (adj. of रेणुः). क्षिते...तया—as the ground had soil of various colours (in various localities), the dust raised up by the army was also of various colours, which are described in the words क्वचिज्जीर्ण...प्रभवः. जीर्णः शफरः (a kind of glittering fish) तस्य क्रोडवत् धूम्रः. क्रोडः—डम्—belly. क्रमेलकः (camel) तस्य सटा (केशाः) तत्संनिभः. परिणतः (full—grown) रल्लकः ('रोमशो मृगः' A) तस्य रोमपल्लवः (रोमविस्तारः) तद्वत् मलिनः. पत्रोर्ण... पाण्डुरः pale like the threads of woven silk. 'पत्रोर्णं धौतकौशेयम्' अमरः ('लकुचवटादिपत्रेषु कृमिलालोर्णाकृतं पत्रोर्णम्' क्षीरस्वामी). A and D support our reading. N reads 'उत्पन्नोर्णातन्तु०'. भानु० 'उत्पन्नः...यः ऊर्णातन्तुर्जालकारकः'. ऊर्णातन्तु spider's web. जरठः full—grown. जरन् कपिः (monkey) तस्य केशवत् कपिलः. हरस्य वृषभः तस्य रोमन्थफेनपिण्डवत् पाण्डुरः. त्रिपथगा=गङ्गा. गङ्गाप्रवाह also is white like foam and also with foam. हरिचरणप्रभवः (applies to रेणुः and ०प्रवाहः). हरिः horse; विष्णु. (हरिः) 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु' अमरः. *Vide* p. 152 for Ganges and हरिचरण. कुपित...क्षमाम् as one that is angry gives up forbearance. रेणु also left the earth (क्षमा). आरब्धः परिहासः येन. रुन्धन्नयनानि— a man may in joke cover the eyes of his friends; the dust obstructed the eye. A thirsty person drinks water. रेणु absorbed the spray of trunks. पक्षवानिव as though it was winged. उत्पतन् flying up; rising high. अलि...लेखाम् as bees hover over ichor, so रेणु fell on it. मृगपतिः=सिंहः. The lion places its paw on (*i. e.* attacks) the temples of elephants. The dust was deposited on करिकुम्भ. उपात्तः (secured) विजयः येन. A conqueror seizes the banners of the vanquished. रेणु wreathed the flags. जरायाः आगमः (advent). पक्ष्मणां अग्रे संस्थितः. When the dust reached the eyelashes the eyes had to be closed. मुद्रयन् also means 'putting a seal upon.' D 'नोन्मीलितव्यमिति निमीलितानि नयनानि मुद्रयन्निव'. आजिरं...पलाशि—the

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dust got stuck in the honey of flowers. The poet fancies that it wanted to inhale the perfume of the lotuses on the ear (as ornaments). मदकलाः करिणः तेषां कर्णतालेन ताडनं तस्मात् त्रस्तः. For कर्णशङ्ख, see pp. 224 and 252. One who is afraid hides himself in a deep pit. The dust entered also the शङ्ख used as ornaments or entered the ears and settled upon the temples of elephants. 'शङ्खो निधौ ललाटास्थि' अमरः. उन्मुखीभिः with faces raised upwards; anxious or eager (to drink). पत्रभङ्गमकरिका—vide notes on 'पत्रभङ्गमकर०' para 12. मकरिका a female crocodile or sea-animal. The रेणु settled on the figures of मकरिकाs. अभ्य...स्तवैकः—the streaks of foam scattered (विप्रुत) about from the mouths of horses when they tossed (विक्षेप) their necks looked like bunches of flowers, with which रेणु was as though worshipped (*i. e.* it came in contact with the foam). ०भित्तिभ्यः संभवः यस्य. Mineral powders like गैरिक (red chalk) were applied to the temples of elephants. Those powders became mixed up with the dust. चलन् चामरकलापः तेन विधुतः तेन. पटवासः—vide p. 43. It was a powder like the modern गुलाल. A 'पटवासः । प्रस्थानोत्सवमङ्गलपिष्टातः सवेतः कीर्णः ॥". पांशु met रेणु. Both being dust, they were kindred and so are spoken of as embracing. Explain the next clause similarly. कुसुमरजः encouraged its relative (or brother) the रेणु. उत्पातराहुः an eclipse that occurs unexpectedly as a portent. Vide 'उत्पातचन्द्रमण्डल०' para 116 p. 76 l. 29 above. अकाण्डे एव (अकाले एव) all of a sudden. पिबन् eclipsing. रेणु obscures the sun. For राहु see pp. 5 and 98. नृपाणां प्रस्थानमङ्गलाय (०र्थाः) प्रतिसराः तेषां वलयमालिकासु. Vide pp. 177, 284 for प्रतिसर. गोरोचनाचूर्णवत् आचरति ०र्णायते, *pr. p.* ०र्णायमानः. The dust (yellow) appeared like गोरोचना on the amulet ribbons of kings. Compare 'रोचनारसलुलितप्रतिसरसमानसुकुमारपिङ्गलजटम्' का० p. 139 of P. The हस्तसूत्र would be dyed with गोरोचना. क्रकचेन (by a saw) कृतः चन्दनस्य क्षोदः (चूर्ण) तद्वत् धूसरः. अपरिमाणं (न विद्यते परिमाणं यस्य, numberless) बलं तस्य संघट्टेन समुपचीयमानः (increased). संहरन्निव विश्वम् as if about to contract (*i. e.* to envelope within its grip) the world; as if about to destroy the world. अकाले कालमेघानां (कृष्णमेघानां) पटलं तद्वत् मेदुरः (thick). At the time of प्रलय also dark clouds rise.

Para 119. The sentence is तेन च क्रमेण...रजसा त्रिभुवनं अलङ्घयत—In that manner the three worlds were traversed by the dust. All the words in the instru. sing. are either

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adjectives of or in apposition with रजसा. उपचीयमाना बहला मूर्तिः यस्य the thick mass of which went on increasing. दिग्वि...ध्वजेन As the dust rose up in a column in the sky it is represented as an auspicious banner in the triumphal march for conquest. रिपुकुलानि एव कमलानि तेषां प्रलये नीहारेण. As snow or frost blights lotuses, so the dust indicated the ruin of enemies. राज्यलक्ष्म्याः विलासार्थं पटवासचूर्णं तेन. As पटवास (fragrant powder) heightens the grace (विलासः) of a lady, so the dust set off to advantage the glory of चन्द्रापीड. अहितानां (शत्रूणां) आतपत्राणि एव पुण्डरीकाणि तेषां खण्डने तुषारेण. Umbrellas are white like lotuses. Snow (तुषारः) destroys lotuses. The dust of च०'s army indicated the destruction of the umbrellas (*i. e.* sovereignty) of other kings. If we read 'खण्डतुषारेण', then dissolve ०पत्राणि एव पुण्डरीकखण्डं (beds of lotuses) तस्य तुषारेण. ०पीडितं महीतलं तस्य मूर्छान्धकारेण. In a swoon, the face becomes dark. The dust darkened the earth. चलत् बलं एव जलदकालः तस्मिन् कदम्बकुसुमोद्गमः तेन. The dust simultaneously spread in the whole world. At the advent of rains, the कदम्ब tree simultaneously puts forth buds. Compare 'मरुन्नवाम्भः—प्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव' उत्तररामचरित III. 42; 'कुञ्जलिकदम्बतरौ ...नभसि मासि' हर्ष० IV. 11. दिवसकरः एव कमलवनं तस्य उद्दलने द्विपयूथेन. As a herd of elephants devastates a bed of lotuses, so the dust annihilated (*i. e.* made invisible) the sun. गगनं एव महीतलं तस्य प्लावने (flooding) प्रलयपयोधिपूरेण. For प्रलय...पूर and महीतल see para 115. Compare 'प्रलयजलधिमिव जगद्ग्रासग्रहणाय प्रवृत्तम्' हर्ष० VII. 7. The dust filled the sky. त्रिभुव...पटेन—As a lady covers her face with a veil (अवगुण्ठनं), so the dust covered the three worlds. महावराहस्य केसरनिकरः (mass of hair) तद्वत् कर्बुरेण (variegated). मांसल voluminous or thick. पाताल...त्विषता—the dust was dark and profuse. So it is fancied to have risen from पाताल the haunt of dark demons and other dark things. *Vide* p. 87. चरणेभ्यः—The feet of persons are dark and full of dust. लोचनेभ्यः—the dust filled the eyes of men and yet went on spreading. So it is fancied to be issuing out of the eyes. It spread in all directions and covered space; so it is spoken of as coming from the quarters and falling from the sky. पवना०—It rose up on the wind. It enveloped the sun's rays and so is described as springing from them. अनपहृता चेतना यस्मिन् in which consciousness is not lost. When sleep comes to

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our eyes, we lose चेतना for the time. The dust made people close their eyes as in sleep but did not take away their चेतना as sleep does. अनवगणितः सूर्यः येन. Darkness treats the sun with scant respect (*i. e.* it drives away the sun). The dust was dark and enveloping like अन्धकार but did not drive away the sun. भूमिगृहं—a room underground constructed to keep off the intense heat of the day in summer. It was necessarily dark. The dust made the world dark as a भूमिगृह is dark, but there was no summer at the time. A 'घर्मकालेऽथ तापार्तैर्भुवोऽन्तः सद्म रच्यते'. अनुदितः तारागणनिवहः यस्मिन्. The dust produced darkness, but there were no stars (as there are in the evening). अपतितं सलिलं यस्मिन्. अभ्रान्ताः (not moving about) भुजङ्गाः यस्मिन्. पाताल is dark and has snakes (नाग) in it. हरि...वर्धमानेन—the dust went on increasing like the foot (footstep) of Vishṇu. This is a reference to वामनावतार. *Vide* p. 16.

Para 120. विकच...क्षोदेन—गगन resembles blue lotuses and the water of clouds is white like foam. The white dust filled the sky, as water fills beds of blue lotuses. °फेनवत् पाण्डुना. क्षितिक्षोदेन-क्षितिरेणुना. बहुलरजसा धूसरितं (applies to °बिम्बं and चामरं). अशिशिरकिरणः चन्द्रः. The अवचूलचामर् (chowrie on elephant's head as an ornament) is originally white, but becomes faded by the dust raised by the elephant. For अवचूलचामर *vide* p. 81. दुकूलपट्टवत् धवला (°पगा); °ट्टैः धवला (कदलिका). कदलिका—banner. गगनस्य आपगा (नदी) गङ्गा. The Ganges became turbid (कलुष) with the dust of the army, as the banner cloths, made of strips of white silk, become gray with dust. भानु° explains कदलिका as रम्भा (plantain tree). But this is not happy. पुन... मही—from the earth, a column of dust rose up into the sky; the poet fancies that, in the guise of dust, the earth again went to heaven (to implore Brahmā) to lighten her burden. The earth is represented in the महाभारत as going to ब्रह्मा when the demons harassed the people. 'एवं वीर्यबलोत्सिक्तैर्भूरियत्नैर्महासुरैः। पीड्यमाना मही राजन् ब्रह्माणमुपचक्रमे॥ ततो मही महीपालभारार्ता भयपीडिता। जगाम शरणं देवं सर्वभूतपितामहम्॥' आदिपर्व 64. 37 and 39. निःशेषं निपीतः आतपः येन (*adj.* of °रजः). धूसरितः रविरथध्वजपटः येन. The dust from the earth darkened the banner of the sun, obscured (lit. drank) the sun and then fell into the sea. The poet fancies that it fell into the sea, because it felt hot on account of the

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sunlight it had taken in. One oppressed by heat takes a bath. मुहूर्तेन...पृथिवी the earth was completely enveloped by the volumes of dust. This is variously described here. गर्भवासमिव विवेश—the earth as if entered in the womb (*i. e.* as the foetus is inside the womb, so the earth was inside the envelope of dust). संहारः प्रलयः. संहार...जलमिव विवेश—Compare 'महाप्रलय...तलम्' para 115. कृतान्तः = यमः. महाकालः=रुद्रः. शिव is the destroyer of the universe. नारायणोदरमिव—Compare 'देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव वसुधां देवीं राज्यश्रियम्' हर्ष० IV. 21. The whole universe lies in नारायणोदर at the time of प्रलय. ब्रह्माण्ड—the world was produced from the primordial egg. *Vide* notes pp. 9–10. पुस्त...ककुभः—the dust settled in the directions and made them look like dolls (which also are made with dust *i. e.* clay). Compare 'पुस्तकमय्यपीन्द्रजालमाचरति' para 106. A 'पुस्तमय्यः पुनर्मृल्लेपनिर्मिताः'; भानु० 'विलिप्ता इव'. रेणु... तलम्—the sky was as though transformed into dust (*i. e.* it was so full of dust). एक...मासीत्—त्रैलोक्य is made up of the five महाभूतs, पृथ्वी, अप्, तेजः, वायु and आकाश. But as in त्रैलोक्य there was nothing but dust (which is पृथ्वी), it seemed as though त्रैलोक्य was made up of only one महाभूत (*i. e.* पृथ्वी) instead of five.

Para 121, The sentence is अथ...बलं आलोक्य वैशम्पायनः चन्द्रापीडमावभाषे. निजमदः एव ऊष्मा तेन सन्तप्तानां. दन्तिनां=हस्तिनां. क्षीरोदवत् धवलैः. सीकरासारैः showers of spray–connect with उपशमिते (1. 3). The suggestion is that the elephants being oppressed with the heat of their मद discharged showers of spray from their trunks. कर्णपल्वैः प्रहतिः (striking) तया विस्रुतं (flowing in various directions) तेन. विप्रकीर्णैः scattered about. उपशमिते रजसि when the dust was laid (by showers of सीकर, by rains of ichor and by masses of लाला). उपजातः आलोकः प्रकाशः यासु—that were lighted up *i. e.* could be seen. सागर०—The army emerging from the cloud of dust appeared as if coming out of the sea.

Para 122. महाराजाधिराज—is one of the titles assumed by चक्रवर्तिs. *Vide* Introduction XXXI footnote and XXXIX last footnote. वशीकृताः subdued. प्रसाधितानि secured. अन्यत् द्वीपं द्वीपान्तरम्. आत्मीकृत—made one's own *i. e.* brought under one's control. °कुड्मलवत् कोमलः charming like a bud &c. सेवाञ्जलिः hands folded together in doing homage. प्रतिबद्धाः हेमपट्टाः येषु—on which gold leaves are tied. कै...भुवः what (kings) have not made the floors

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of your assembly glossy with their foreheads? By constantly bending their heads on the floor, it was rubbed by the kings and became glossy (मसृण). पादपीठे on your foot stool. कै...लताः what kings have not taken up the canes? This suggests that kings became his doorkeepers. उद्धूतानि waved. Some kings became his chowrie-holders. तस्य (तारापीडस्य) चरणौ &c. When the crowns of kings were placed on तारापीड's feet, the figures of मकरs on the crowns seemed to drink water (in the form of the bright rays of his nails). The next sentence is एते हि... सर्वपार्थिवाः...भव...संहतिं रक्षाधूलिमिव उद्वहन्ति. चतुरुदधिजलेषु अवगाहः तस्मिन्. दुर्ललितं बलं तस्य मदेन अवलिप्ताः who are puffed up by the pride of power that is obstinately desirous of bathing in the four oceans *i. e.* they are so powerful that they are ambitious of conquering the whole world bounded by the oceans. दुर्ललित fondled too much, obstinate. D 'दुर्ललिता गर्विताः'; A 'दुर्ललितं भवति तत्खलद्वृत्तम्'. भानु० explains 'चतुःसमुद्रास्तेषां जलानामवगाहः संबन्धो महाप्रलयः तद्वत् दुर्ललितं दुश्चेष्टितं क्षयकृल्लक्षणं एतादृशं बलं सैन्यं तस्य मदः'. But this is far-fetched. दिलीप—an ancestor of राम. He was the great-grandson of सगर and was father of भगीरथ. अलर्क—According to the विष्णुपुराण he was son of प्रतर्दन and a great king 'षष्टिं वर्षसहस्राणि षष्टिं वर्षशतानि च । अलर्कादपरो नान्यो बुभुजे मेदिनीं युवा ॥' IV. 8. 8. In the मार्कण्डेय (chap 27 ff) he is represented as the son of कुवलयाश्व and मदालसा. *Vide* रामायणबालकाण्ड 14. 5, where he is spoken of as giving his own eyes to a Brâhmaṇa. For मान्धातृ, *vide* p. 178. Compare para 46 'नलनहुष...प्रतिमः'. सोमं पिबन्तीति °पायिनः—that performed सोम sacrifices (such as ज्योतिष्टोम). मूर्धाभिषिक्ताः—कृताभिषेकाः. रक्षा...संहतिम्—All the crowned kings bent their heads at the feet of चन्द्रापीड. So the dust of his feet stuck to their crest jewels. The author says that they as though applied ashes (भूति) for protection against evil. अभि... पूतैः—their crest jewels were already purified by the holy water poured on their heads at their coronation. मङ्गल्या auspicious. संहतिः mass. एभिः=पार्थिवैः. आदिपर्वतैः=कुलपर्वतैः. The kings support the earth as mountains do. Hence the word अपरैः. आप्लावितानि (flooded, filled) दश दिगन्तरालानि यैः. The subject of the verbs from उद्गिरति to सृजति is चक्षुः and बलानि is the object. The idea is:—in whatever direction the eye is cast, it emits (*i. e.* it meets) armies as if it were Pâtâla. पाताल is infested

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by a host of demons and नागs. Explain the following similarly. दिवस...बलानि—daylight produces the activities of human heings. महाभारते (वर्णितः) समरः तस्य संक्षोभः (agitation, commotion). For the genitive, compare 'धर्मेण न सर्यते कृतयुगस्य' para 39. In the महाभारत the armies on both sides are said to have numbered 18 अक्षौहिणीs. Each अक्षौहिणी contained 21870 elephants, the same number of chariots, 65610 horses and 109350 foot soldiers. स्खलितं मण्डलं यस्य. एष...माली—the idea is:—the banners of your army are raised so high that the sun's orb stumbles on their tops and the sun is seen moving through them as if counting (the number of) the banners out of curiosity. As a matter of fact the sun's disc was reflected (fell on, स्खलित) in the bright cloths of banners and the sun's apparent motion was through the high banners. 'कदली वैजयन्तिका' शाश्वतः. A 'करिध्वजाः कदलिकाः'. Compare 'कदलिका कामकरिणः' para 105; 'दुकूलपट्टधवला कदलिकेव' para 120. एला...सुरभिणि—the ichor of elephants is described as having the odour of cardamom. *Vide* notes p. 293. Compare 'ससञ्जुरभ्रक्षुण्णानामेलानामुत्पतिष्णवः। तुल्यगन्धिषु मत्तेभकटेषु फलरेणवः॥' रघुवंश 4.47. वेणिकावाहिनि flowing in a stream. The word वेणिका suggeste the resemblance of the stream of dark ichor with braided hair. नि...ग्ना submerged without leaving any space (*i. e.* completely). ०कलकलेन कलिला (full of). 'कलिलं गहनं समे' अमरः. कलिता—seized, flooded. The dark bees are like यमुना and their कलकल like the murmur of the ripples of यमुना. भूतधात्री=पृथ्वी. The next sentence is एताः ध्वजपङ्क्तयः दिक्चक्रवालं संछादयन्ति. The banners were white like moon and were fluttering in the sky. The poet fancies them to be rivers jumping up into the sky through fear of the commotion caused by the army. चित्रं *adv.* it is wonderful. विघटिताः (loosened) सकलकुलशैलसन्धिबन्धाः यस्याः. It is a wonder that the earth does not split up into pieces or that शेष does not shake its heads on account of the weight of the army. कुलशैलs steady the earth. *Vide* pp. 11, 16. बलभरेण पीडिता वसुधा तस्याः धारणे विधुराः (distressed). शेष is the lord of snakes (फणिन्). For शेष supporting the earth, *vide* pp. 145, 160.

Para 123. तस्य=वैशम्पायनस्य. समुच्छ्रितानि अनेकानि तोरणानि यस्याम् (*adj.* of ०भूमिं). तृणमयाः प्राकाराः येषां तानि ०प्राकाराणि मन्दिराणि तेषां सहस्रैः संबाधां crowded with thousands of huts the walls of

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which were made of grass. उल्लासिताः धवलाः पटाः येषां एतादृशैः मण्डपशतैः शोभिनी charming with tents of flashing white cloth. आवासभूमि—a camp, halting place. दिवसं—object of अत्यवाहयत्. अभिनवः पितृवियोगः तस्मात् जन्म यस्य (*adj.* of °वेगेन). अत्यवाहयत् passed. अतिवाहितः दिवसः येन. यामिनीम्—is the object of निन्ये (l. 7). स्व...पण्णेन who lay on a bed placed not far from his own (*i. e.* from चन्द्रापीड's). अन्यतः—on one side of the prince's bed slept वै० and on the other was पत्रलेखा. °तले विन्यस्तः कुथः (carpet) तस्मिन् प्रसुप्तया. अन्तरा पितृसक्तं कुर्वन् आलापं at intervals he talked about his father (with वै० and पत्र०). नात्युपजाता निद्रा यस्य who had not very sound sleep. प्रायेण जाग्रदेव for the most part being awake. तेनैव क्रमेण—in the way in which he passed his previous day. अनवरतप्रयाणकैः—connect with प्रातिष्ठत. प्रयाणके प्रयाणके प्रति० (अव्ययीभाव) at each march (or fresh start after halting) of the army. उत्सिञ्चन् सरितः making the rivers filled up (with the dust). D 'उत्सिञ्चन् उद्धतजलाः कुर्वन्'. भानु० 'जलं दूरीकुर्वन्'. रिक्ती...सरांसि emptying the lakes (by taking water for his vast army). समी...स्थलानि levelling uneven spots, destroying forts, filling up cavities, and sinking pits in plains. नमय...नतान् bending the haughty and raising high those that were low (that is, humble or that submitted to him). उन्मूलयन् uprooting. विटपकान्—see p. 269 for विटपक. A 'विटान् धूर्तजनान्पान्ति ये ते दुष्टनराधिपाः'. कण्टकान्—A 'क्षुद्रविद्विषः कण्टकाः स्मृताः'. Or कण्टक may be taken in the technical sense of the अर्थशास्त्र and मनु. There is a section (the 4th अधिकरण) called कण्टकशोधन in the अर्थशास्त्र. कण्टक there means 'those who disturb the smooth working of the machinery of society'. 'रक्षणादार्यवृत्तानां कण्टकानां च शोधनात्। नरेन्द्रास्त्रिदिवं यान्ति प्रजापालनतत्पराः॥' मनु० 9. 253. प्रती...यनानि accepting presents. करान् taxes, tribute. आदि...वस्थाः laying down local regulations. व्यवस्था=मर्यादा. स्थाप...ह्यानि establishing his monuments (of his victories). D 'स्वचिह्नानि जयस्तम्भरूपाणि'. A 'विजयस्तम्भनामाक्षरादि चिह्नमथात्मनः'. कीर्तनं (from कृत् 10th) 'that which commemorates or glorifies' *i. e.* a charitable work or memorial. Compare 'न सत्रकूपप्रपाप्रासादतडागारामादिभिः कीर्तनैरलङ्कृता मेदिनी' का० p. 280. l. 17. of P. भानु० curiously enough explains 'हरिगुणगानानि कुर्वन्' (interpreting it in the sense in which it is used in Marathi). शासनानि his edicts (engraved on stone or copper); or, grants of land. अयजन्मनः=ब्राह्मणान्. आश्रमान् hermitages. The meaning

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'order' (as that of ब्रह्मचर्य &c.) does not suit the context. जनेषु अनुरागं. आरो...सच्चरितं he established or increased his prowess, gathered fame, extended his virtues (*i. e.* made them known to all) and won renown for his good deeds. आमूलन् वेला०—he reduced to dust or devastated the forests on the shores (of oceans). ०रेणुभिः—to be connected with आधूसरीकृत. आ...कृतं ०सलिलं येन. त्रिशङ्कुः तिलकः यस्याः adorned by त्रि० *i. e.* the south. For त्रिशङ्कु, *vide* p. 27. When त्रिशङ्कु fell headlong, विश्वामित्र called upon him to stay where he was and began to create new worlds, new नक्षत्रs &c. The gods intervened and made the creations of विश्वामित्र as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation in the south. वरुणः लाञ्छनं (mark) यस्याः—*i. e.* the west. वरुण is the lord of the west. *Vide* p. 290. ०ताराभिः शबलां (variegated) *i. e.* the north. विजिग्ये—*perfect* आत्मनेपद of जि with वि. For आत्मनेपद, *vide* p.283. आत्मीकृतानि (made his own, subdued) अशेषाणि द्वीपान्तराणि येन. ०म्भोधयः एव खातवलयं तदेव परिखा प्रमाणं यस्य measured by the ditch (परिखा) *viz.* the circular pond of the four oceans. 'पुष्करिण्यां तु खातं स्यात्' अमरः. To them even the four oceans were small like a pond. हेमकूटे धाम (abode) येषां. For हेमकूट, see notes on वर्षपर्वत p. 242. It is the range of mountains north of हिमालय which forms the boundary between भरतवर्ष and किंनरवर्ष. किरातs were hillmen and regarded as a म्लेच्छ tribe. नाति...धेः not very far from the eastern ocean. खिन्न fatigued. विश्रामहेतोः for giving rest.

Para 124. यदृच्छया by chance. This may be connected with अवतीर्ण or अद्राक्षीत्. अपूर्वं दर्शनं यस्य तत् ०दर्शनं तस्य भावः ०ता तया—as he had never before seen them. कृतः ग्रहणे अभिलाषः येन eager to seize them. आदरात् with care. उपसर्पितः तुरङ्गः येन. पूर्वं दृष्टः दृष्टपूर्वः न दृष्ट० अदृष्टपूर्वः पुरुषः तस्य दर्शनात् त्रासः (fright) तेन प्रधावितं. The किन्नरs had never before seen human beings of भरतवर्ष. किंनरs were supposed to dwell in किंपुरुषवर्ष, which was next to भारतवर्ष. 'भारतं प्रथमं वर्षं ततः किंपुरुषं स्मृतम्।' विष्णुपुराण II. 2. 12. अनवरताः पार्ष्णिप्रहाराः तैः द्विगुणीकृतः जवः येन. पार्ष्णिप्रहार striking with the heels; spurring. भानु० reads पाणिप्रहार (patting on the neck and back). But this is not good and is probably suggested by the fact that चन्द्रापीड looked upon इन्द्रायुध as सदैवत and so would not strike it with his heels. 'गुल्फौ पुमान् पार्ष्णिरधस्तयोः' अमरः. अत्र...इति thinking here I catch them, here do I seize

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them.' He came very close to the किन्नरs, but they eluded his pursuit. अतिरभसेन आकृष्टं चेतः यस्य whose mind was solely bent on great speed (to catch the किंनरs). एकपदमिव—as if 15 योजनs were a mere step. A 'देशः पञ्चदशाङ्गुलिपरिमाणः कथ्यते पदं सद्भिः'. असहायः without a companion. अध्वानं-अध्वन् *m.* way, distance. A योजन was equal to four गोरुतs (क्रोशs) according to कौटिल्य. The value of the योजन is variously given, viz. at 4½ miles or at 9 miles or even 12 miles. *Vide* कौटिल्य's अर्थशास्त्र II. 20. (देशकालमानं). See Dr. Fleets' article in JRAS for 1912 p. 229 ff. अनुबध्यमानं pursued. आलो...स्य—while he was still looking at them. संमु...तितं which came in the way.

Para 125. तस्मिन्=किंनरमिथुने. आरूढे when it climbed up the high peak. तद...दृष्टिं he turned aside his eye that followed them. अचलशिखरस्य प्रस्तरैः (पाषाणैः) प्रतिहतः गतिप्रसरः यस्य whose further progress was obstructed by the rocks on the peak. विधृतः (held back, reined in) तुरङ्गमः येन. समारूढः श्रमेण स्वेदः तेन आर्द्रं शरीरं यस्य (qualifies इन्द्रायुधं and आत्मानं). किमिति...सितः why have I, like a child, troubled myself vainly? किं...प्रयोजनम् what does it matter (what object is to be served) if I caught this pair of किन्नरs or did not catch? ततः किम् then what (good is it)? अथ if. अहो...प्रकारः—A cautions the reader that these words are not to be taken too literally. A 'अहो मे मूर्खताया इत्यादिनिर्वेदभाषितै । वाच्यार्थे नादरः कार्यो न च दोषाय कल्पते ॥'. अहो...दरः What a fondness have I for doing anything (however trifling it may be). D 'कर्तव्याकर्तव्ययोरविवेकेन यत्किञ्चित्कुर्वाणो यत्किञ्चनकारी'. निर...वेशः What a love for useless efforts! Supply मे in all the sentences with अहो. अभिनिवेशः intent application, attachment. बालिश foolish. साधु फलं यस्य productive of good results. In this and the following five clauses there is one underlying idea, *viz.* he started in pursuit of one object and (when that object was not yet fully accomplished) ended by doing something else (*viz.* lost himself in tenantless regions in pursuit of किन्नरs). कर्म-दिग्विजयकर्म. I was about to finish the undertaking of दिग्विजय but now it is made useless (as I am myself lost). अवश्य...क्रिया—winning fame, which everyone must try to secure. प्रस्तुता begun. I did do deeds that would have made me famous. But all that has come to nothing. सुहृ...पन्नम्—I was in process of accomplishing the good of my friends (by being able to raise

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them to high positions after my return to my country) but it has not been accomplished. राज...निष्पन्नः I started on (the path of) the duty of kings, but I did not carry it to the end. Or the meaning is 'duties of kings have been laid down (in works like मनुस्मृति), but I have not fulfilled them'- गुर्वर्थः a weighty undertaking or 'an object on which my father had set his heart' (viz. that I should be a conqueror and successful ruler like him). विजि...प्रयत्नः efforts in doing what an ambitious conqueror does (viz. taking tribute &c). कस्मात् from what cause? आविष्ट इव like one possessed (by a ghost). उत्सृष्टः निजः परिवारः येन. एता...यातः come to this far-off land. अश्वमुख=किन्नर. इति...सति When I reflect in this way. अयं...जनयति this my soul makes me laugh (at myself) as if it were another (person laughing at me). The reading यत्सत्यं for सति अयं is better and means 'to tell the truth.' न जाने...मे I do not know by what distance my army that follows me is separated (cut off) from this place? The sentence is न च आगच्छता मया...महावने पन्था निरूपितः (marked). तुरग...दृष्टिना—on account of the speed of the horse and as he had fixed his gaze on the किंनरs (he did not mark the way). अविरलानि तरुशतानि शाखाः गुल्माः लताश्च तेषां सन्तानः तेन गहने (dense)-*adj.* of महावने. गुल्मः clump of trees, thicket. निरन्तरं पतितानि शुष्कपर्णानि तैः अवकीर्णं तलं यस्य. मर्त्यधर्मा—मनुष्यः. *Vide* p. 279. सुव...गामिनं leading to सुवर्णपुर. उत्तरेण—to the north (of सुवर्णपुर). Adverbs ending in एन like उत्तरेण, दक्षिणेन govern the accusative and the genitive 'एनपा द्वितीया' पा. II. 3.31. सीमा...पदानाम् is the utmost limit or boundary of the countries of the earth. D 'अवधिः सीमा तदन्तो अवसानं अत एव रेखा'. ततः परतः beyond that. उल्लेक्ष्य—having guessed or observed (the proper track). आत्म...त्मनैव for, surely a man must in his own person reap the fruits of his own faults. अवधार्य having resolved. °तलेन वलितः (turned, drew in) रश्मिपाशः (the reins) येन. व्यावर्तयामास turned (horse's head).

Para 126. उद्भासिता (brilliant) प्रभा तया भास्वरः. दिवस... मणिरिव like a gem in the girdle of (the lady) the Glory of the day. The girdle jewel adorns the waist (मध्यं). The sun adorned the middle of the day or sky. आगृहीताः कतिपये दूर्वाप्रवालकवलाः येन (*adj.* of एनं). शिलाप्रस्रवणं mountain spring. स्रातश्वासौ पीतोदकश्च (*adj.* of एनं). आगतिः अयं यस्य. The next sentence is

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इति चिन्तयित्वा...इतस्ततो दत्तदृष्टिः...मार्गमद्राक्षीत् (p. 82 l. 7). नलिनीजले अवगाहः तस्मात् उत्थितस्य that rose up after plunging in the waters of a lotus-pond. अचि...क्रान्तस्य that ran away a short while before. चरणो...कृतम् made wet with mud raised by the feet. आर्द्रीकृतं and the following words in the accusative sing. qualify मार्गम्. करा...कल्मापितम् variegated with bunches of lotuses together with their fibres, roots and stalks, that were twisted away with the trunks. The elephants took off from the lake lotuses and the way was strewn with them. मृणालैः मूलैः नालैः सह (बहुव्रीहि). आर्द्रा...देशम् spots on which were darkened with moss that was very wet. श्यामलिताः उद्देशाः यस्य. उद्दलितैः trampled upon. अन्तरा...रितम् inlaid at intervals (with buds of various kinds of lotuses). उत्खातैः...कीर्णं covered with the bulbous roots of lotuses covered with mud, that (roots) were dug out. 'शालूकमेषां कन्दः स्यात्' अमरः. कुसुमस्तबकाः सारं येषां—the पल्वल had prominent bunches of flowers. आलून cut off. कुसुमेषु उपविष्टाः उल्लसन्तः षट्पदाः यासु (*adj.* of °लताभिः)—on the flowers of the creepers sat bright bees. अभि...वाहिना (*adj.* of मदजलेन) having the fragrance of fresh flowers. मदजल is dark like the juice of तमाल leaves.

Para 127. उपजाता जलाशयस्य शङ्का यस्मिन् who suspected that there was a reservoir of water (near by). तं=मार्गम्. प्रतीपम् in the opposite direction (in the direction of the lake). The sentence is °शङ्कश्च...कैलासतलेन कंचिदध्वानं गत्वा (l. 18)... तरुखण्डं ददर्श (l. 20). उद्भ्रीवैः दृश्याः तैः—this and the next few words (in *instru. plu.*) qualify पादपैः. उद्भ्री...दृश्यैः that (the tops of which) could be seen by men raising their necks (*i. e.* the trees were very tall). उपरि...कारैः that had the shape of umbrellas towards their upper parts. *i. e.* their tops were rounded with foliage. सरल...प्रायैः mostly consisting of सरल (pine), साल and सल्लकी trees. अविर...लक्ष्यमाणैः which, though they grew close together, seemed to be far apart from each other, as they had no boughs. उपेतेन and the following words in the *instru. sing.* qualify कैलासतलेन. स्थूला कपिला वालुका यस्मिन् where there was large and brown gravel. विरलानि तृणानि उलपाश्च यस्मिन्. शिला...लपेन that had not much grass nor many creepers as it abounded in stones. 'लता प्रतानिनी वीरुद् गुल्मिन्युलप इत्यपि' अमरः. °दशनैः दलिता (pounded) मनःशिला (red arsenic) तस्याः धूलिः तया

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कपिलेन (dark-red, tawny). The elephants butted with their tusks against slabs of मनःशिला. आ...शिलान्तरालेन the crevices in the rocks of which were covered with sprays of the पाषाणभेदक plants, that were very charming and that curled up (or had wavy outlines) like ornamental figures, as if they were engraved (on the stones). पाषाणभेदक is a plant also called अश्मघ्न (antidote against stone in tbe bladder) in the भावप्रकाश. A 'आभङ्गिनीभिर्विच्छित्या युक्ताभिः'. D 'आभङ्गिनीभिरीषद्विच्छेदवतीभिः'. According to भानु० आ० means 'that were broken at intervals.' पत्रभङ्गवत् कुटिलाभिः. A and D read 'पाषाणमञ्जरीभिः' which would mean 'blossom-like stones.' D 'कुटिलाकृतयः पाषाणविशेषाः एवं मञ्जरीत्वेन रूपिताः'; A 'त्रिभिर्विशेषणैरत्र मञ्जरीत्वं प्रसाध्यते । पाषाणानां मञ्जरी तु कथ्यते पुष्पवल्लरी ॥'. जटिलीकृतानि शिलान्तरालानि यस्य. अनवरतं गलन्तः गुग्गुलुद्रुमाः तेषां द्रवेण आर्द्रीकृताः दृषदः यस्मिन्. गुग्गुलु (Marathi गुग्गुळ) is a kind of fragrant gum resin, burnt in temples. शिखरात् (from कैलास peak) स्रुतः ०रसः तेन पिच्छलाः (greasy, oily) उपलाः (stones) यस्मिन्. शिलाजतु bitumen. टङ्कन...पांशुलेन dusty with the powder of orpiment pulverised by the chisel—like hoofs of horses. टंकः-टङ्कनः chisel. A and D seem to have read टङ्कनखुर० and explain that टङ्कन is a kind of wild deer. D 'टङ्कणो हिंस्रमृगविशेषः'; A 'टङ्कणो रङ्कश्चोभौ मृगभेदावुदाहृतौ'. आखूनां नखरैः उत्खातानि बिलानि तेषु विप्रकीर्णं काञ्चनचूर्णं यस्मिन् where gold dust was scattered about the holes dug up by the claws of mice. Compare the description of gold-digging ants given in McCrindle's 'Ancient India as described by Megasthenes and Arrian' pp. 94–96. सिकतासु निमग्ना ०खुरपङ्क्तिः यस्मिन् where in the sand were deep marks of the hoofs of *yak* deer and musk deer. संशीर्ण...चितेन full of the shattered (or fallen off) fleece (रोमप्रकर) of रङ्कु and रङ्क deer. रङ्कः also means 'blanket', but that sense does not suit the context. विषमेषु (uneven, rugged) शिलाच्छेदेषु (pieces of stones) उपविष्टानि जीवञ्जीवकयुगलानि यस्मिन्. According to अमर, जीवंजीव is the चकोर bird. But कौटिल्य distinguishes between the two. It was one of the birds that detected poison. Note 'शुकः शारिका भृङ्गराजो वा सर्पविषशङ्कायां क्रोशति । क्रौञ्चो विषाभ्याशे माद्यति । म्लायति जीवंजीवकः । म्रियते मत्तकोकिलः । चकोरस्याक्षिणी विरज्येते' अर्थशास्त्र I. 20. भानु० 'मयूराकृतयः पक्षिविशेषाः जीवंजीवकाः ते च दक्षिणदेशे एतन्नाम्नैव प्रसिद्धाः'. वनमानुषमिथुनैः अध्यासितानि तटगुहामुखानि यस्य. वनमानुष—seems to refer to some sort of apes resembling human beings.

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It may be like the 'ourang-outang'. Compare 'कुतूहलकृन्ति कनक-शृङ्खलानियमितग्रीवाणां किन्नराणां च वनमानुषीणां च जीवञ्जीवकानां च जलमानुषाणां च मिथुनानि' हर्ष० VII. 13. ०मलेन आमोदिना (very fragrant). 'गन्धपाषाणः सुगन्धिः पाषाणविशेषः' D. गन्धपाषाण means 'sulphur', but that meaning is unsuitable, as sulphur cannot be said to be very fragrant. वेत्रलताप्रताने प्ररूढाः वेणवः यस्मिन्. where bamboos grew in the midst of thickets of reeds. कैलास...गत्वा proceeding some distance at the foot of the कैलास. पूर्वस्याः उत्तरस्याश्च दिशोऽन्तरालं पूर्वोत्तरा (दिक्) north-east. पुञ्जीकृतं clustering together. अत्यायत very long. तरुखण्ड thicket of trees. The thicket was dark and stationary. So it is fancied to be a mass of clouds dull with the weight of water (and hence motionless) and to be the darkness of the night of कृष्णपक्ष. Clouds are dark. The next sentence is तत् (०खण्डं)...प्रविवेश. The poet fancies that चन्द्रा० was as if embraced by the breeze charged with drops of water that blew in his face (संमुखागत) and he was invited by the cries of कलहंस. One who wants to embrace us comes towards us. कुसुमरजसां कषायः (fragrant, astringent) आमोदः अस्ति अस्य तेन ०मोदिना (०मारुतेन). ०रसेन समः स्पर्शः यस्य. श्रोत्रहारिभिः fascinating the ear.

Para 128. The sentence is प्रविश्य तस्य तरुखण्डस्य मध्यभागे... अच्छोदं नाम सरो दृष्टवान्. All the words in the accusative singular are either adjectives of or in apposition with सरः. The clauses from मणि० to निर्मितम् (l. 31) bring out the purity, brightness and transparency of the waters of the lake. मणि...लक्ष्म्याः—the lake had extremely pellucid and bright waters resembling the jewelled mirror of the lady, *viz.* Glory of the worlds. There is another sense also; 'in it was centred the grace of the whole world'. स्फटिक०—the waters were bright and clear like crystal. For भूमिगृह *vide* p. 297. It was the crystal chamber of the queen, the earth *i. e.* it was the coolest spot on the earth. निर्गम...गराणां it was the path by which the seas escaped. It was so large and deep. निस्यन्द—sap, juice that trickles out. For अंशावतार see p. 21 l. 3 (text). The lake had clear waters like the sky. कैलास is white, being the mountain of eternal snows. द्रव...न्नं reduced to a fluid state. तुषारगिरिः=हिमालयः. विलीन melted, fluid. चन्द्रा...पेतम् that was moonlight reduced to fluidity. हरस्य शिवस्य अट्टहासमिव. For

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अट्टहास, see p. 145. जलीभूत—turned into water; or, ड and ल being indentical in श्लेष (*vide* p. 95), the meaning is 'turned into tangible matter.' पुण्य is pure and bright, as पाप is dark. वैदूर्य—see p. 97. सलि...णतम् transformed into water. शर...वृन्दं—the clouds in autumn are bright and white, there being little water in them. एक...न्दितम् discharged in one place (in the form of the lake). आद...तसः as वरुण is the lord of waters, his mirror also must be watery. Besides the lake was clear and received reflections easily like a mirror. 'प्रचेता वरुणः पाशी' अमरः. See pp. 68, 107. स्वच्छ...निर्मितम् on account of its purity it seemed to be created from the minds of sages &c. All the four are pure. The eyes (the white of them) of deer are bright. आपूर्णाः पर्यन्ताः यस्य. अन्तः स्पष्टं दृष्टः सकलः वृत्तान्तः यस्मिन् तस्य भावः ०वृत्तान्तता तया. आपूर्ण...लक्ष्यमाणम्—the lake, though full of water up to its very brim, seemed as if it were empty because all things at its bottom were very clearly seen. अनिलेन उद्धताः जलतरङ्गाः तेषां सीकरः तस्य धूलिः तस्याः जन्म येषाम् (*adj.* of ०सहस्रैः). The idea is:—the spray of the waves agitated by the wind presented, when sunlight fell on it, the appearance of numerous rainbows. The poet fancies that the lake was protected by them (इन्द्रचाप), as bows enable people to protect themselves. सर्व...स्थितैः that were seen (*lit.* approached) on all sides. कानन...ग्रहाणां चक्रवालेन सह स...वालं (*adj.* of त्रिभुवनं). उद्भिन्नानि पङ्कजानि यस्मिन्—*adj.* of उदरेण (with सरः); in which lotus plants shot up; उद्भिन्नं (विकसितं) पङ्कजं यस्मिन् (with नारायण). The lake bore inside it (उदरेण) the three worlds together with forests &c. that had entered it in the guise of their reflections (*i. e.* they were reflected therein). Therefore the lake resembled विष्णु who also holds in his belly the worlds (after प्रलय begins). There is a full-blown lotus issuing from the belly (navel) of विष्णु, on which ब्रह्मा is manifested. See p. 116 for नाभिकमल. N reads ०प्रविष्टसजलचरकानन०, which is bad, as the compound cannot then be satisfactorily dissolved. Compare विष्णुपु० VI. 3. 16 'ततः स भगवान् कृष्णो रुद्ररूपधरोऽव्ययः। क्षयाय यतते कर्तुमात्मस्थाः सकलाः प्रजाः॥'. आसन्नः (near) कैलासः तस्मात् अवतीर्णस्य. खण्डपरशोः=शिवस्य. मज्जनं उन्मज्जनं च तयोः क्षोभेण चलितः चूडामणिः चासौ चन्द्रखण्डश्च तस्मात् च्युतेन (*adj.* of ०रसेन). ०रसेन—connect with संमिश्रित. जलेन क्षालितः वामार्धस्य कपोलः तस्मात् गलितः लावण्यप्रवाहः तं अनुकरोतीति तेन (*adj.* of ०रसेन). संमिश्रितं जलं यस्य. The moon is full of

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nectar (p. 46) and is the crest jewel of शिव (p. 72). शिव came to the lake to bathe as कैलास, his abode, was near by. By his plunging into the lake (मज्जन) and coming out of it the moon, the crest jewel, was displaced and dangled about. The nectar from the moon became mixed with the waters. अमृत is as bright as the lustre of the cheek of पार्वती (the left half of शिव) that dropped down when washed with the waters of the lake (at the time of शिव's bath). The reference is to the form of शिव as half male and half female. *Vide* p. 94. उपकूलं (कूलस्य समीपे) तमालवनं तस्य प्रतिबिम्बं तेन अन्धकारितं अभ्यन्तरं येषां (*adj.* of ०प्रदेशैः). दृश्यमानानि रसातलद्वाराणि येषु. Some portions of the lake inspired awe, as in them were reflected dark तमाल groves standing near the banks. Those dark spots seemed to be the doors of पाताल (*i. e.* leading to it). पाताल as the haunt of demons and of sinners is supposed to be dark. *Vide* p. 87. Compare 'पातालतलवासिषु विज्ञाय दानवेष्विवोत्तिष्ठत्सु तमोमण्डलेषु' हर्ष० III. 28; 'मूर्छान्धतमसं रसातलमिव प्रविशन्ती' हर्ष० V 24. उपजाता निशाशङ्का येषाम्. परिहियमाणं ०गहनं यस्मिन्. The dense beds of blue lotuses cast such a darkness that *chakravākas* even by day thought that night had come and so avoided that part where the blue lotuses grew. For separation of चक्रवाक्स at night *vide* pp. 71, 148. असकृत् often. पितामहेन (ब्रह्मणा) परिपूरितः कमण्डलुः तेन परिपूतं जलं यस्य. Even ब्रह्मा came to the lake to fill his jar. वालखिल्यानां कदम्बकं (समूहः) तेन कृतं सन्ध्योपासनं यस्मिन्. The वालखिल्यs are 60,000 diminutive very holy sages born of the प्रजापति क्रतु and of his wife सन्नति. 'षष्टिर्यानि सहस्राणि मुनीनामूर्ध्वरेतसाम् । अङ्गुष्ठपर्वमात्राणां ज्वलद्भास्करतेजसाम् ॥' विष्णुपु० I. 10.12; मार्कण्डेय 52.24–5. *Vide* p. 132 above. Compare 'आलीयमानवालखिल्यरुद्धरोधसं (मन्दाकिनीं)' हर्ष० I. 11. सलिले अवतीर्णा सावित्री तया भग्नानि देवतार्चनाय कमलसहस्राणि यस्मिन्. सावित्री is the wife of ब्रह्मा; *vide* हर्ष० I. 4 for a description of सावित्री. भानु० explains 'सावित्री हुताशनपत्नी'. A takes it as the presiding deity of the sacred गायत्री *mantra*. A 'ऋचोऽथ सावित्र्याख्यायाः सावित्री देवतोच्यते'. For सप्तर्षिs *vide* p. 78. सिद्धवधूनां धौतानि ०वल्कलानि तैः पुण्यीकृतं उदकं यस्य. सिद्धs are semi-divine beings said to possess great purity and miraculous powers. As they were divine, their wives would wear वल्कलs of कल्पवृक्ष, a tree in Paradise. उदकक्रीडायाः दोहदं (इच्छा) तेन आगतानां. गुह्यकs are semi-divine beings, attendants of कुबेर, their master and guardians of his

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treasures. मकर...कृतिभिः having the shape of the bent (*lit.* circular like a wheel) bow of Cupid. This qualifies नाभिमण्डलैः. A deep navel was looked upon as a sign of beauty. The नाभिs of the damsels excited love and hence are compared to मकरकेतुचाप. अति...र्तिभिः of large expanse and having an eddy in it (*i. e.* deep). आपीतं सलिलं यस्य. क्वचित्—क्वचित् in one place—in another place. वरुणस्य हंसेन उपात्तः कमलवनमकरन्दः यस्मिन्. Hamsa is the vehicle of वरुण. *Vide* p. 48 above. दिग्गजानां मज्जनेन जर्जरिताः जरन्मृणालदण्डाः (full—grown lotus stalks) यस्मिन्. त्र्यम्बकस्य (शिवस्य) वृषभः तस्य विषाणस्य (शृङ्गस्य) कोट्या खण्डितानि तटशिलाखण्डानि यस्मिन्. The bull of शिव butted against the rocks on its banks. ०शिखरेण विक्षिप्ताः (scattered about) फेनपिण्डाः यस्मिन्. ऐरावतस्य दशनाः एव मुसलानि तैः खण्डितं कुमुदखण्डं यस्मिन्. यौवनमिव—From this to the end of the para, the lake is compared to several objects, the only common property in most of which is one compound word (with different meanings due to श्लेष). उत्कलिका० abounding in longings (with यौवन); abounding in waves (with सरः). 'विद्यादुत्कलिकाशब्दमुत्कण्ठावीचिवाचकम्' शाश्वतः. उत्कण्ठित love-sick person. मृणाल...कृतम् decked with rings of fibres. Lotus fibres are placed round the wrists of persons suffering the torment of love. In the lake there were lotus fibres. महापुरुष a great man. ०चक्राणि प्रकटानि लक्षणानि यस्मिन्—who has the distinct marks of (lines on his hands making the figures of) fish, water animals, tortoise and wheel. A great man was supposed to have on his hands the figures of मीन, मकर &c. *Vide* p. 13. The lake also was clearly marked with fishes &c (there were fishes, मकर and कूर्म in it). चक्र means 'चक्रवाक'. लक्षणं-simply चिह्न; or 'सामुद्रिकचिह्न'. भानु takes लक्षण also in the sense of 'crane' (with lake). But then the compound cannot be satisfactorily dissolved. षण्मुखः (कार्तिकेयः) तस्य चरितम्. श्रूयमाणः क्रौञ्चवनितायाः प्रलापः यस्मिन्. क्रौञ्च is a bird and also a mountain. For कार्तिकेय piercing the क्रौञ्च mountain, *vide* p. 157. When क्रौञ्च was pierced, it is natural that his wife should weep. D 'क्रौञ्चस्य विदारणात् तद्वनितायाः प्रलापः'. ०राष्ट्रकुले तयोः पक्षौ ताभ्यां कृतः क्षोभः यस्मिन् that contains the commotion due to the sides of the families of पाण्डु and धृतराष्ट्र. पाण्डूनां धार्तराष्ट्राणां (हंसविशेषाणां) कुलं तस्य पक्षैः (wings) कृतः क्षोभः यस्मिन् (with सरः). धार्तराष्ट्र is that variety of हंसs the beaks and feet of which are dark. धार्तराष्ट्राः सितेतरैः

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अमरः. तीरावस्थितः शितिकण्ठः (शिवः) तेन पीयमानं विषं (हालाहलाख्यं) यस्मिन् (with °समय); शितिकण्ठैः (मयूरैः) पीयमानं विषं (जलं) यस्मिन्. शितिः (नीलः) कण्ठः अस्य. According to the रामायण (I. 44) and the भागवतपुराण (VIII. 7.) हालाहल was first produced at the time of सागरमथन and was drunk by शिव to free the world of the terrible effects of the poison, which made even his throat dark. तटे (यमुनातटे) कदम्बः तस्य शाखायां अधिरूढः हरिः (कृष्णः) तेन कृता जलप्रपातक्रीडा यस्मिन् (with कृष्ण०); तटे (सरसस्तटे) कदम्बाः तेषां शाखासु अधिरूढाः हरयः (कपयः) तैः कृता °क्रीडा यस्मिन्. Monkeys jumped into the lake. कृष्ण०—the reference is to कालियमर्दन. कालिय was in the waters of the यमुना and rendered it poisonous. No tree except a कदम्ब grew on its bank. कृष्ण threw himself from the कदम्ब tree into the Jumna and trod upon the hoods of कालिय. *Vide* विष्णुपुराण V. 7. 10 'तदेतं नातिदूरस्थं कदम्बमुरुशाखिनम्। अधिरुह्योत्पतिष्यामि ह्रदेऽस्मिन्नविलाशिनः॥'. मकरेण (पक्षे मकरैः) अधिष्ठितम्. On the banner of Cupid is the emblem of मकर. In the lake, there were मकरs (crocodiles). दिव्य—a divine being. अनिमिषे लोचने ताभ्यां रमणीयम्. The eyes of gods do not wink. *Vide* pp. 38 and 140. अनिमिषाः मत्स्याः तेषां लोचनैः रमणीयम् or ते एव लोचनानि तैः रमणीयं. Fish are the eyes of the lake. 'सुरमत्स्यावनिमिषौ' शाश्वतः. विजृम्भमाणानि (expanding) पुण्डरीकाणि यस्मिन् (with सरः); विजृम्भमाणाः (yawning) पुण्डरीकाः (tigers) यस्मिन् (with अरण्यम्). 'व्याघ्रोऽपि पुण्डरीकः स्यात्' अमरः. अनन्तैः शतपत्रैः (with a hundred petals) पद्मैः उद्भासितं (with सरः). अनन्त (शेष), शतपत्र and पद्म are the names of नागs. 'संख्यानागविशेषौ च पद्मौ पद्मं सरोरुहम्।' शाश्वतः. मधुकरकुलैः उपगीयमानः कुवलयानां आपीडः (garland, mass) यस्मिन् (with सरः)—where swarms of bees murmurred over a bed of blue lotuses. मधुकरकुलैः उपगीयमानः कुवलयापीडः यस्मिन् where bees sang round the elephant कुवलयापीड (on account of the ichor on its temples). *Vide* p. 93 for कृष्ण's fight with कुवलयापीड, the elephant of कंस. A takes मधु as the name of a क्षत्रिय. A 'अपरत्र पुनः मधुनामा क्षत्रियः कश्चित्। तत्प्रभवं कुलं यद्वंशस्तद्वंशसम्भवैः पुरुषैः॥'. नागसहस्रैः पीताः पयसः गण्डूषाः (mouthfuls) यस्मिन्. कद्रू was the wife of कश्यप and mother of नागs (snakes). Here पयः means 'milk'. नाग also means 'elephant;' elephants drank the water (पयः) of the lake. मलय—See p. 168. चन्दनवत् शिशिरं वनं (जलं) यस्मिन् (with सरः); चन्दनैः शिशिराणि वनानि (forests) यस्मिन् (with मलय). अदृष्टः अन्तः यस्य (with सरः)—the end (other side) of which was not seen

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(it was so large). अविद्यमानः दृष्टान्तः यस्मिन् (with असत्साधनं)—that has no example to illustrate it. असत्साधनं—a bad साधन or हेतु. साधन is a technical term in Sanskrit logic. It is the middle term that leads to a conclusion. In the well-known example (पर्वतो वह्निमान् धूमात् यत्र यत्र धूमः तत्र तत्र वह्निः यथा महानसे) धूम is the साधन, the दृष्टान्त is महानस (a kitchen) where both धूम and अग्नि are known for certain as existing. If no दृष्टान्त could be given by way of illustration it was regarded as a fault called अनुपसंहारि (a subdivision of अनैकान्तिक or सव्यभिचार हेत्वाभास). For example, in the प्रतिज्ञा 'सर्वमनित्यं प्रमेयत्वात्' no example, where both अनित्यत्व and प्रमेयत्व are admitted and which is not included in the word 'सर्व' in the प्रतिज्ञा can be cited. Another example of this fallacy is जगत् अब्रह्मप्रकृतिकं चैतन्यानन्वितत्वात्, यत्र यत्र चैतन्यानन्वितत्वं तत्र तत्र अब्रह्मप्रकृतिकत्वं यथा. No example can be cited here, which a follower of शंकर will accept and in which both चैतन्यानन्वितत्व and अब्रह्मप्रकृतिकत्व will be admitted. *Vide* शांकरभाष्य in वेदान्तसूत्र II. I. 6. अच्छोदं—this is a significant name ('the water of which is clear')

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APPENDIX I.

Verse 1. A and D first take the first three verses as referring to ब्रह्मा, शिव and विष्णु. A 'आहितस्तुति नमस्यति पद्मैस्त्रीनपि त्रिभिरसौ कविसिंहः ॥'; D 'श्लोकत्रयेण तत्र प्रथमं ब्रह्माणं नमस्करोति'. But D says 'अज इति जननपरिणामनिधनरहितं परं ब्रह्मोच्यते'. A says later on 'एकस्मिन्नथवा श्लोके परमात्मा प्रणम्यते । स चानादिरजस्तस्य चास्ति सर्गादिहेतुता ॥'. D 'त्रिगुणात्मने जगत्सिसृक्षया गृहीतसत्त्वरजस्तमोरूपाय'.

Verse 3. D 'अयमर्थः हिरण्यकशिपुवक्षःस्थलं नखैर्विदारितुकामो देवः क्रोधरक्तदृष्टिपातमुरसि चकार तदास्य वक्षो दूरादेव भयाद् भित्त्वं भूत्वा रुधिरपाटलमिवाभूदिति'; A 'किन्तु दृशैव रिपूरो दूरादेवास्रपाटलं कृतवान् । स्वयमेव भयाद्भिन्नं ध्रुवमिति धीः पश्यतां यथैव भवेत् ॥'. A seems to have transposed the order of the verses 'जयन्ति बाणासुर०' and 'जयत्युपेन्द्रः'.

Verse 4. 'भर्त्सुर्नाम भट्टबाणस्याचार्यभूतो महात्मा कश्चित्'. A 'कारणं चार्चने भर्चो (?) स्तद्गुरुत्वं प्रतीयते ।'.

Vers 6. A 'साधुभिर्व्याकृतैर्यद्वोचितैश्चारुभिरेव वा । साधु साध्विति वा शब्दैः सौन्यैर्नादैः परे पुनः ॥'.

Verse 7. A 'सुभाषितं विदुः काव्यमुत्तमं हारि सुन्दरम् । गुणालङ्कारयोगेन पीयूषस्य तु हारिता ॥ स्वादुत्वं हरिरिन्द्रो वा यस्तत्संबन्धितेष्यते ।'.

Verse 8. A 'कलः शब्दे स्यान्मधुरास्फुटे ।...स्फुरत्कलः स्यादालापविलासो यत्र सा कथा । यद्वा कला चतुःषष्टिः शिल्पविद्याः प्रकीर्तितम् । लापस्तु वर्णनं तासां विलासस्तस्य दर्शितः ॥'; D 'कलाश्चतुष्षष्टिः आलापः कथनं विलासः शोभा स्फुरद्भिः कलालापविलासैः कोमला मनोहरा.' On विलास A says (as applied to वधू) 'प्रियसंगमकाले तु नेत्रभ्रूवक्त्रकर्मणाम् । विकारो यः स धीमद्भिर्विलास इति कथ्यते ॥'. कौतुकाधिक is very well explained (with वधू) by D and also A. D 'कृतकौतुका न्यस्तहस्तसूत्रा'; A 'कौतुकमाहुः प्रतिसरपर्याये हस्तसूत्रे च'.

Verse 10. D 'गुप्ता नाम केचित् क्षत्रियाः ते चन्द्रगुप्त-कुमारगुप्त-सुन्दरगुप्त-(समुद्र?)-गोपगुप्त-इदशादित्यगुप्ता (?) इति;' A 'क्षत्रियाश्चन्द्रगुप्ताद्याः कुबेरः किल तद्गुरुः ।'

Verse 11. A 'यदथाहितसौरभ्यं तत्कषायितमुच्यते ।'. D "सोमः सोमरसः स च सगुणसुगन्धिर्भवति तत्पानेन सुरभितोदरे 'कटुतिक्तकषायाद्याः सौरभ्येऽपि प्रकीर्तिताः' इति हलायुधः". Both A and D seem to have read ०स्मृतिमन्थरे for ०बन्धुरे. A reads ०शास्त्रस्थिति for ०शास्त्रस्मृति० and notices also the reading in the text. A 'गौणं मुखे मन्थरत्वं मन्थदण्डत्वमिष्यते ।'. D 'मन्थरं मनोहरम्'.

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Verse 12. On यजूंषि सामानि A remarks 'ऋचां कैमुतिकन्याय-सिद्धेरग्रहणं कृतम् । आचार्यकं यजुष्वपि सामस्वपि तावदीदृशं समभूत् ॥ किमुत पुनः पादादिव्यवस्थया सुग्रहास्वृक्षु ॥.'

Verse 13. A 'अण्डोद्भवे द्विजन्मा स्याद् ब्रह्मक्षत्रविट्सु दन्ते च । अण्डज-मुख्यत्वादथ हिरण्यगर्भो द्विजन्मनामीशः ॥'. D 'तस्मात् कुवेरादर्थपतिर्नामाभूत् । अयं तस्य गोत्रः (?) कुबेरपुत्रः पाशुपतस्तत्पुत्रोऽर्थपतिरिति हर्षचरिते स्पष्टमुक्तम्'.

Verse 14. A 'विसरणशीलमेव हि वाङ्मयम् । वेदोपवेदवेदाङ्गोपाङ्गादि-प्रकारबहुभेदाः । यस्य खलु नाम लोके नाद्याप्यवतिष्ठते व्याप्तिः ॥'

Verse 15. A 'महावीरो महादेवे पावके परमात्मनि । प्रवर्ग्यपात्रे सुभगे वीरे च स्मर्यते बुधैः ॥'. A 'यूपकरा यूपकृतः कथ्यन्तेऽन्ये तु यूपस-दृशकराः'.

Verse 16. A 'श्लोके पूर्वत्रार्थपतिर्यक्षराडपि कथ्यते । तेनोपमानवाक्यस्य परिपूर्तिरिहेदृशी ॥ यथा क्षमाभृतां मध्ये कैलासं यक्षराडिति ।'. D 'अर्थपतिरिति वैश्रवणश्च विवक्षितः यथा कैलासमाप तद्वदिति'. Both A and D read ०कोपलामलम्.

Verse 17. D reads कृतात्मनः for महात्मनः and explains as 'शिक्षितात्मनः'. A notices this reading. D 'सुदूरमुपगताः अतितरां प्रसृताः'. A 'असदपि च वस्तुवृत्त्या यदिह गुणानां निबध्यते शौक्ल्यम् । कविसमय-विशेषोऽयं यथोक्तवाञ्शारदातनयः ॥ अनिबन्धनमर्थानां सतामपि विशेषतः । निबन्धनं पदार्थानामसतामपि तत्त्वतः ॥ सतो निबन्धनं तद्वदसतोऽप्यनिबन्धनम् । एवं कवीनां समयस्त्रिधैव परिकल्प्यते ॥". Compare for this quotation अलंकार-शेखर 15.1.

Verse 18. On अलीक in the sense of 'false' A remarks 'तमालपल्लवत्वं स्याद्यथेदं धूमसंचये ।.तथैवालकभङ्गत्वमपि तत्किमलीकता ॥ आरोपित-वचनेष्वियमस्त्येवालीकता तु सर्वत्र । गुणवृत्तितात्मिका नो विवक्ष्यते प्रायशोऽत्र किं कुर्मः ॥'.

Verse 20. D "अक्षतमन्यूनं कण्ठकौण्ठ्यं यत्र तया वाचा, बुद्ध्यनु-सारित्वादेवमुक्तम् । तथा च श्रुतिः 'यद्धि मनसा ध्यायति तद्वाचा वदति' इति." A 'अक्षतं न क्षतं किंचित्कण्ठकौण्ठ्यं यया धिया । धीविकासेन हि नृणां गिरां प्रसरणं भवेत् ॥'. A 'लौकिके वैदिके चार्थे तथा सामयिकेऽपि च । सम्यक्परिचय-प्रौढिर्वैदग्ध्यमिति गीयते'. Both A and D read अनिद्धया for अतिद्वयी. D 'अनिद्धया अदीप्तया'.

Para 1. l. 18. A and D both read 'विमानाहितराजहंसमण्डलः'. D 'विमानं विगताभिमानं अहितराजहंसानां शत्रुराजश्रेष्ठानां मण्डलं समूहो यस्य, अन्यत्र विमाने वाहने आहितं राजहंसमण्डलं येन'. l. 21 A 'नित्यप्रवृत्तिसिद्ध्यर्थं दिग्गजग्रहणं कृतम् । दानस्य दिग्गजानां हि मदो नैसर्गिको मतः ॥'. l. 24 D

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'उत्पातकेतुर्दुर्निमित्तभूतः केतुः केतुरिति शुभाशुभसूचको ध्वजदण्डाकारो नभसि दृश्यमान उच्यते'. D 'गोष्ठीबन्धः विदुषां विद्याविनोदमण्डपः'; A 'गोष्ठीसंज्ञाः प्रबन्धास्तु गोष्ठीबन्धा उदाहृताः । शृङ्गाररससाम्राज्यभूमित्वेन विवक्ष्यते । तेषां प्राधान्यमेतच्च शारदातनयोऽब्रवीत् । अथोत्पाद्यकथैकाङ्का गोष्ठी शृङ्गारमन्थरा । रूपसौन्दर्यलावण्योपेतपट्पञ्चनायिका । विदुषां वा सभा गोष्ठी'. l. 27 D 'शूद्रको नामाग्निमित्रापरनामधेयो राजर्षिः'.

Para 2. On यश्च मनसि धर्मेण A remarks 'अत्र मनःकोपादौ धर्मादौ (देः?) कार्यतश्च गुणतश्च । व्यवसीयते निवासो धर्मैयमाद्यात्मकं च विश्वमिदम् ॥'. p. 3. l. 4 D 'अनुकरोति सेति पाठः'; A '"यावद्गिरः खे मरुतां चरन्ती' (कुमारसंभव III.) त्यादिकेष्विव । भूतार्थे लट्प्रयोगोऽयमिति सर्वं समञ्जसम् ॥ पठन्त्यनुकरोति सेत्येवं केचन फक्किकाम् । स्मशब्दे परतो भूते भवेल्लडिति पाणिनिः ॥'. l. 5. D "मदकलो मत्तः 'लग्नो मदकलो मत्तः' इति वैजयन्ती".

Para 3. p. 3 l. 20 A 'जयकुञ्जरशब्दोऽयं द्रष्टव्यः शाकपार्थिवादिगणे । शुभलक्षणसम्पन्ना जयप्रदाः कुञ्जरास्तथोच्यन्ते ॥'.

Para 4. p. 3 l. 29 A 'यत्स्वाभाविकचेष्टाया अन्यथात्वं तदिङ्गितम् ।'. On व्याख्यान A says 'पदच्छेदः पदार्थोक्तिः विग्रहो वाक्ययोजना । तात्पर्यकथनं चेति व्याख्यानं पञ्चलक्षणम् ॥'. p. 4 l. 3 On सत्त्व D says 'उदयादिष्वविकृतं मानसं सत्त्वमुच्यते;' A 'व्यसने वोदये वाविकारित्वं सत्त्वमुच्यते'. l. 3 A 'तल्लघुवृत्ति स्त्रैणं स्त्रीषु भवं हावभावादि । स्त्रीभ्यः समागतं वा सुरतसुखं स्त्रीसमूह उत वा स्यात् ॥'. l. 7 D "घर्घरिका वाद्यवादनदण्डः 'वाद्यभेदे घर्घरिका वाद्यानां लकुटेऽपि च' इति वैजयन्ती;" A 'घर्घरिकाया आस्फालनमथ घर्घरिकया च वाद्यानाम् । वाद्यानां लगुडे स्याद्वाद्यविशेषे च घर्घरिका ॥'. On झणझणायमान A says 'मणिकर्णपूरनिनदस्याव्यक्तस्यानुकरणरूपोऽयम् । झणशब्दस्तस्य च डाच्युत्पन्ने सर्यते द्वित्वम् ॥ डाच्चि द्वे भवत इति स्मृतः पुनर्लोहितादिडाज्भ्यः क्यष् ॥'. l. 8 'गीतं नृत्तं च वाद्यं च त्रयं सङ्गीतमुच्यते । प्रसङ्गस्तु पुनस्तत्र प्रसक्तिरभिधीयते ॥'. l. 12 The examples of अक्षरच्युतक, मात्राच्युतक, बिन्दुमती, गूढचतुर्थपाद and प्रहेलिका are the same in both A and D. अक्षरच्युतकम्—'पातु वो महादेवः कन्दर्पविनाशनः । गले येन विन्यस्य कायो निर्विषीकृतः ॥'. This applies to शिव. If we insert letters in each of the four pādas the same verse becomes a praise of विष्णु *e. j.* पातु वो मधुहा देवः कंसदर्पविनाशनः । गलेङ्ग्री येन विन्यस्य कालीयो निर्विषीकृतः ॥. The example of मात्राच्युतक is महाशयमतिस्वच्छं नरं सन्तापशान्तये । बलाश्रयादतिश्रान्ताः समाश्रयत शोभनाः ॥. Here if we add one मात्रा to नरं *i. e.* if we read नारं (meaning सलिलं), the same words yield another sense. बिन्दुमती is differently explained by A 'बिन्दुना रहिते युक्तेऽप्यर्थो भेदेन गम्यते । यत्र तद् बिन्दुमत्प्राहुः केचिद्बिन्दुमतीं यथा ॥'—

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where two different senses result from the same words by taking away or not a विन्दु *i. e.* an अनुस्वार. For example 'काले कलितजीमूतमालामलिनदिङ्मुखे । कान्तः कमलपत्राक्षि वाले दुःखेन लभ्यते ॥'. Here if we read वालेन्दुः खे न लभ्यते, another sense arises. The example of गूढचतुर्थपाद is 'शरवर्षी महानादस्फुरत्कार्मुककेतनः । नीलच्छविरसौ रेजे केशवच्छलनीरदः ॥'. प्रहेलिका is defined by both A and D 'व्यक्तीकृत्य कमप्यर्थं स्वरूपार्थस्य (A सरूपा०) गोपनात् । दृश्यते (A दर्श्यते) यत्र वाह्योऽर्थः कथ्यतेऽसौ (A सा) प्रहेलिका ॥'. The example is 'अनेकसुषिरं वाद्यं कान्तं स्त्रीमुखपङ्कजम् । सत्र्यक्षरमिदं विद्धि नयनश्रवणप्रियम् ॥'. The answer is वल्मीक (ant-hill). A 'निर्मितानां परीक्षार्थं विदग्धजनसन्निधौ । समर्पणं यदेतेषां तत्प्रदानं निगद्यते ॥'.

Para 5. l. 17 A 'व्यवहारान् दिदृक्षुर्यत्रास्थानं याति भूपतिः । स च द्वितीयो भागोऽह्नस्तथाहि स्मर्यते बुधैः ॥ दिवसस्याष्टमं भागं मुक्त्वा कालत्रयं तु यत् । स कालो व्यवहाराणां शास्त्रदृष्टः परः स्मृतः ॥'. l. 18 A 'वामपार्श्वे तु यदुक्तं खड्गधारणम् । तत्स्त्रीणां वामपार्श्वस्य प्राधान्यादिति मन्वते ॥'.

Para 6. p. 5 l. 21 A 'अथ वारविलासिन्यो रूपाजीवा पुरस्त्रियः । इत्येके यदि राजकुले याः परिचारिकाः । पर्यायेणोपतिष्ठन्ते वारे वारे महीपतिम् ।'.

Para 7. p. 6 l. 2 On तालशब्देन A says 'तालशब्दः स यः कांस्यतालशब्दो वनेचरैः । क्रियते यूथविभ्रष्टकरिपोतजिघृक्षुभिः । मारुताघट्टनोत्थो वा शुष्कतालदलध्वनिः ।'.

Para 8. p. 6 l. 4 A 'आलोकयेत्यतः पश्चादभिधायेति दृश्यते । पदं क्वचित्पुस्तकेषु क्वचित्वेतन्न दृश्यते । अभिधानं तां प्रति स्यान्निर्देशो भूभुजं प्रति । अन्यत्र पक्षे निर्देशो राजसन्दर्शनार्थिनीम् । तां प्रत्येवाथ निर्देशः कथ्यते कथनाज्ञयोः ।'. l. 27 A says on चित्रश्रवणा० 'लिङ्गानुशासनविरोधस्तु श्लोकेषु (श्लेषेषु ?) नैष दोषाय । अपि च महतां कवीनां प्रयोगमनुवर्तते वाणी ॥'.

Para 11. p. 8 l. 3 A 'वर्णप्रयोगकालो यः सा मात्रा परिकीर्त्यते ।'. l. 9 A 'किंचिदल्पं स्मितं यस्य स तथोक्तः स्मितं पुनः । अदृष्टदशनं प्राहुरुत्तमप्रकृतौ जने ।'. l. 13 On अग्निशापात्तु A says 'अग्निशापप्रकारेऽस्ति क्षेमेन्द्रवचनं यथा । सहस्रं दिव्यवर्षाणां शङ्करे रतितत्परे । लुठत्करिवरोद्धूतसागरा विचचाल भूः । ततो भीतैः सुरैः सर्वैः परमेष्ठिगिराऽनलः । गिरीशरतिविघ्नार्थमन्विष्टो न व्यदृश्यत । शुकभेकगजैर्ज्ञात्वा प्रच्छन्नोग्निर्निवेदितः । यदा जिह्वापरावृत्तिशापमेभ्यो ददौ तदा । परावृत्तिर्विनिमयो जिह्वामूलाग्रभागयोः ।'. *Vide* बृहत्कथामञ्जरी III. 1. 50–52 for this quotation. A reads परावृत्तिः for परिवृत्तिः. l. 16 A 'तमाकर्ण्य समासन्न इति फक्किकयाऽनया । व्यवहारांस्ततो दृष्ट्वा स्नात्वा भुञ्जीत कामतः । इत्यनुस्मारितमिदं याज्ञवल्क्यमुनेर्वचः ।' (याज्ञवल्क्यस्मृति I. 327).

Para 12. p. 8 l. 26 A 'नूपुररवेण हंसाः स्वयूथवद्भ्योपतिष्ठन्ते ।'.

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Para 17. p. 12 l. 17 On कर्णीसुतकथा A has the following 'कर्णीसुतो नाम कश्चिद्बभूव ब्राह्मणद्रुवः । चोरविद्यागुरू राज्ञो विषये भूरिविभवः ॥ विपुलाचलसंज्ञौ च तस्य शिष्यौ बभूवतुः । सिद्धाञ्जनप्रभावेण सदान्तर्धानमाश्रितः ॥ भूपतेरश्नतोऽन्नं स शिष्योऽश्नन्नवर्तत । एवं गच्छति काले स कदाचिद्विपुलाह्वयम् । उवाच शिष्यं श्राद्धार्थं मांसमानीयतामिति । विपुलस्तु वनं गत्वा शशमेकं गृहीतवान् ॥ स्वयं च भक्षयामास पादमेकं शशस्य सः । पुनरानीय तं सिद्धौषधरूढव्रणं शशम् ॥ न्यवेदयत्स गुरवे पृष्टश्चैवमुवाच तम् । शशस्य पादाश्चत्वार एवास्य सत्यं ब्रवीम्यहम् । इति कर्णीसुतः श्रुत्वा तस्य तद्वितथं वचः । बहु मेने हृदा व्याजगुणं चोरजनोचितम् ॥ अथामात्या मन्त्रिणश्च जातसंशयविस्मयाः । नृपं समेत्य पप्रच्छुः केयमाद्यन्नता तव ॥ अदभ्रमन्नं निहितं राजते भाजने तव । तेमनानि (जेमनानि ?) च भूरीणि क्षयं यान्ति दिने दिने ॥ इति तानब्रवीद्राजा नानेकपुरुषोचितम् । मयान्नं भुज्यते जातु प्राणैरेभिः शपाम्यहम् ॥ इत्येवं वदता राज्ञा सह संमन्त्र्य मन्त्रिणः । ऊचुः पौरोगवानद्य निष्ठानं सुबहूपणम् ॥ क्रियतामिति ते चक्रुस्तत्तथैवं स्थिते सति । कर्णीसुतस्य तद्दत्तोपदेशस्याचलस्य च । व्यसनं नोभयोरासीत्परीक्षापूर्वमश्नतोः ॥ अथालब्धोपदेशत्वाद्विपुलस्त्वपरीक्षितम् । बुभुजे तीक्ष्णमरिचरसते(जे ?)मनमोदनम् ॥ ततः प्रादुर्बभूवाशु बहुलं तस्य नेत्रयोः । तेन सिद्धाञ्जने धौते सोऽभवत्प्रकटो नृणाम् ॥ अथासावन्नचोरोऽसावित्यहंपूर्विकोद्धुरैः । निर्भर्त्स्य ताडयद्भिः स गृहीतो नृपकिङ्करैः ॥ नीत्वा च बन्धनागारं गाढं निगडितः स तैः । कस्त्वं कुत इहायातः कः सहायस्तवेति च ॥ सदण्डमसकृत्पृष्टोऽप्यसौ नोवाच किंचन । मणिमन्त्रौषधशक्त्या गत्वा कर्णीसुतस्तदभ्याशम् । पप्रच्छ तं निबद्धं शशस्य पादाः कियन्त इति । तं प्रत्युवाच विपुलः पुरैव तस्य त्रयः शशस्येति ॥ निरगमयत्तमुपायैः प्रीतः कर्णीसुतः पुनः शिष्यम् । अथ स विपुलस्य दयितां समीहितं पर्यबोधयद्रहसि ॥ सा तु शयानां दयितस्याङ्के रात्रौ निरीक्ष्य पूर्णेन्दुम् । पृष्टवती रमणमिदं बिम्बे चन्द्रस्य दृश्यते किमिति ॥ शश इति तमुक्तवन्तं पुनरपि पप्रच्छ सा बाला । शश इति किं चरमचरं वेति चतुष्पाद्विशेष एव शशः ॥ केषांचित्तु शशानां पादाश्चत्वार एव विद्यन्ते । इति तदुपश्रुत्य वचस्तस्याविकृतं भये च हर्षे च । तुष्टः शास्त्ररहस्यं तस्मै निःशेषमुपदिदेश गुरुः । लब्धा वृद्धसकाशादिति कर्णीसुतकथेयमस्माभिः ॥'

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APPENDIX II.

A BRIEF SUMMARY OF THE KÂDAMBARÎ.

There was once a king called S'ûdraka who reigned in Vidis'â on the Vetravatî (modern Betwa) river. Once upon a time as he sat in his Hall of Audience a Châṇḍâla girl from the south came with a parrot in a cage which she desired to offer to the king. As the king marvelled at the exceeding beauty of the Châṇḍâla girl, her attendant told the king that the girl was his master's daughter sent to offer at the king's feet a parrot, skilled in all the arts and S'âstras, named Vais'ampâyana. The attendant laid the parrot at the king's feet, when the bird, bending his right foot in homage, saluted the king with a verse composed in his honour. While the king marvelled at this, and discussed with his ministers how a parrot could possess so much knowledge and power of speech, he heard the sound of the mid-day drum and rose to go from the audience hall. He gave orders that the Châṇḍâla girl and the parrot should be looked after and after going through his mid-day duties, he again came to the audience hall. He sent for the parrot and plied him with a number of questions "Tell us from the commencement the story of your life. How came you to know the Vedas? How did you fall in the hands of the Châṇḍâla girl?" The parrot, after a moment's thought, said "My lord, the tale is long; still, if you are curious to know it, listen."

The parrot's tale.

In the Vindhya forest, there is the hermitage of the sage Agastya and near it a lake on the western shore of which stands a S'âlmali tree. There I was born, my mother breathing her last on account of the pains of labour. My father, looking to me, his only son, checked his grief and was both father and mother to me. One day a troop of S'abaras with their leader at their head came hunting. They refreshed themselves under the tree and after some time went away. One old S'abara, staying behind his comrades, climbed the tree and wringing the necks of the birds in their nests threw them down. My father sheltered me under his wings and when he was thrown down by the villanous S'abara, I rolled with my father's corpse to the ground. I fell on a heap of leaves and ungratefully leaving my father's corpse, I hid myself in the roots of a Tamâla tree. The wicked S'abara,

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after collecting his victims, went away. I was then oppressed by a mighty thirst and made for a lake, stumbling at every step.

At that very time Hârîta, the son of Jâbâli, came past on his way to bathe in the lake. Seeing my plight, he pitied me, took me to the lake and, with his own hand forcing a few drops of water into my mouth, brought life back to me. After Hârîta had bathed and worshipped the sun, he brought me to the hermitage of Jâbâli, who looked at me and said 'He is reaping the fruit of his own misconduct.' All his disciples besought him to explain what those words meant. He dismissed them to perform their evening devotions and when they again gathered round him, he began.

Jâbâli (whom the parrot reports to S'ûdraka) speaks.

In Ujjayinî, there ruled a king named Târâpîḍa, who, placing the responsibility of government on his Brâhmaṇa minister S'ukanâsa devoted himself to manly exercises and pleasures. To fill his cup of happiness to the brim, only one thing was wanting. He had no son. His queen was Vilâsavatî. One day he found her lying on her couch plunged in deep grief. When to his inquiries she gave no reply, her favourite attendant told the king that, going to worship Mahâkâla on the 14th day of the month, she had heard the priests in the temple recite those painful words of the Mahâbhârata that there is no heaven for the sonless. The king said to Vilâsavatî that all things that happen to mortals are the results of their actions in past lives, asked her to be firm and righteous and comforted her with the words that a virtuous life is bound to bring its own reward.

The king once saw in a dream in the early morning the full moon entering into the body of his queen Vilâsavatî as she lay asleep on the terrace of the palace. Rising he sent for S'ukanâsa and told his dream. S'ukanâsa too had a dream in which he saw a Brâhmaṇa of noble bearing place a lotus (Puṇḍarîka) in the lap of his wife, Manoramâ. S'ukanâsa knew that dreams seen in the early morning never deceive and cheered the king and queen with the prediction that a son would be born to them.

In course of time, Vilâsavatî gave birth to a son. The whole city, from the king to the peasant, went in for a round of pleasures and rejoicings. About the same time Manoramâ bore a son to S'ukanâsa. As suggested by the dream, the king's son was named Chandrâpîḍa, and S'ukanâsa called his son Vais'ampâ-

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yana. When Chandrâpîḍa grew up, the king had built for him outside the city, a hall of learning, where he kept him together with Vais'ampâyana in charge of teachers accomplished in all arts. The king and queen often went there to inquire into their son's progress. Chandrâpîḍa soon excelled in every art and manly exercise. Vais'ampâyana, who was not far behind his friend in attainments, was bound by the closest ties of friendship to the prince.

When ten years had been spent under teachers and when the prince was sixteen years old, Târâpîḍa sent Balâhaka, the chief of his army, to bring home the prince. With Balâhaka the king sent for Chandrâpîḍa's use, a wondrous horse, sprung straight from the sea, which he got as tribute from the king of the Pârasîkas. Its name was Indrâyudha and when Chandrâpîḍa saw it, he was rather unwilling to mount it, thinking that some higher being was enduring its curse in the form of the horse. Chandrâpîḍa, hearing the horse neigh as if beckoning him to mount, rode it and came to the palace. The king received him with open arms and embraced Vais'ampâyana also. Then Chandrâpîḍa saw his mother, then his father's minister and then he went on to the palace meant for his residence. Once the chamberlain Kailâsa brought him a serving girl from the queen Vilâsavatî who recommended her very strongly. Her name was Patralekhâ and she was the daughter of the king of Kulûtas and was taken a captive when Târâpîḍa stormed the Kulûta capital. The girl from that day became Chandrâpîḍa's loved and trusted personal attendant.

After a few days, Chandrâpîḍa, to whom S'ukanâsa addressed a few weighty words of wise counsel, was installed as a Yuvarâja and was sent with a suitable force on an expedition for the conquest of the world (Digvijaya). For three years he wandered over the earth, beginning from the east. He took Suvarṇapura, the capital of the Kirâtas, near Kailâsa. One day while there, he mounted Indrâyudha and set out to hunt. He chanced to see a pair of Kinnaras that fled at the sight of him and Chandrâpîḍa hotly pursuing the pair was soon left alone. The Kinnaras mounted the top of the mountain and were out of his reach. Then he drew his rein and marvelled at his folly which led him to pursue the Kinnaras. He turned his horse's head and set out on the return journey with misgiving as to how he was to

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find his way back. He soon came to a beautiful lake called Achchhoda, at the sight of which he felt that his pursuit had not altogether been fruitless.

He rested on the banks of the lake and refreshed himself and his horse, when he heard coming from the northern bank of the lake a strain of unearthly melody mingling with the sound of a lute. Chandrâpîḍa mounted his horse and made for the northern bank. There he found a temple of S'iva and bending low before the four-faced image of the god, a maiden, wondrous white, from whom proceeded the enchanting lay. The prince sprang down from his horse and waited till the song should cease. When it came to an end the maiden came forward and welcomed the prince. Chandrâpîḍa told her who he was and how he came there. When he pressed her in return to tell her story, she wept bitterly. But when Chandrâpîḍa blamed himself for preferring that painful request, she steadied herself and bade him hear why she had resigned worldly pleasures.

The story of Mahâs'vetâ.

There were fourteen families of Apsarases, sprung from the moon, nectar, the sun &c. The 13th and 14th families sprang from the Gandharvas who married two of the daughters of Daksha, named Muni and Arishṭâ. Muni had sixteen sons of whom Chitraratha was the best. He obtained dominion over all the tribes of Gandharvas and dwells in the Kimpurushavarsha on Hemakûṭa. He made this forest and named it after himself (Chaitraratha), caused the Achchhoda lake to be dug and established this image of S'iva. Arishṭâ bore Six sons, of whom Hamsa was placed by Chitraratha, his cousin, at the head of the second Gandharva tribe. He too dwells on Hemakûṭa and married Gaurî, an Apsaras descended from the moon. Of these too (Hamsa and Gaurî) I am the only child, Mahâs'vetâ, because I was so fair. I grew up in the palace when youth soon pervaded all my limbs.

One spring day I came to this lake to bathe when I was drawn by a rich fragrance like that of no earthly flower to a part of the grove where I beheld a young sage of peerless beauty who wore as his ear-ornament the flower the fragrance of which had drawn me. At the sight of him love for him subdued me. When I bent low before him in reverence, he too was smitten with love for me. I approached his companion

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and inquired of him as to who the youth was and how he got the wonderful flower. He said "Lakshmî herself one day saw S'vetaketu when he bathed in the Mandâkinî, longed for his beauty and bore him a son, who was given by her to S'vetaketu who named him Puṇḍarîka. While going to worship S'iva, the goddess of the Nandana wood herself gave Puṇḍarîka the flower which I persuaded him to put on his ear" As we talked, Puṇḍarîka placed the fragrant flower on my ear. At the touch of my cheeks, he became confused and did not know that he let fall the rosary. I took it up and threw it round my neck. At that moment, being called by my mother I went away unwillingly to bathe. Puṇḍarîka, being chid by his friend, pressed me to give back his rosary and I gave him my necklace, which he did not perceive as his eye was riveted on my face. Then I went home and mounted the palace-terrace. My betel-bearer Taralikâ came and told me that Puṇḍarîka of whom I was thinking had followed her secretly and after many questions handed over to her a love-message written on a piece of his bark garment. I read the message which cunningly suggested his love. In the evening Puṇḍarîka's friend Kapinjala came to me with an abashed face and told me of his friend's sad condition. Kapinjala told me that his friend lay concealed in a remote corner of the bank of the lake, that his rebukes made no impression upon Puṇḍarîka and that, when all the cooling appliances did not relieve Puṇḍarîka's love fever, he came to me. At that moment, a visit from my mother was announced and Kapinjala hurriedly departed. My mother, who had heard that I was ill, came and went away. My heart was tossed about by contending emotions of regard for parents, maidenly modesty and intense love for Puṇḍarîka. When Taralikâ besought me to abandon a restraint that might cost me my life, I set out with her to meet my love Puṇḍarîka. As I neared the place, I heard the loud lamentations of Kapinjala upbraiding his friend for leaving him. Distracted by fear, I ran to the spot and saw the lifeless body of Puṇḍarîka.

Break in Mahâs'vetâ's tale.

As she called up the dreadful incidents of the past, Mahâs'vetâ fainted away. Chandrâpîḍa supported her as she fell and fanned her with the corner of her garment. When she came to herself Chandrâpîḍa besought her not to proceed with the story. But she went on.

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Mahâs'vetâ resumes her tale.

I resolved to die and asked Taralikâ to prepare a funeral pyre. At these words, I saw a majestic figure descend from the moon who took up the body of Puṇḍarîka, and said to me 'Mahâs'vetâ, you must live, for you will meet him again.' So saying he flew in the sky and Kapinjala followed him in wrath. Since hope is strong, I took the jar, the barkgarment and the rosary of Puṇḍarîka, turned my back upon the world and crept to this temple of S'iva, not minding my father who came to take me home.

End of Mahâs'vetâ's tale.

Having told her sorrowful tale, Mahâs'vetâ covered her face with the corner of her garment and sobbed aloud. Chandrâpîḍa was melted with pity for her. He besought her to take comfort and on no account to think of putting an end to her life, which would be a useless proceeding. He reminded her of many of the wives of gods and heroes such as Rati, Pṛithâ, Uttarâ &c., who had survived the death of those dearest to them. Besides the words of the divine figure were a source of assurance. Chandrâpîḍa then asked Mahâs'vetâ where her friend Taralikâ was. She replied "Chitraratha married Madirâ born of the race of Apsarases that sprang from the moon. They have a daughter, Kâdambarî, my dearest friend, who to the dismay of her parents persists in her resolve not to marry so long as I am in my desolate condition. This very morning, at the request of Chitraratha and his queen, I sent Taralikâ to Kâdambarî with an entreaty that she should not oppose her father's will." After this Chandrâpîḍa fell asleep on his couch.

In the morning Taralikâ came back with a Gandharva youth, Keyûarka, who told Mahâs'vetâ that Kâdambarî would by no means be turned from her resolve. Mahâs'vetâ sent Keyûraka away saying that she would come herself. At the request of Mahâs'vetâ Chandrâpîḍa accompanied her to Hemakûṭa. When they reached it, they went to Kâdambarî's apartments. When Kâdambarî aud Chandrâpîḍa came face to face, love for each othe entered their hearts. Kâdambarî washed the feet of Mahâs'vetâ and Madalekhâ, Kâdambarî's friend, the feet of Chandrâpîḍa. Mahâs'vetâ told Kâdambarî who Chandrâpîḍa was and pressed her to give betel to him, which she did very bashfully. Mahâs'vetâ went away to see Kâdambarî's parents

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and Chandrâpîḍa was accommodated in a mansion on a pleasure-hill near Kâdambarî's palace. Chandrâpîḍa and Kâdambari passed the day in looking at each other. At the approach of evening he saw Madalekhâ coming accompanied by Keyûraka and Taralikâ, who brought with her a necklace which originally was given by the sea to Varuṇa who gave it to the father of Kâdambarî. When Madalekehâ pressed him, Chandrâpîḍa wore the necklace. When at the approach of night, the moon bathed all objects in her silvery light, Keyûraka announced to Chandrâpîḍa the arrival of Kâdambarî, who came attended by a scanty retinue and dressed in simple white dress. They talked for some time and Chandrâpîḍa answered all her queries concerning Chandrâpîda's parents and Ujjayinî. Then she went to her own chamber.

In the morning Chandrâpîḍa called upon Kâdambarî and through Mahâs'vetâ expressed his anxiety to re-visit his followers. Kâdambarî permitted him to do so and sent some of her own people to escort him to his camp. He found his followers near Mahâs'vetâ's hermitage, who came tracing the marks of Indrâyudha's feet.

Chandrâpîḍa, who passed a sleepless night, was comforted by seeing in the morning Keyûraka coming. The latter brought with him a message from Mahâs'vetâ that Kâdambarî was ill. When Chandrâpîḍa, accompanied only by Keyûraka, went to his stables and learnt from him the state of Kâdmbarî, he placed Vais'ampâyana in charge of his camp and with a guard of picked horsemen made rapidly for Hemakûṭa, placing Patralekhâ behind himself on Indrâyudha. On arrival, he found Kâdambarî in an arbour on the shore of a lake in the palace garden endeavouring by every means to allay the fever of love that was consuming her. Keyûraka introduced Patralekhâ to the princess. Chandrâpîḍa tested Kâdambarî's heart in a speech of double meaning. Kâdambarî herself did not reply. Madalekhâ replied in a strain similar to Chandrâpîḍa's. The latter after a long talk with Mahâs'vetâ again took leave, leaving Patralekhâ behind at Kâdambarî's request.

On his return to camp, Chandrâpîḍa found that a messenger from Târâpîḍa had come with a letter in which the king orderd him to set out for Ujjayinî without delay. He at once

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gave the order for departure; but he first enjoined Meghanâda, son of Balâhaka, to wait for the arrival of Patralekhâ and charged him with a message for Kâdambarî to be entrusted to Keyûraka who would escort Patralekhâ. Leaving Vais'ampâyana in charge of the camp with orders to follow slowly, he set out for Ujjayinî, where his unexpected arrival caused great joy to all. A few days afterwards Meghanâda and Patralekhâ returned. Chandrâpîḍa took her apart and questioned her closely with regard to her stay in Kâdambarî's palace.

In the midst of Patralekhâ's account as to how Kâdambarî disburdened her heart to her and how she (Patralekhâ) entreated her to allow her to go away and fetch Chandrâpîḍa, the tale comes to an abrupt conclusion.

The story continued (by Bâṇa's son).

Patralekhâ earnestly added that her lord Chandrâpîḍa would treat Kâdambarî with more consideration. Day and night Chandrâpîḍa was tormented with the pain of separation and his perplexity as to how he could leave Ujjayinî.

One day while he was walking along the banks of the Siprâ, he saw a troop of horsemen on the opposite bank, the foremost of whom was Keyûraka. As soon as he contrived to be alone with Patralekhâ and Keyûraka, he asked Keyûraka what message he had brought from Kâdambarî. Keyûraka gave such a harrowing description of Kâdambarî's state, that Chandrâpîḍa fainted away. When he came to himself he resolved to return to Kâdambarî as soon as possible.

In the morning he heard that his camp had came as far as Das'apura. He thought of consulting Vais'ampâyana and bade Meghanâda to escort Keyûraka and Patralekhâ as far as Mahâs'veta's hermitage. Patralekhâ he sent as an earnest of his own intention to follow and entrusted to her a loving message for Kâdambarî. When they had gone, Chandrâpîḍa went to his father for permission to go to meet Vais'ampâyana. His father broached the subject of Chandrâpîḍa's marriage. When night fell, he set out to meet Vais'ampâyana. When he rode into the camp and enquired for Vais'ampâyana's tent, he got the reply 'how should Vais'ampâyana be here'? By the time he reached the centre of the camp, the chiefs gathered

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round him, besought him to dismount under the shade of a tree, told him the story of what had befallen Vais'ampâyana who they assured him was not dead. When Chandrâpîḍa went away, Vais'ampâyana had asked his soldiers to bathe in the holy Achchhoda lake before setting out. As he strolled along the bank of the lake, a great change came over Vais'ampâyana, who stood motionless before an arbour, until losing all self-control, he sank down and wept bitterly. He seemed to recognise something and as if seeking what was lost. To all their entreaties to come away he remained obdurate and at last they left him there at his own earnest entreaty.

Chandrâpîḍa on hearing this strange story was greatly pained. He was comforted, however, by the thought that this would be a good reason for asking leave to go in search of Vais'ampâyana. Chandrâpîḍa came back to the city and learnt that Târâpîḍa had gone to S'ukanâsa to comfort him. Chandrâpîḍa entered the minister's house and sat down, distressed by Manoramâ's loud laments. Târâpîḍa hinted that Vais'ampâyana's conduct was due to some fault of Chandrâpîḍa, when S'ukanâsa protested against such injustice to the prince and angrily said that the whole blame lay with his son, an ungrateful reprobate. Chandrâpîḍa then besought leave to go in search of Vais'ampâyana as the only atonement for the fault his father had ascribed to him. Târâpîḍa gave the permission and bade S'ukanâsa to find out a lucky day for the prince's departure. Chandrâpîḍa secretly ordered the astrologers to say that the next day was lucky. They told him, 'As the aspects of the planets stand you ought not to go; but the will of the prince is the most proper time.'

Next morning, Chandrâpîḍa's mother performed for him the usual auspicious ceremonies and bade him a loving farewell. Then he saw his father who ordered him to perform his mission and return as quickly as possible. Then Chandrâpîḍa set out and rode day and night regardless of hunger, thirst and weariness, until he was overtaken by the burst of the rains.

When he had done two-thirds of his journey he met Meghanâda who had been sent by Keyûraka, despairing when the rains broke that Chandrâpîḍa would overtake him. Sad at heart Chandrâpîḍa rode on and reached Achchhoda, where he posted his guardsmen on four sides of the lake and advanced

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alone on horseback. But nowhere could he see any trace of Vais'ampâyana. Perplexed he went to Mahâs'vetâ's hermitage, where he found the holy maid seated at the entrance of her cave, weeping bitterly and supported by Taralikâ. To his eager inquires as to whether some great evil had befallen Kâdambarî, Mahâs'vetâ replied in broken accents.

"When I heard from Keyûraka that you had left Hemakûṭa, I came back here and practised severer austerities. I saw here a Brahmin youth who was ever gazing at everything about him as if he searched for something lost. When he saw me, a great change came over him and he seemed to recognise me, though I had never seen him before. He addressed me with sweet words of love. I, whose heart had renounced all worldly things since Puṇḍarîka's death, hurriedly went elsewhere and charged Taralikâ to keep him away from me. A few days afterwards, as I lay one night sleepless on my bed, he crept to my side and asked me to yield myself to him. I cursed that wanton youth 'become a parrot' and he fell lifeless on the ground. It was then that I learnt from his weeping attendants that he was your friend."

When Mahâs'vetâ finished her tale in silent tears, Chandrâpîḍa's heart broke and he fell dead on the ground. While Mahâs'vetâ, Taralikâ and the prince's followers wept over Chandrâpîḍa's lifeless body, Kâdambarî attended by Keyûraka and Madalekhâ and holding Patralekhâ by the hand, stepped in their midst. When her eyes fell on Chandrâpîḍa's senseless body, she fell forwards on the ground. Patralekhâ also fainted. After Kâdambarî came to herself, she ordered Madalekhâ to prepare the funeral pyre. After giving directions for the disposal among her friends of her pet flowers and animals, she clasped Mahâs'vetâ and said 'dear friend, you have a hope that enables you to bear torments worse than death. With me it is different; so farewell.' As she spoke, she sat down and placed Chandrâpîḍa's feet in her lap. At the touch of her hands, there streamed from the body of Chandrâpîḍa a great light and immediately a voice in the sky declared "child Mahâs'vetâ, Puṇḍarîka's body is incorrupt in my world and awaits the day that will reunite you. Chandrâpîḍa's death is the result of a curse. Till the curse is wiped off, guard the body and preserve it with care till that happy meeting."

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Hearing this, all stood motionless like statues. Patralekhâ rose from her swoon and ran towards Indrâyudha, whom she took from his keeper's hand and plunged into the lake with it. No sooner had they disappeared beneath the waters than there rose from the lake a young ascetic who ran to Mahâs'vetâ who recognised him to be Kapinjala. He narrated his tale as followa:—

"The person, who took away Puṇḍarîka's body, said to me when he reached the world of the moon where he placed it:—'Know me to be the moon. Puṇḍarîka, when yielding up his life through love, cursed me who had done him no harm, that I might endure more than once in Bharatavarsha the pangs of ungratified love. I, indignant at the unjust curse, cursed him that he would share my joys and sorrows with me. When anger passed away, I recollected that Puṇḍarîka was the chosen husband of Mahâs'vetâ who belonged to my race. He and I must, to fulfil the curse, live at least twice in the world of men. Therefore I brought his body here, where it will be kept free from corruption. Tell this to S'vetaketu (Puṇḍarîka's father), whose power is great and who may devise some remedy.' As I (Kapinjala) passed along the heavenly path blinded by grief for my friend, unfortunately I ran over a choleric semi-divine being who cursed me 'In this broad sky, you ran over me like a horse; so be a horse.' I fell at his feet and told him my sad tale. He became soft and said 'the curse must be fulfilled. It shall last till the death of him whose horse you may become. Then bathe and you will be free.' Being further requested by me he said 'the Moon is about to become the son of Târâpîḍa and your friend Puṇḍarîka will be the son of his minister, S'ukanâsa. You will be the horse of the prince'! He ended and I fell into the sea, whence I emerged as a horse. But I did not forget the past; that is why I brought the prince in pursuit of the *kinnaras* to this lake. The youth you (Mahâs'vetâ) unknowingly cursed was Puṇḍarîka himself."

At these words, Mahâs'vetâ fell to the ground. Kapinjala bade her not to blame herself and told her that the end of her trials was near. He knew nothing of Patralekhâ. He flew into the sky to go to S'vetaketu to inquire what birth Vais'ampâyana or Puṇḍarîka was passing through.

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Kâdambarî and Mahâs'vetâ resolved to wait where they were in expectation of the fulfiment of the promise made to them by the heavenly voice. As days passed on, Chandrâpîḍa's body showed no sign of corruption and Kâdambarî gaining confidence sent Madalekhâ to her parents to inform them of what had happened. Meghanâda informed Kâdambarî that messengers had come from the parents of Chandrâpîḍa and wanted to see the body of the prince. Kâdambarî sent back with them Tvaritaka, a follower of the prince, who would bear personal testimony as to what had happened.

Vilâsavatî, anxious for her son's safe return, had been to the temple of the Mâtṛis and saw the messengers coming. When they said that they had seen the prince and that Tvaritaka would tell the rest, she fainted. Târâpîḍa came to the spot and called upon Tvaritaka to tell his tale. But when he came to speak of the bursting of Chandrâpîḍa's heart, the king would hear no more and ordered the funeral pyre to be prepared. When Tvaritaka loudly called out and told the whole tale, the king turned to S'ukanâsa, who forgetting his grief for his son Vais'ampâyana, comforted him. The king resolved to go where his son's body was and set out followed by all his people save a few left to guard the city. When he reached the lake, he saw Meghanâda coming who assured him that the prince's body grew more beautiful day by day. The king came on to Mahâs'veta's cave. Kâdambarî swooned as she saw the parents of Chandrâpîḍa entering. When Vilâsavatî saw her son beaming with a strange radiance, she pressed the senseless form of her son and uttered loud lament. Târâpîḍa comforted her saying that Chandrâpîḍa was something more than the son they loved and asked Vilâsavatî to look to Kâdambarî who was in a swoon. When Kâdambarî came to herself, she fell at the feet of the king and queen. Then Târâpîḍa withdrew from the cave and without entering his royal camp built for himself a hermitage, where with his queen, S'ukanâsa and Manoramâ he remained awaiting the conclusion of the strange chain of events.

End of Jâbâli's tale to his pupils.

When Jâbâli had told so much, he said with a smile 'I have been led further than I meant. You have seen how he, who by his own misconduct, became Vais'ampâyana, son of S'ukanâsa, has now become the parrot.'

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As the sage spoke, I (parrot) became Vais'ampâyana in everything including my love for Mahâs'vetâ, except a human form. I, rash as ever, asked the sage where Chandrâpîḍa was, when the sage frowned and told me to wait till my wings grew. Hârîta asked his father to explain how one who was born a *muni* fell completely under the power of love as I had done. Jâbâli reminded him of my original birth from Lakshmî who conceived at the mere sight of the sage S'vetaketu and quoted the scripture which declares that as the parent is, so the son must be. 'Puṇḍarîka remains' the sage added 'what he was in his former birth and this, his second life on earth, will be as short as his first one. Then the curse will end and an eternal life would be his.'

I asked Jâbâli how I, a mere parrot, could hope to do deeds by which I could secure eternal life. But as dawn was at hand the sage rose to perform his morning duties. Hârîta having placed me on his couch went to perform his duties, but re-entering cheered me with the news that Kapinjala had come to see me. Kapinjala took me in his arms and wept. He told me that when he was freed from the birth of a horse, he went to S'vetaketu. The sage told him (Kapinjala) that all the fault was his (sage's), as he ought to have engaged in the work that would have secured a happy long life to his son. The sage had first refused permission to Kapinjala to see me (Puṇḍarîka-parrot); but he afterwards told him that Puṇḍarîka had become a parrot, had come to the hermitage of Jâbâli and had recovered the memory of the past. Kapinjala added 'Now I am sent by S'vetaketu and your mother Lakshmî, that are both engaged in the sacrifice that is to work your bliss, to implore you to remain in the hermitage until the sacrifice is finished.' Soon after Kapinjala left me, renewing the injunction not to leave the hermitage for some time.

When I found that my wings were grown, I one day secretly flew away from Jâbâli's hermitage towards the north where the body of Chandrâpîḍa was and where I thought I would see Mahâs'vetâ. Soon I felt exhausted and fell asleep on the low boughs of a tree. I awoke to find myself caught in a net with a wild man standing before me. I entreated him to set me free but he replied "I am a Châṇḍâla; still I

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did not catch you for your flesh. I am one of the many hunters employed by the daughter of our king to find out a wonderful parrot which she has heard has escaped from Jâbâli's hermitage. I shall take you to her, who will do with you just as she pleases". When I thought how I, a *muni* and son of S'vetaketu, was doomed to associate with Châṇḍâlas I cursed the day I was born. The Châṇḍâla took me to his mistress, who clapped me in a wooden cage. I resolved from that moment to hold my tongue and to starve myself. But being entreated by her to take fruits and water, I did so; still I kept an obdurate silence. One day I saw myself placed in a golden cage. Your Majesty (king S'ûdraka) has seen the Châṇḍâla princess. Who she is, why she calls herself Châṇḍâla or why she brings me here, I know as little as your Majesty does.

End of the parrot's tale.

Then the king (S'ûdraka) bade the Châṇḍâla girl to come forward. She addressed the king as follows:—'Light of the world, husband of Rôhiṇî, joy of the eyes of Kâdambarî, Moon, you have heard the story of your former birth and of this perverse one. It was by S'vetaketu's order that I, his mother Lakshmî, imprisoned him to save him from falling into further degradation by disobeying his father's express orders. In order to avoid the contact of people, I became a Châṇḍâla girl. The time has come and I have brought you together; cast aside with these earthy bodies, the pains of birth, disease and death and live happily together.' So saying she flew into the sky.

At these words, the heart of S'ûdraka became again full of the old hopeless longing for Kâdambarî. Thus had Puṇḍarîka's curse been fulfilled and the moon had felt in two lives the pangs of unsuccessful love. Afflicted by the torment of love, life left the mortal body of S'ûdraka.

One day, when the spring had doubled Kâdambarî's torment, she threw her arms round the neck of the senseless form she had so long tended and clasped it close. At her touch, the body moved and returned her embrace. Chandrâpîḍa addressed her 'The touch of your arms has brought me back to life. To-day the curse is over. I have cast off the body I wore as S'ûdraka; this body (as Chandrâpîḍa) I shall ever cherish,

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because in it I pleased you. This world and the world of the moon are open to you. Nor am I alone free from curse." As he spoke, Puṇḍarîke descended from the sky in the same dress that he wore when he died for his love of Mahâs'vetâ. Seeing him, Kâdambarî ran to Mahâs'vetâ with the happy news. Keyûraka went to Hemakûṭa to congratulate Chitraratha and Hamsa; and Madalekhâ to Târâpîḍa. Târâpîḍa with his queen saluted Chandrâpîḍa as their son and the Lord of Night. Kapinjala came with a message from S'vetaketu that he had abandoned all claim to Puṇḍarîka's filial duty in favour of S'ukanâsa. In the morning, the parents of Kâdambarî and Mahâs'vetâ came and the hermitage was deserted at their suggestion in order that the marriage of Kâdambarî and Chandrâpîḍa might be celebrated with due pomp.

One day Kâdambarî enquired as to the fate of Patralekhâ. She learnt that she was Rohiṇî, who had followed her lord when he first descended from heaven but had been forbidden to accompany him in his birth as S'ûdraka.

When Chandrâpîḍa's happy marriage with Kâdambarî was accomplished, he set out for Ujjayinî. He placed Puṇḍarîka on the throne and attending upon his parents who had left all to follow him, he dwelt with Kâdambarî, at one time in Ujjayinî, at another time on Hemakûṭa, and again in the world of the moon. From that time forward, the Moon and Kâdambarî, Kâdambarî and Mahâs'vetâ, Mahâs'vetâ and Puṇḍarîka, Puṇḍarîka and the moon were never separated and lived happily together in supreme bliss.

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APPENDIX III—INDEX.

(THE PAGES REFER TO THE NOTES)

Abhichāra, malevolent rites 281
Abhidhāvṛittimātṛikā ... 199
Abhisārikā, meets her lover by appointment 18
Āchāramayūkha ... 64, 111
Aditi, mother of gods ... 146
Agastya, drank the ocean for destroying Kāleyas 62
made Vindhya bow down 62
destroyed demon Vātāpi 63
ornament of the south 63
cursed Nahusha to be serpent 63
rise of, made turbid waters clear 159
son of Mitra and Varuṇa 65
Aghamarshaṇa, a hymn, frees from sin 110
Agni, consumed the Khāṇḍava forest 104
Agnipurāṇa 6,8,11,205, 207 &c.
Ahalyā, seduced by Indra and cursed to be a stone 59
Airāvata, elephant of Indra 26, 154
fair in complexion 26, 136
guardian of the East 154
sports in Ganges ... 285
Aitareyabrāhmaṇa ... 61
Aksha, a demon, killed by Hanumān 117
Aksharachyutaka, defined 24
Alakā, capital of Kubera 39
Alaṃkārasarvasva ... 23
Alaṃkāras'ekhara 38
Alarka, an emperor ... 299
Āmalaka fruit, invigorates hair 47
Andhaka, a demon, killed by S'iva 150
Andhra, country of ... 227
Angas, of Veda, six ... 161
Anjana, salve for the eye 262
Antyajas, who are ... 240
Āpastamba 240
Arjuna, see Kārtavîrya 86
Arjuna, had Hanumān on his flag... 60
helped Agni to consume Khāṇḍava forest 104
Armies, five kinds of, 269
Arms, long, sign of greatness 90, 202
like elephant's trunk, sign of leadership ... 90
Arthas'āstra 269, 281
openly advocates use of poison 281
Arundhatī, wife of Vasishṭha and type of conjugal fidelity 135
Āryā, metre, defined ... 40

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Ascetics, practise penance in winter by standing in water 70
fixed gaze on the sun as a penance 106
Ashes, used to keep separate eating places of sages 114
Ashṭāpada, game of ... 227
Ashṭāngahṛidaya 183, 197, 262
As'oka, blossomed when kicked by ladies ... 165
Ās'valāyana-gṛihya-sūtra 221
Avanti, country, about Ujjain 147
Avatāra, of gods, by portions of themselves ... 96
Avataraṇaka, a mystic rite of waving objects over a person and keeping aside the thing so waved 183
Baka, demon, killed by Bhīma 93
Bakula, blossomed when wine sprinkled from mouths of ladies ... 165
Balarāma, fond of wine 36, 75, 239
dragged Yamunā ... 36
ploughshare, his weapon 36
clad in dark clothes 101
killed Dhenuka ... 116
fair in complexion 165
had *musala* as weapon 166
Bali, a generous demon, vanquished by Vishṇu in dwarf form 16
Bāṇa, demon, devotee of S'iva 2
his capital S'onitapura 233
his daughter Ushā 235
Bath, in holy places, removed sin 236
Bauddha, philosophy, four schools of 144
Bee-hives, attached to houses, inauspicious 277
Bells, small, attached to girdles of ladies... ... 169
Bhagavadgīta 1, 17, 235, 263
eleventh chapter of, referred to by Bāṇa 17
Bhāgavatapurāṇa 15, 34, 35, 104 &c.
Bhagīratha, brought Ganges from heaven 14
Bhāmaha... ... ... 7, 142
Bhartṛihari... ... ... 4, 23
Bharata, his self-sacrifice 238
Bharata's Nāṭyas'āstra 18, 40, 199
Bhaṭṭatauta 232
Bhīma, carried away *saugandhika* flowers 156
very strong even in boyhood 201
Bhīshma, would not fight with S'ikhaṇḍin ... 94
remained celibate all his life 124
Bhuvanas, seven 243
Bindumatī 25
Birds, as pets 229
Birth, sixth day after, important 197
on 11th day after, child named 197

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Boars, wild, dug up the earth for roots 58
fond of Bhadramustā 83
Bracelets, worn by males on left arm 22
Brahmachārin, Brāhmaṇa, carried a staff of Palās'a 64
wore girdle of munja or other grass according to caste ... 64, 106
Brahmā, first produced water 2
manifested himself as Hiraṇyagarbha... 9
his vehicle Haṃsa 14
sprung from lotus in navèl of Vishṇu 116
created the four Varṇas 124
Brahman, unborn, eternal and unchanging ... 1
assumes character of personal God ... 1
cause of creation, subsistence and destruction of world ... 1
Brāhmaṇa, could marry a girl of any of the four castes... 194
Brahmapurāṇa 43
Brahmasūtrabhāshya ... 247
Bṛihadāraṇyakopanishad 12, 241
Bṛihaspati, teacher of gods 161
Bṛihatkathā 12, 143
Bṛihatkathāmanjarī ... 2
Bṛihatsaṃhitā 13,18,30,111 &c.
Brother, eldest, to be honoured like father ... 159
Buddhism, the central doctrine of 247
Buddhist, mendicants, wore red robes 247
Buffalo, vehicle of Yama 55
Cane-stick, carried in hand as symbol of authority 27
Chakravāka, cursed by Rāma... 71
supposed to be separated from its mate at night-fall 71,148,215,251
Chakravartin, signs indicative of 13, 193
Chāmara, a symbol of royalty 29
Charaṇa, Vedic school ... 259
Chāsha, bird, colour of... 291
Chess, game of 227
Chhāndogyopanishad ... 241
Chowries, hung on the heads of horses and elephants 206, 223
waved before a king 243
Chūḍākaraṇa... 198
Comet, forebodes evil 15, 88, 117, 163
Conches, blown to indicate time 42
at the time when the king bathed ... 49
Conch-shell, rings of, worn by women ... 115
Coronation of a king, with holy water 31, 48, 107
requisites at ... 146
Conventions of poets, as to budding of trees ... 165
Cowdunging, floor after one takes meal 51

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Cotton, thread, coloured, auspicious 189
Cranes, fly up to the clouds... 105
symbols of hypocrisy 278
Cupid–see under Madana
Curse, represented to be dark 71, 87, 121
Dakshasmṛiti 10
Dakshiṇāpatha 27
Damana, favoured Bhīma with progeny 161
Dānamayūkha 233
Daṇḍakāraṇya, extent of 62
Daṇḍin 7, 20
Das'akumāracharita ... 55
Das'arūpaka 102, 232
Dawn, the proper time for the study of the Vedas... 10
Deeds, of past lives render reward in this life 171
Deer, lulled into quietness by music and then killed 97, 271
Demons, dwell in Pātāla 87
Destiny, cannot be changed even by the wise 171
Dhanvantari, rose from sea carrying the jar of nectar 185
Dharma, at its highest in *Kṛitayuga* 127
declines in Kaliyuga 153
Dharmasindhu 59
Dhenuka, demon killed by Balarāma 116
Dhundhumāra, a king, killed demon Dhundhu 151
Dhvanyālokalochana 266
Dhyāna, one of the *angas* of Yoga 115
Diet, for fattening elephants 11
Digdāha, an evil omen 288
Diggajas, eight 178
support earth 178
Dilīpa, ancestor of Rāma 299
Dīpaka, figure of speech, defined 6
Draviḍa, country of ... 227
Dreams, seen in early morning come out true 177
Druma, king of Kinnaras 117
Drums, beaten to indicate hour 42
beaten at the end of a Ghatikā 42
Duḥs'āsana, dragged Draupadī by the hair 159
Durgā, was given weapons by gods in fight with Mahisha 55
crushed demon Mahisha with her foot 55
trident, her weapon 91
specially worshipped by mountaineers ... 96
Dūrvā, placed on ear as auspicious 283
Dūshaṇa, demon killed by Rāma 87
Dvīpas, seven, surrounded by seas 119, 163
Dvipadī, a kind of Prakrit metre 228
Ear, ornament on one only, a peculiarity with servants 227
Earth, was steadied by mountains 11

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spoken of as the wife of kings 220
uplifted out of water by Vishṇu in Boar *avatāra* 69
has seven or eighteen Dvīpas ... 119, 282
mother of Mars ... 192
went to Brahmā to lighten burden ... 297
Effects, qualities of, due to similar qualities of causes 66, 271
Ekachakrā, city of, ruled by Baka 93
Ekalavya, story of ... 88
Elephants, of quarters, eight 15
of quarters, support earth 178
banners on heads of 272
created from hands of Brahmā when ...
he sang Sāmans ... 293
cursed by Agni ... 42
pearls found in temples of 18
vermilion applied to heads of 136
fond of *sallakī* plants 154
ichor of, smells like orpiment or cardamom 293
kept guard at royal gate in succession... 221
had conch-shell ornaments ... 224, 252
Evening, excitant of love 253
Experiences, of past births, leave impressions 42
Eyes, long, sign of beauty 32, 193, 244
with tawny pupils, sign of greatness ... 107
Fever, burning, treatment of... 262
Finger-marks, with (white or yellow) powder 119
Fire, purifies everything 37
penance of five fires in summer 105
Fires, sacrificial, three... 119
Flowers, the arrows of Cupid... 202
appearance of, at improper season, evil omen 277
offered in worship on floors... 253
Fortune-tellers 177
Funerals, music in ... 277
Game, of dice 20
Gandhamādana, mountain east of Meru, famous for fragrant forests 156
Gandharvadattā, a Gandharva princess ... 236
Gandharvanagara, a phantom 268
Ganges, followed the car of Bhagīratha 14
descended from place to place 108
fell from heaven on S'iva's head 49
flows in three worlds 121
drunk off by Jahnu 121
has golden lotuses... 140
pride of, humbled by S'iva 150

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springs from the toe of Vishṇu ... 152, 294
mother of Vasus ... 270
starts from slopes of Meru 289
Garuḍa, freed his mother from slavery 10
son of Vinatā ... 16
vehicle of Vishṇu 145, 209
Geography, of the Purāṇas 242
Ghāṭikāpātrā, used at marriage and other ceremonies 187
Ghaṭotkacha, son of Bhīma and Hiḍimbā 94
Gift, was made with water 15
Girdle, worn by brahmachāri, of various kinds according to caste ... 106
Gîtagovinda 36, 101
Gods, characteristic marks of 38, 140
eyes of, do not wink 311
Gold-digging ants and rats 306
Grief, person in, gives up gaudy dress 134
Gūḍhachaturthapāda, defined 25
Guggulu, burnt in temples of S'iva and Chaṇḍikā 175
Guhyakas, guardians of Kubera's treasures ... 309
Guṇas, three 1
Gunjā, berries, used as ornaments by foresters 91
Guptas, an imperial house 8
Gymnasium 198
Hair, between eyebrows, sign of greatness 31, 193
line of, on abdomen, sign of beauty ... 37
Haṃsas, vehicle of Brahmā 14
follow tinkling of anklets 44, 164
vehicle of Varuṇa 48, 207
come back from Mānasa in S'arad ... 26
proceed to Mānasa at the advent of rains 77, 126
pass through hole in Krauncha 157
Hanumān, sat on Arjuna's flag 60
Harem, to consist of many courts 173
attendants of, such as dwarfs, mutes 187, 229, 235
Harivaṃs'a, a work supplementary to the Mahābhārata 146
Harshacharita, 6, 7, 8, 14, 37 &c
Hastyāyurveda ... 11, 293
Haṭhayogapradīpikā ... 239
Hemakūṭa, a varshaparvata 242, 302
Hetu, of two kinds ... 277
Hiḍimbā, enamoured of Bhīma's exploits ... 270
Hiraṇyagarbha, produced heaven and earth ... 233
Hiraṇyakas'ipu, killed by Vishṇu in manlion form 3
Hiraṇyāksha, carried earth into water ... 58

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killed by Vishṇu in the Boar incarnation... ... ... 95, 146
Hitopades'a 247, 262
Horse, auspicious signs of 205, 207
chowries hung on head of 206
Householder, was to perform every day five Mahāyajnas 50
Ichor, smell of, is like Saptachchhada 89
Imagination, defined ... 231
Indriyas, external and internal, five 274
Indra, lord of gods ... 13
lord of east 290
attained his position by sacrifices ... 27, 145
cursed by Gautama with a thousand ulcers 59
Infants, bathed in water medicated with herbs 172
Itihāsa, defined... ... 39-40
Jahnu, drank off Ganges and let off through ear 121
Jaina, ascetics, naked 176, 242
Jainas, lay great emphasis on Ahimsā 144
Jāti, figure of speech ... 7
flower, not found in spring 38
Jars, full of water, required at king's coronation 146, 212
of silver, placed at head of bed to induce sleep 182
full of water, placed at entrance ... 182, 248
leaves placed on mouths of, as auspicious 186
Jarāsandha, story of ... 161
besieged Mathurā 18 times... 171
Jewels, churned out of the ocean 266
Jīvanjīvaka, bird, detects poison 306
Kacha, son of Bṛihaspati, sent to S'ukra 124
Kadamba, tree, puts forth buds at advent of rain 296
Kadrū, mother of snakes 146, 311
Kalāpi, a sage 241
Kalahaṃsas, follow tinkling of ladies' anklets 44
noise of, an excitant of love 148
frequent lakes ... 169
Kalās, ... 15, 64, 143
Kalinda, mountain from which Jumna rises ... 75
Kaliyuga 21
supposed to be dark 88
Kalpa, period of 1000 *yugas* 56
Kalpavṛiksha 144
Kāmandakīyanītisāra 97, 167, 188, 269, &c
Kāmasūtra 142
Kanchukin, who is ... 52
Kaṇṭaka, meaning of ... 301
Karṇa, born of Kuntī and brought up by Rādhā... 259
friend of Dhuryodhana and king of Anga 259

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Karṇīsuta, founder of the art of thieving ... 55
Kārtikeya, has six faces 192, 213
has a weapon called S'akti 14
killed Tāraka ... 159
his wife, Shashṭhī 190
his vehicle, peacock 190
pierced Krauncha... 310
Kārtavīrya, stemmed Narmadā 86
Kathāsaritsāgara 230
Kaṭhopanishad ...1, 122, 235
Kaustubha, jewel churned from the ocean ... 5
Kauṭilya ... 39, 43, 173, 269
Kāvya, defined 232
Kāvyādars'a ...7, 25, 126, 261
Kāvyaprakās'a 6, 36
Kāvyālaṃkārasūtra and vṛitti 20, 22, 39, 77, 103
Kāyālaṃkāra of Rudraṭa 24
Kāvyānus'āsana 25
Kerala, women from, have rosy cheeks ... 54
Khāṇḍava forest, consumed by Agni 104
Khara, demon killed by Rāma... 87
Kīchaka was killed by Bhîma 60
King, three S'aktis of 14, 151
crowned with holy water 31, 117
greeted with showers of fried grain by maidens 221
Kinnara, a semi-divine being with face of a horse 229
Kirātas 302
Kīrtana, meaning of, ... 301
Krauncha, mountain pierced by Paras'urāma 157, 201
hole in, passage for haṃsas 157
Kṛipa, maternal uncle of As'vatthāman 109
teacher of Kauravas and Pāṇḍavas ... 107
Kṛishṇa, work of, on astrology, studied in Kerala 177
Kṛishṇa tore out the tusk of Kuvalayāpīḍa 93
wears Vanamālā ... 74
killed Naraka ... 162
delivered a philosophical discourse to Arjuna 234
jumped on Kāliya from kadamba tree 311
Kṛitavarman, fought on the side of the Kauravas 241
Kṛitayuga, age of perfect *dharma* 21
men in, of huge stature 222
Kshapaṇaka, Jain ascetic carrying peacock's feathers 92
Kubera, his capital Alakā 39
lord of the north ... 156
Kulūta, country of ... 260
Kumārasambhava 2, 16, 31, 105, 148 &c

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Kuntî, was given *mantras* by Durvâsas ... 258
Kûrmapurâṇa 234
Kûs'as, used in sprinkling water on the person as a purification 273
Kuvalayânanda 6
Kuvalayâpîḍa, elephant of Kaṃsa 311
Lagna, meaning of ... 187
Lâjas, showered on arrival of a great personage 287
offered into fire at marriage 221
Lakshmî, one of the fourteen jewels... ... 14
very fickle 30
reclines on the chest of Vishṇu 35, 151, 248
has a lotus in her hand ... 38, 151, 220
dwells in lotuses ... 212
jealous of Sarasvatî 270
Laugh, loud, not to be indulged in by great men 185
Left foot, planting of, sign of defeat 29
Lines, three, on abdomen, sign of beauty 186
Lion, vehicle of Pârvatî 57, 146, 205
Lokapâlas, eight 286
Love, excited by evening 253
Madana was burnt by S'iva with fire from third eye ... 14, 31, 35
flowers, his bow and arrows 21, 202
makara, his emblem 219
Madhu, a demon killed by Vishṇu 29
Madhyades'a, defined ... 54
Mâdhyamikas, denied existence of everything 144
Mâdrî, wife of Pâṇḍu ... 238
Magadha, country of modern Bihar ... 171, 242
Mahâbhârata... 5, 29, 35, 38 &c
Mahâbhâshya 22, 228, 268
Mahâdânas, sixteen, ... 233
Mahâkâla, celebrated shrine of S'iva 137
Mahâpâtakas, five ... 277
Mahisha, a demon killed by Durgâ 36, 205
Mainâka, escaped into the sea 140
Makara, emblem of Cupid 139
Mâlavikâgnimitra... ... 199
Malaya, mountain in south, famed for sandal 168
Males, wear bracelets on left arm 22
Mâlava, women of ... 21
Maṇḍala, sphere of kings 269
Mandara, made handle at churning of sea 138, 268
Mânasa, lake, on Kailâsa created from mind of Brahmâ 78
the home of *haṃsas* 126
Mândhâtâ, a great emperor 173, 299
Mantras, supposed to confer miraculous powers 108
Manusmṛiti... 9, 21, 80, 105, 127 &c
Mârîcha, demon, assumed form of golden deer 67, 112
Mârkaṇḍeyapurâṇa 1, 15, 29, 86, 78

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Marriage, fried grain offered into fire at ... 221
Mars, child of the earth 192
Mātrāchyutaka, defined 24
Mātṛis, divine mothers, attendants of S'iva ... 176
seven or eight ... 176
Maukhari, line of kings 4
Meghadūta 21, 37, 105
Meru, mountain of gold 15
in the centre of the world 15, 119
sun, moon and stars revolve round ...15, 63
Meteors, shower of, presaged destruction ... 111
Mitāksharā 269
Monkeys, kept near horses to avert evil eye... 230
Moon, one of the fourteen jewels... 10
called the lord of *dvijas* 10
full of nectar ... 46, 136
drunk by gods and Manes 46
seduced Tārā... ... 134
spots on, suppositions about 136
spots on, supposed to be deer 57
Mountains, steadied the earth 11, 300
were cast off by Pṛithu 16
principal, seven 16, 119
had wings, which were cut off by Indra 28
resorted to the sea to escepe from Indra 152, 235
separating Varshas 242
Mṛichchhakaṭika 105
Mṛittikāvatī, a town ... 209
Mukula, author of Abhidhāvṛittimātṛikā ... 199
Muṇḍakopanishad ... 161
Music, in funeral processions 277
Mustard, white, a protection against evil spirits 172
Nādikā, measure of time 42, 187
Nāgas, presided over countries, lakes, &c ... 176
Nāgānanda 31
Nahusha, cursed to be a snake 63
Nala, a monkey chief, constructed Setu ... 155
Nāmakaraṇa 197
Nandana, garden of Indra 73, 174
Nara, a sage associated with Nārāyaṇa 156
Nārada, fond of singing and inventor of Vīṇā 200
Nāradapurāṇa 238
Nāradasmṛiti 238
Naraka, demon, killed by Kṛishṇa 137, 162
Naravāhanadatta, king of Vidyādharas ... 208, 236
Nārāyaṇa–see Vishṇu ...
Narmadā, springs from clump of bamboos ... 153
waters of, stemmed by Kārtavîrya ... 86
Nātyas'āstra ... 40, 51, 232
Navel, deep, sign of beauty among females 310
Nectar, carried away by Asuras 34

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Negatives, two, indicate positive proposition ... 102
Nimba, leaves of, used for fumigating rooms 191
Nirghāta 215
Nirukta 65, 124
Nishāda, the highest musical note 95
Nītis'ataka 41, 50
Nose, high, sign of greatness 30
Nṛisiṃha killed Hiraṇyakas'ipu with nails ... 11
had fair hair 284
Old age, causes *tilakas* on body 120
Ordeal, trial by 158
kinds of... 158
Padmāsana, a *yogic* posture 239
Pampā, lake 71, 81
Panchavaṭī, part of Daṇḍakāraṇya 65
Pāṇḍavas, story of birth of 161
Parās'ara, fell in love with Yojanagandhā... 94
Pārasīkas, king of ... 203
Paras'urāma, killed Kārtavīrya 26
extirpated Kshatriyas 27, 201
pierced mountain Krauncha ... 157, 201
his mother Reṇukā 194
Pārijāta, one of five trees of Paradise ... 178, 285
Parisaṃkhyā, a figure of speech 19
Paronomasia, no difference between certain letters in 95
Parrot, cursed by Agni 42
Pārvatī, assumed the garb of a Kirāta woman 35
killed Mahisha ... 36
her vehicle, a lion 57, 205
Pās'upatas, a sect of S'aivas 247
Patākā, a term in dramaturgy, defined 232
Pātāla, haunt of demons 87, 300
habitation of Nāgas 223, 242
is dark 270, 309
Paṭṭa, a band on a crown 274
Peacocks, feathers of, carried by Jaina ascetics 92
dance when clouds thunder 112, 139
vehicle of Skanda 190, 240
enemy of snakes ... 230
Pearls, found in temples of elephants 18
Penance, of five fires in summer 105
of standing in water in winter 107
of looking fixedly at the sun 132
Pis'āchas, goblins, supposed to be very tall ... 270
infest old houses ... 272
Pitṛis, daily offerings to 50
Poets, conventions of ... 38
Pole, north, stars revolve round 63, 122
Policy, line of, to be kept secret... 108
Politics, four means in 109
Powder, red, cast on people's clothes as auspicious 196

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Prahelikā, defined ... 25
Prahlāda, devotee of Vishṇu 3
persecuted by father Hiraṇyakas'ipu ... 3
Prajāpati, guilty of incest with daughter ... 61
pursued by Rudra as hunter 61
Prākṛita-Paingala 228
Prakṛiti, constituted by three Guṇas 1
Prakṛitis, seven, of a state 147
Pralaya, four kinds of ... 109
clouds called Samvartaka at 224
dark clouds at ... 295
portents at 212
Pramathas, attendants of S'iva 92
called Gaṇas 231
Prāṇāyāma, how performed 110
Prastāvanā, defined ... 272
Pratāparudrayas'obhūshaṇa 6
Pratīhārī, defined... ... 51
Prayogaratna 197
Pregnancy, longing of, must be fulfilled ... 187
Pṛithu, cast off mountains 16
Purāṇa, topics of,... ... 233
Pūrta, defined 141
Purushārthas, four ... 142
Pushkara, place of pilgrimage in Ajmere 168, 236
Quarters, guardian elephants of, ... 15
eight or ten ... 288, 290
lords of 290
Rāgas, in music, six ... 20
Rāgavibodha 40
Raghuvaṃs'a ... 2, 28, 35 &c
Rāhu, tried to drink nectar 5
Vishṇu severed his head 5
swallows the digits of the moon,... 98, 273
Rajas, a Guṇa, principle of activity... 263
effects of... ... 263, 276
Rājatarangiṇī 23
Rāma, killed demon Danu Kabandha 67
killed Khara and Dūshaṇa 87
cursed chakravāka 71
pierced seven Tālas with one arrow ... 72
was honoured by the sea 154
Rāmāyaṇa ... 2, 3, 15, 17, 34, 38, 78 &c
Rambhā, cursed by Sthūlas'iras, to be a mare. 209
most charming among Apsarases ... 232
Rasas, eight or nine ... 6
Rāvaṇa, devotee of S'iva 2
shook Kailāsa to its foundations ... 153, 288
obtained a sword from S'iva 2
Reeds, put forth no fruit 168
Reṇukā, mother of Paras'urāma 194
Rigveda 75, 110
Rinsing the mouth, before and after meals... ... 50
Rishyamūka, mount near Pampā 70

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abode of Sugrīva... 70
Ṛishyas'ringa, performed sacrifice for Das'aratha 171
Rudra, pursued Prajāpati for incest with daughter 61
Rudraṭa... ... 7, 24, 65, 142
Sagara, his sons burnt by Kapila's wrath ... 14
Sages, seven, names of... 78
Sāhityadarpaṇa 7, 19, 232, 269
Sahokti, a figure of speech 202
S'akragopa, an insect ... 257
S'aktis, three, of a king 151
S'akuni, maternal uncle of Duryodhana... ... 74
assisted Duryodhana in wicked schemes against Pāṇḍavas 74
S'ākuntala ... 75, 83, 125 &c
S'amī, a sacred tree ... 59
leaves of, required in marriage ceremony 59
Sāṃkarabhāshya 312
Sāṃkhya, founded by Kapila 116
tenets of... 144
Sāṃkhyakārikā 1
Sāmudrikas'āstra 13
Saṃvartaka clouds at *pralaya* 224
Sanatkumāra, one of the four sons of Brahmā 103
Sandal trees, tenanted by snakes... 30
grown on Malaya... 48
Sandhyā, adoration, to be performed facing east or north 78
Sannipāta, derangement of humours in fever... 262
Saptachchhada blossoms, smell of, like ichor 89, 255
caused headache ... 275
S'arabha, a fabulous animal with eight legs 255
Sarasvatī, everything connected with, described as white ... 122
in conflict with Lakshmī 270
Sarasvatīkaṇṭhābharaṇa 6, 7
Sarvaushadhi, herbs, water medicated with, used for bath of children 172
Sattva, a Guṇa, enlightens 1
Saucers, marked with white lines required in marriage ceremony 190
S'ayyā, meaning of ... 6
S'esha, supports the earth 145, 160
has jewels in its hoods 179, 254
Shashṭhī, sixth day after birth, child's fate written on... 189
rites on 197
Siddhas, semi-divine beings 309
Signs, peculiar to bodies of *chakravartins* ... 13
S'ikhaṇḍin, useful to Pāṇḍavas in overpowering Bhīshma ... 94
Siprā, river near Ujjayinī 198
Sītā, rose up from the

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earth when Janaka was ploughing 68
S'iva, burnt Madana 14, 148
burnt three cities ... 150
disguised as a Kirāta 35
dances at the time of Pralaya 56, 72, 234
destroyer of universe 308
drank Hālāhala ... 310
placed digit of moon on head to lessen torment of Hālāhala 72
his form, of half male and half female 94, 309
wears chaplet of sculls 135
his laugh called Aṭṭahāsa ... 145, 286
humbled the pride of the Ganges ... 150
fourteenth day of dark half, sacred to 170
has a thousand arms when dancing at *pralaya* 234
S'is'upālavadha 170
Skanda, see Kārtikeya...
S'lesha, figure of speech, defined 7
Smiles, represented to be white 145
Smoke, of fragrant drugs, taken in after dinner 50
Snakes, coil round sandal trees 30
have jewels in hoods 179, 253
slough of, as medicine... 191
subsist on wind ... 208
Son, saves from hell called *put*... 170
S'onitapura, capital of Bāṇāsura 233
Spies, different kinds of 162
S'reṇi, guild of persons following same craft 231
S'ruti, a term in music 40
Standards, emblems on 232
Sthūlas'iras, a sage, cursed Rambhā 209
Subhāshita, difined ... 5
Subrahmaṇyā, invocation 113
Sugrīva, exiled by Vāli 70
his wife Tārā seized by Vāli 70, 81
dwelt on Ṛishyamūka 81
was the son of the sun... 81
S'ukra, the priest of demons 161
Sumati, minister of Nala 161
Sumitrā, one of the queens of Das'aratha.. 152
Sun, revolves round Meru 15
rises from behind mountain in the east 15
horses of, are green 75, 206
twelve, at the time of *pralaya* 93
to be worshipped with red flowers ... 111
Sunstone, blazes forth, when sun shines ... 148
S'ūra, grandfather of Kṛishṇa 234
Svabhāvokti, figure of speech 7
S'vetaketu, a sage... ... 241
Svastika, mystic mark... 189

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S'vetadvīpa, everything white in 222
Swan, vehicle of Varuṇa 48
Syringes, for discharging coloured water 164
Taittirīyopanishad ... 1
Tamāla, leaves of, used as ornament 12
Tamas, a Guṇa, darkens and engulfs 1
Tāṇḍava, a kind of dance 71
Tārā, wife of Bṛihaspati, seduced by the moon 134
Tāraka, demon, killed by Skanda 159
Throbbing, of right eye and arm, auspicious for males 181
Tiger, nails of, used as ornament for children's necks 58
Time, measures of, ... 42
measured by Ghaṭikāpātra 187
Timira, an eye disease ... 261
Tisaraṇa, the *credo* of Buddhism 247
Tonsure, ceremony of 191
Trial, by ordeal 158
Tripuṇḍraka, mark on forehead with ashes.... 64
Tris'aṅku, story of ... 27
adorns the south as a star 309
Trivali, sign of beauty... 186
Uchchaiḥs'ravas, a horse, churned from ocean ... 204
Udayagiri, a fabulous mountain 79
Udayana, a famous king 116
Umbrella, symbol of sovereignty 157, 274, 290
Upanishads 1
Upavedas, four 200
Ushā, story of 2
her love for Aniruddha 235
Uttararāmacharita ... 199
Vaḍavānala, submarine fire 124, 125, 265
Vādya, four classes of... 40
Vāgbhaṭa, author of Ashṭāngahṛidaya 183, 191, 262
Vāgbhaṭalaṃkāra... ... 24
Vais'ampāyana, a pupil of Vyāsa 197
Vais'eshikasūtra 66
Vais'vadeva offering ... 50
Vakrokti, defined... ... 142
Vālakhilyas, 60,000 132, 309
Vāli, exiled Sugrīva ... 70
Vānaprastha, to wear rugged clothes and matted hair 61
Varṇas, four 19
marriages between members of different, allowed 19
Varsha, subdivision of Dvīpa... 242
Varuṇa, lord of sea and waters 68, 107
lord of the west ... 302
his vehicle, swan 48, 207
Vasantarājīya, on *s'akunas* 177
Vāsavadattā 4, 55
Vāsuki, serpent king, was rope at churning of ocean 155, 208

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Vasus, eight 118
cursed to be men ... 269
Vātāpi, demon, destroyed by Agastya 63
Vatsa, a country or people... 116
Vāyupurāṇa 16
promulgated by Vāyu 117
Veṇīsaṃhāra... ... 98, 224
Vedas, spoken of as three or four 1, 161
breath of Brahman 2
promulgated from the four mouths of Brahmā 8, 10
proper time for study of, the dawn 10
Vermilion, applied to foreheads of elephants 21
Vices, principal, of kings 278
Vidis'ā, town in central India 21
Vidyādharas, dwell near Mānasa lake 94
Vidyās, fourteen 9, 127
Vinatā, mother of Garuḍa 10
Vishṇu, younger brother of Indra as Vāmana 3
his man-lion form 3, 16
placed kaustubha on his chest... 5
has conch and discus in his hands ... 13, 193
vanquished Bali in the dwarf avatāra 16, 236
assumed the form of Mohinī 34
dark in complexion 35
has Lakshmī reclining on chest ... 35
passes four months of the rains in Yogic sleep 37
in Boar incarnation lifted up earth out of water ... 58, 69, 249
his weapon is the discus Sudars'ana... 96
sleeps on the ocean 117
supported Mandara mountain at the time of churning 155
has four arms ... 171
reclines on S'esha... 179
rides Garuḍa ... 209
thousand names of 191
whole world lies in his belly at *pralaya* 308
Vishṇupurāṇa ... 2, 8, 16 36, 46, 78
Vetravatī, river, falls into Jumna 21
Vidagdhamukhamaṇḍana 25
Vikramorvas'īya ... 46, 251
Vindhya, grew high out of jealousy for Meru... 62
was made to become low by Agastya ... 62
Vow, performing of ... 41
one performing, carries a rosary and other things 133
words of, repeated thrice to assure another 105
performance of difficult, necessary for securing great objects 175
Vratas-see under Vow

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Vrishaparvan, king of demons 161
Vyāsabhāshya 15
Waist, slender, sign of beauty 39, 259
Water-fountains, figures on 49
Widow, not to wear ornaments like Tālapatra 59
not to have her hair ornamented 65
to wear her hair long 202
Wind, seven divisions of, from south, excitant of love 143
Wives, of different castes, priority among 194
Worlds, seven ... 12, 243
manifestation of Nārāyaṇa 269
made of five *mahā-bhūtas* 298
Women, whose husbands gone abroad, not to deck themselves ... 133
divided into four classes by writers on erotics 214
wore bracelets of conchshell 221
Yadu, founder of Yādava tribe 234
Yājnavalkyasmṛiti 78, 108, 127 158 &c.
Yama, one of the eight *angas* of Yoga 109
Yama, his vehicle, a buffalo 55
attendants of, dark in colour 87
his city is Saṃyamana 226
keeps account of good and bad deeds of men 226, 241
Yamunā, waters of, dark 35, 37
dragged by Balarāma 36
springs from Kalinda mountain 75
Yayāti, exchanged his old age with Pūru ... 151
Yoga, defined 116
Yojana, value of in miles 303
Yojanagandhā 94
Yugas, four 21

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कादम्बरी ।

१२९ आलोकमात्रेणैवापगतश्रमो दृष्ट्वा मनस्येवमकरोत् । अहो निष्फलमपि मे तुरगमुखमिथुनानुसरणमेतदालोकयतः सरः सफलतामुपगतम् । अद्य परिसमाप्तमीक्षणयुगलस्य द्रष्टव्यदर्शनफलम् । आलोकितः खलु रमणीयानामन्तः । दृष्ट आह्लादनीयानामवधिः । वीक्षिता मनोहराणां सीमान्तलेखा । प्रत्यक्षीकृता प्रीतिजननानां परिसमाप्तिः । विलोकिता दर्शनीयानामवसानभूमिः । इदमुत्पाद्य सरःसलिलममृतरसमुत्पादयता वेधसा पुनरुक्तामिव नीता स्वसृष्टिः । इदमपि खल्वमृतमिव सर्वेन्द्रियाह्लादनसमर्थम् । अतिविमलतया चक्षुषः प्रीतिमुपजनयति । शिशिरतया स्पर्शसुखमुपाहरति । कमलसुगन्धितया घ्राणमाप्याययति । हंसमुखरतया श्रुतिमानन्दयति । स्वादुतया रसनामाह्लादयति । नियतं चास्यैव दर्शनतृष्णया न परित्यजति भगवान्कैलासनिवासव्यसनमुमापतिः । न खलु सांप्रतमाचरति जलशयनदोहदं देवो रथाङ्गपाणिः । यदिदममृतरससुरभिसलिलमुपहाय[1] लवणरसपरुषपयस्युदन्वति स्वपिति । नूनं चेदं न प्रथममासीत्सरः । येन प्रलयवराहघोणाभिघातभीता भूतधात्री कलशयोनिपानपरिकलितसकलसलिलं सागरमवतीर्णा । अन्यथा यद्यत्रागाधानेकपातालगम्भीराम्भसि निमग्ना भवेन्महासरसि किमेकेन महावराहसहस्रैरपि नासादिता भवेत् । नूनं चास्मादेव सलिललेशमादायादाय महाप्रलयेषु प्रलयपयोदाः प्रलयदुर्दिनान्धकारितदशदिशः प्लावयन्ति भुवनान्तराणि । मन्ये च यत्सृष्टेर्वाक्सलिलमयं ब्रह्माण्डरूपमादौ भुवनमभूत्तदिदं पिण्डीभूय सरोव्यपदेशेनावस्थितम् ।

१३० इति विचारयन्नेव तस्य शिलाशकलकर्कशवालुकाप्रायम्, विद्याधरोद्धृतसनालकुमुदकलापार्चितानेकचारुसैकतलिङ्गम्, अरुन्धतीदत्तदिनकरार्घ्यपयःपर्यस्तरक्तकमलशोभितम्, उपकूलशिलातलोपविष्टजलमानुषनिपेव्यमाणातपम्, अभ्यर्णतया च कैलासस्य स्नानागतमातृमण्डलपदपङ्क्तिमुद्राङ्कितम्, अवकीर्णभस्मसूचितमज्जोत्थितगणवृन्दोद्भूलनम्, अवगाहावतीर्णगणपतिगण्डस्थलगलितमदप्रस्रवणसिक्तम्, अतिप्रमाणपादानुमीयमानतृपितकात्यायनीसिंहावतारमार्गं दक्षिणं तीरमासाद्य तुरगादवततार । अवतीर्य च व्यपनीतपर्याणमिन्द्रायुधमकरोत् । क्षितितललुठितोत्थितं च गृहीतकति-

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१ 'उपहरति' इति न.

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पययवसग्रासं सरोऽवतार्य पीतसलिलमिच्छया स्नातं चोत्थाप्यान्यतमस्य समीपवर्तिनस्तरोर्मूलशाखायामपगतखलीनं हस्तपाशशृङ्खलया कनकमय्या चरणे[1] बद्ध्वा कृपाणिकावलूनान्क्षिप्त्वा चाग्रतः कतिचित्सरस्तीरदूर्वाप्रवालकवलान्पुनरपि सलिलमवततार। ततश्च प्रक्षालितकरयुगलश्चातक इव कृत्वा जलमयमाहारम्, चक्राह्व इवास्वाद्य मृणालशकलानि, शिशिरांशुरिव कराग्रैः स्पृष्ट्वा कुमुदानि, फणीवाभिनन्द्य जलतरंगवातान्, अनङ्गशरप्रहारातुर इवोरसि निधाय नलिनीदलोत्तरीयम्, अरण्यगज इव सीकरार्द्रपुष्करोपशोभितकरः सरःसलिलादुदगात्। प्रत्यग्रभग्नशिशिरैश्च समृणालकैर्जलकणिकाचितैः कमलिनीपलाशैर्लतामण्डपपरिक्षिप्ते शिलातले स्रस्तरमास्तीर्य निधाय शिरसि पिण्डीकृतमुत्तरीयं निपसाद। मुहूर्तं विश्रान्तश्च तस्य सरस उत्तरे तीरप्रदेशे समुच्चरन्तमुन्मुक्तकवलेन निश्चलश्रवणपुटेन तन्मुखीभूतेनोद्ग्रीवेणेन्द्रायुधेन प्रथममाकर्णितं श्रुतिसुभगं वीणातन्त्रीझंकारमिश्रममानुषं गीतशब्दमशृणोत्। श्रुत्वा च कुतोत्र विगतमर्त्यसंपाते प्रदेशे गीतध्वनेः संभूतिरिति समुपजातकौतुकः कमलिनीपत्रस्रस्तरादुत्थाय तामेव गीतसंपातसूचितां दिशं चक्षुः प्राहिणोत्। अतिदवीयस्तया तु तस्य प्रदेशस्य प्रयत्नव्यापृतलोचनोऽपि विलोकयन्न किंचिद्ददर्श। तमेव केवलमनवरतं गीतशब्दं शुश्राव। कुतूहलवशाच्च गीतध्वनिप्रभवजिज्ञासया कृतगमनबुद्धिर्दत्तपर्याणमिन्द्रायुधमारुह्य प्रियगीतैः प्रथमप्रस्थितैरप्रार्थितैरपि वनहरिणैरुपदिश्यमानवर्त्मा सप्तच्छदबकुलैलालवङ्गलवलीलतालोलकुसुमसुरभिपरिमलयालिकुलविरुतिमुखरितया तमालनीलया दिङ्नागमदवीथ्येव पश्चिमया सरस्तीरवनलेखया निमित्तीकृत्य तं गीतध्वनिमभिप्रतस्थे।

१३१ क्रमेण च संमुखागतैः, अच्छनिर्झरजलकणजालजनितजडिमभिः, जर्जरितभूर्जवल्कलैः, धूर्जटिवृषरोमन्थफेनबिन्दुवाहिभिः, षण्मुखशिखण्डिशिखाचुम्बिभिः, अम्बिकाकर्णपूरपल्लवोल्लासनदुर्ललितैः, उत्तरकुरुकामिनीकर्णोत्पलप्रेङ्खोलनदोहदिभिः, आकम्पितकक्कोलैः, नमेरुकुसुमपांशुपातिभिः, पशुपतिजटाबन्धार्तवासुकिपरिपीतशेषैः, आह्लादिभिः पुण्यैः कैलासमारुतैरभिनन्द्यमानो गत्वा च तं प्रदेशं सर्वतो मरकतहरितैः, हारिहारीतरुतिरमणीयैः; भ्रमद्भृङ्गराजनखरजर्जरितजरठकुड्मलैः, उन्मदकोकिलकुलकवलीकृतसहकारकोमलाग्रपल्लवैः, उन्मदषट्चरणचक्रवालवाचालितविकचचूतकलिकैः, अचकित[2]चकोरचुम्बितमरिचाङ्कुरैः, चम्पकपरागपुञ्जपिञ्जरकपिञ्जलजग्धपिप्पलीफलैः, फलभरनिकरनिपीडितनिबिडदाडिमनीडप्रसूतकलविङ्कैः, प्रक्रीडितचपलकपिकुलकरतलताडनतरलितताडीपुटैः, अन्योन्यकलहकुपित-

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१ 'चरणौ' इति प-न-क. २ 'चकित' इति क.

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कपोतपक्षपालीपातितकुसुमैः, कुसुमरजोराशिसारसारिकाश्रितशिखरैः, शुकशतमुखनखशिखरशकलितफलस्फीतैः, जलधरजललुब्धविप्रलब्धमुग्धचातकध्वानमुखरिततमालखण्डैः, इभकलभकोल्लूनपल्लववेल्लितलवलीवलयैः, आलीयमाननवयौवनमत्तपारावतपक्षक्षेपपर्यस्तस्तबकैः, तनुपवनकम्पितकोमलकदलीदलवीजितैः, अविरलफलनिकरावनतनालिकेरवनैः, अकठोरपत्रपुटपूगाविटपिपरिवृतैः, अनिवारितविहङ्गतुण्डखण्डितपिण्डखर्जूरजालकैः, मदमुखरमयूरीमधुररवविरावितान्तरैः, अकलितकलिकाकलापपदन्तुरैः, अन्तरान्तरा कैलासतरङ्गिणीतरङ्गितसिकतिलतलभूमिभागैः, वनदेवताकरतलनिवहनिभमलक्तकजललवसिक्तमिव किसलयनिकरमतिसुकुमारमुद्वहद्भिः, ग्रन्थिपर्णकग्रासमुदितचमरीकुलनिपेवितमूलैः, कर्पूरागुरुप्रायैः, इन्द्रायुधैरिव घनावस्थानैः, कुमुदैरिवादत्तदिनकरकरप्रवेशशिशिराभ्यन्तरैः, दाशरथिबलैरिवाञ्जननीलनलपरिगतप्रान्तैः, प्रासादैरिव सपारावतैः, भवनतापसैरिव संनिहितवेत्रासनैः, रुद्रैरिव नागलतावद्धपरिकरैः, उदधिकूलपुलिनैरिव निरन्तरोद्भिन्नप्रवाललताङ्कुरजालकैः, अभिषेकसलिलैरिव सर्वौषधिकुसुमफलकिसलयसनाथैः, आलेख्यगृहैरिव बहुवर्णचित्रपत्रशकुनिशतसंशोभितैः, कुरुभिरिव भारद्वाजद्विजोपसेवितैः, महासमरमुखैरिव पुंनागसमाकृष्टशिलीमुखैः, महाकरिभिरिव प्रलम्बवालपल्लवस्पृष्टभूतलैः, अप्रमत्तपार्थिवैरिव पर्यन्तावस्थितबहुगुल्मकैः, दंशितैरिव भ्रमरसंघातकवचावृतकायैः, प्रमाणाभिमुखैरिव वानरकराङ्गुलिस्पृष्टगुल्मैः, अवनिपालशयनैरिव सिंहपादाङ्कितततलैः, आरब्धपञ्चतपःक्रियैरिवोच्छिखशिखिमण्डलपरिवृतैः, दीक्षितैरिव कृतकृष्णसारविषाणकण्डूयनैः, जरद्बृहन्मुनिभिरिव जटालवालकमण्डलधरैः, इन्द्रजालकैरिव दृष्टिहारिभिः पादपैः परिवृतं चन्द्रप्रभनाम्नस्तस्य सरसः पश्चिमे तीरे कैलासपादस्य ज्योत्स्नावदातया प्रभया धवलयन्तं प्रदेशं भूतलभागसंनिविष्टं भगवतः शूलपाणेः शून्यं सिद्धायतनमपश्यत्।

१३२ तच्च पवनोद्धूतैरितस्ततः समापतद्भिः केतकीगर्भधूलिभिर्धवलीक्रियमाणकायः पशुपतिदर्शनहेतोर्बलादिव प्रतिपाद्यमानो भस्मव्रतमायतनप्रवेशपुण्यैरिव परिगृह्यमाणः प्रविश्याद्राक्षीच्चतुःस्तम्भस्फटिकमण्डपिकातलप्रतिष्ठितम्, अचिरोद्भूतैरार्द्रार्द्रैर्दलशिखरगलज्जलविन्दुभिरूर्ध्वविपाटितचन्द्रबिम्बदलैरिव निजाट्टहासावयवैरिव शेषफणाशकलैरिव पाञ्चजन्यसहोदरैरिव क्षीरोदहृदयाकारैरुपपादितमौक्तिकमुकुटविभ्रमैः शुचिभिर्मन्दाकिनीपुण्डरीकैः कृतार्चनम्, अमलमुक्ताशिलाघटितलिङ्गम्, अशेषत्रिभुवनवन्दितचरणं चराचरगुरुं चतुर्मुखं भगवन्तं त्र्यम्बकम्।

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१ 'आकलित' इति न-क.

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१३३ तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखीमासीनाम्, उपरचितब्रह्मासनाम्, अतिविस्तारिणा सर्वदिङ्मुखप्लावकेन प्रलयविप्लुतक्षीरपयोधिपयःपूरपाण्डुरेणातिदीर्घकालसञ्चितेन तपोराशिनेव विसर्पता पादपान्तरैस्रिस्रोतोजलनिभेन पिण्डीभूय वहतेव देहप्रभावितानेन सगिरिकाननं दन्तमयमिव तं प्रदेशं कुर्वतीम्, अन्यथैव धवलयन्तीं कैलासगिरिम्, अन्तर्द्रष्टुरपि लोचनपथप्रविष्टेन श्वेतिमानमिव मनो नयन्तीम्, अतिधवलप्रभापरिगतदेहतया स्फटिकगृहगतामिव दुग्धसलिलमग्नामिव विमलचीनांशुकान्तरितामिवादर्शतलसंक्रान्तामिव शरदभ्रपटलतिरस्कृतामिवापरिस्फुटविभाव्यमानावयवाम्, पञ्चमहाभूतमयमपहाय द्रव्यात्मकमङ्गनिष्पादनोपकरणकलापं धवलगुणेनेव केवलेनोत्पादिताम्, दक्षाध्वरक्रियामिवोद्धतगणकचग्रहभयोपसेवितत्र्यम्बकाम्, रतिमिव मदनदेहनिमित्तं हरप्रसादनार्थमागृहीतहराराधनाम्, क्षीरोदधिदेवतामिव सहवासपरिचितहरचन्द्रलेखोत्कण्ठाकृष्टाम्, इन्दुमूर्तिमिव स्वर्भानुभयकृतत्रिनयनशरणगमनाम्, ऐरावतदेहच्छविमिव गजाजिनावगुण्ठनोत्कण्ठितशितिकण्ठचिन्तितोपनताम्, पशुपतिदक्षिणमुखहासच्छविमिव बहिर्निर्गत्य कृतावस्थानाम्, शरीरिणीमिव रुद्रोद्धूलनभूतिम्, आविर्भूतां ज्योत्स्नामिव हरकण्ठान्धकारविघट्टनोद्यमप्राप्ताम्, गौरीमनःशुद्धिमिव कृतदेहपरिग्रहाम्, कार्तिकेयकौमारव्रतक्रियामिव मूर्तिमतीम्, गिरीशवृषभदेहद्युतिमिव पृथगवस्थिताम्, आयतनतरुकुसुमसमृद्धिमिव शङ्कराभ्यर्चनाय स्वयमुद्यताम्, पितामहतपःसिद्धिमिव महीतलमवतीर्णाम्, आदियुगप्रजापतिकीर्तिमिव सप्तलोकभ्रमणखेदविश्रान्ताम्, त्रयीमिव कलियुगध्वस्तधर्मशोकगृहीतवनवासाम्, आगामिकृतयुगबीजकलामिव प्रमदारूपेणावस्थिताम्, देहवतीमिव मुनिजनध्यानसम्पदम्, अमरगजवीथीमिवाभ्रगङ्गाभ्यागमवेगपतिताम्, कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्, श्वेतद्वीपलक्ष्मीमिवान्यद्वीपावलोकनकुतूहलागताम्, काशकुसुमविकासकान्तिमिव शरत्समयमुदीक्षमाणाम्, शेषशरीरच्छायामिव रसातलमपहाय निर्गताम्, मुसलायुधदेहप्रभामिव मधुमदविघूर्णनायासविगलिताम्, शुक्लपक्षपरम्परामिव पुञ्जीकृताम्, सर्वहंसैरिव धवलतया कृतसंविभागाम्, धर्महृदयादिव निर्गताम्, शङ्खादिवोत्कीर्णाम्, मुक्ताफलादिवाकृष्टाम्, मृणालैरिव विरचितावयवाम्, दन्तदलैरिव घटिताम्, इन्दुकरकूर्चकैरिव प्रक्षालिताम्, वर्णसुधाच्छटाभिरिवाच्छुरिताम्, अमृतफेनपिण्डैरिव पाण्डुरीकृताम्, पारदरसधाराभिरिव धौताम्, रजतद्रवेणेव निर्मृष्टाम्, चन्द्रमण्ड-

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१ 'चेलांशुक–' इति प-न-क. २ 'क्षीरोदाधि०' इति न.

३ 'लेखोत्कण्ठाम्' इति न.

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लादिवोत्कीर्णाम्, कुटजकुन्दसिन्दुवारकुसुमच्छविभिरिवोल्लासिताम्, इयत्ता-
मिव धवलिम्नः, स्कन्धावलम्बिनीभिरुदयतटगतादर्कबिम्बादुद्धृत्य बालरश्मि-
प्रभाभिरिव निर्मिताभिरुन्मिषत्तडित्तरलतेजस्ताम्राभिरचिरस्नानावस्थितविर-
लवारिकणतया प्रणामलग्नपशुपतिचरणभस्मचूर्णाभिरिव जटाभिरुद्भासित-
शिरोभागाम्, जटापाशग्रथितमुक्तमाङ्केन मणिमयं नामाङ्कमीश्वरचरणद्वयमु- 5
द्वहन्तीम्, रविरथतुरगखुरक्षुण्णनक्षत्रक्षोदविशदेन भस्मनालङ्कृतललाटपट्टि-
काम्, शिखरशिलाश्लिष्टशशाङ्ककलामिव शैलराजमेखलाम्, अतुलभक्तिप्रसा-
धितया लक्ष्मीकृतलिङ्गया द्वितीययेव पुण्डरीकमालया दृष्ट्या सम्भावयन्तीं
भूतनाथम्, अनवरतगीतपरिस्फुरिताधरपुटवशादतिशुचिभिः शुद्धहृदयमयू-
खैरिव गीतगुणैरिव स्वरैरिव स्तुतिवर्णैरिव मूर्तिमद्भिर्मुखान्निष्पतद्भिर्दशनां- 10
शुभिः पुनरिव स्नपयन्तीं गौरीपतिम्, अतिविमलैश्च वेदार्थैरिव साक्षात्पिता-
महमुखादाकृष्टैर्गायत्रीवर्णैरिव अथनतामुपगतैर्नारायणनाभिपुण्डरीकबीजै-
रिवोद्भूतैः सप्तर्षिभिरिव करस्पर्शपूतमात्मानमिच्छद्भिस्तारकारूपेणागतैराम-
लकीफलस्थूलैर्मुक्ताफलैरुपरचितेनाक्षवलयेनाधिष्ठितकण्ठभागाम्, परिवेष-
परिगतचन्द्रमण्डलामिव पौर्णमासीनिशाम्, अधोमुखहरशिरःकपालमण्डला- 15
कारेण मोक्षद्वारकलशकान्तिना स्तनयुगलेनैकहंसमिथुनसनाथामिव गङ्गाम्,
गौरीसिंहसटामयेनेव चामररुचिराकृतिना स्तनयुगलमध्यनिबद्धग्रन्थिना
कल्पतरुलतावल्कलेन कृतोत्तरीयकृत्याम्, अयुग्मलोचनसकाशात्प्रसादलब्धेन
चूडामणिचन्द्रमयूखजालेनेव मण्डलीकृतेन ब्रह्मसूत्रेण पवित्रीकृतकायाम्,
आम्रपर्दीनेन च स्वभावसितेनापि ब्रह्मासनबन्धोत्तानचरणतलप्रभापरिष्व- 20
ङ्गाल्लोहितायमानेन दुकूलपटेन प्रावृतनितम्बाम्, यौवनेनापि स्वकालोपसर्पि-
निर्विकारविनीतेन शिष्येणेवोपास्यमानाम्, लावण्येनापि कृतपुण्येनेव स्व-
च्छात्मना परिगृहीताम्, रूपेणापि रुचिरलोचनेन विगतचापलेनायतनसृगो-
णेव निषेविताम्, उत्सङ्गगतां च स्वसुतामिव सूक्ष्मशङ्खखण्डिकाङ्गुली-
यकपूरिताङ्गुलिना त्रिपुण्ड्रकावशिष्टभस्मपाण्डुरेण प्रकोष्ठबद्धशङ्खखण्डकेन 25
नखमयूखदन्तुरतया गृहीतदन्तकोणेनेव दन्तमयीं दक्षिणकरेण वीणामास्फा-
लयन्तीम्, प्रत्यक्षामिव गन्धर्वविद्याम्, मणिमण्डपिकास्तम्भलग्नाभिरात्मानु-
रूपाभिः सहचरीभिरिव सवीणाभिः प्रतिमाभिरुपेताम्, स्नपनार्द्रलिङ्गसंक्रान्त-
प्रतिबिम्बतयातिप्रबलभक्त्याराधितस्य हृदयमिव प्रविष्टां हरस्य, हारलेखयेव
प्राप्तकण्ठयोगया ग्रहपङ्क्त्येव ध्रुवप्रतिबद्धया क्रुद्धयेव रक्तमुखवर्णया मत्तयेव 30
घूर्णितमन्द्रतारयोन्मत्तयेवानेककृततालया मीमांसयेवानेकभावनानुविद्धया

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१ 'ग्रथनस्फीतताम्' इति न. २ 'श्वेतगङ्गाम्' इति प-क.

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गीत्या देवं विरूपाक्षमुपवीर्णयन्तीम्, अतिमधुरगीतावकृष्टैर्ध्यानमिवाभ्यस्यद्भि-
र्निश्चलकर्णपुटैर्मृगवराहवानरवारणशरभसिंहप्रभृतिभिर्वनचरैराबद्धमण्डलै-
कर्ण्यमानगीतानुविद्धविपञ्चीघोषाम्, अमरापगामिव नभसोवतीर्णाम्, दीक्षि-
तवाचमिवाप्राकृताम्, त्रिपुरारिशरशलाकामिव तेजोमयीम्, पीतामृतामिव
विगततृष्णाम्, ईशानशिरःशशिकलामिवानुपजातरागाम्, अमथितोदधिजल-
सम्पदमिवान्तःप्रसन्नाम्, असमस्तपदवृत्तिमिवाद्वन्द्वाम्, बौद्धबुद्धिमिव निरा-
लम्बनाम्, वैदेहीमिव प्राप्तज्योतिःप्रवेशाम्, द्यूतकलाकुशलामिव वशीकृता-
क्षहृदयाम्, महीमिव जलभृतदेहाम्, हिमसमयदिनमुखलक्ष्मीमिव परिपीत-
भास्करातपाम्, आर्यामिव समुपात्तयतिगणोचितमात्राम्, आलिखितामिवा-
चलावस्थानाम्, अंशुमयीमिव तनुच्छायानुलिप्तभूतलाम्, निर्ममां निरहङ्कारां
निर्मत्सराम्, अमानुषाकृतिं दिव्यत्वादपरिज्ञायमानवयःप्रमाणामप्यष्टादशवर्ष-
देशीयामिवोपलक्ष्यमाणां प्रतिपन्नपाशुपतव्रतां कन्यकां ददर्श।

१३४ ततोवतीर्य तरुशाखायां बद्ध्वा तुरङ्गमुपसृत्य भगवते भक्त्या प्रणम्य
त्रिलोचनाय तामेव दिव्ययोपितमनिमेषपक्ष्मणा निश्चलनिबद्धलक्ष्येण चक्षुषा
पुनर्निरूपयामास। उदपादि चास्य तस्या रूपसम्पदा कान्त्या प्रशान्त्या
चाविर्भूतविस्मयस्य मनसि। "अहो जगति जन्तूनामसमर्थितोपनतान्याप-
तन्ति वृत्तान्तान्तराणि। तथा हि। मया मृगयायां यदृच्छया निरर्थकमनु-
बध्नता तुरङ्गमुखमिथुनमयमतिमनोहरो मानवानामगम्यो दिव्यजनसञ्चरणो-
चितः प्रदेशो वीक्षितः। अत्र च सलिलमन्वेषमाणेन हृदयहारि सिद्धजनो-
पस्पृष्टजलं सरो दृष्टम्। तत्तीरलेखाविश्रान्तेन चामानुषं गीतमाकर्णितम्।
तच्चानुसरता मानुषदुर्लभदर्शना दिव्यकन्यकेयमालोकिता। न हि मे संशीति-
रस्या दिव्यतां प्रति। आकृतिरेवानुमापयत्यमानुषताम्। कुतश्च मर्त्यलोके
सम्भूतिरेवंविधानां गान्धर्ववध्वनिविशेषाणाम्। तद्यदि मे सहसा दर्शनपथा-
न्नापयाति, नारोहति वा कैलासशिखरम्, नोत्पतति वा गगनतलम्, ततः
'का त्वम्, किमभिधाना वा, किमर्थं वा प्रथमे वयसि प्रतिपन्ना व्रतम्,'
इति सर्वमेतदेनामुपसृत्य पृच्छामि। अतिमहानयमवकाश आश्चर्याणाम्।"
इत्यवधार्य तस्यामेव स्फटिकमण्डपिकायामन्यतमं स्तम्भमाश्रित्य समुपविष्टो
गीतसमाप्त्यवसरं प्रतीक्षमाणस्तस्थौ।

१३५ अथ गीतावसाने मूकीभूतवीणा प्रशान्तमधुकरमधुररुतेव कुमुदिनी
सा कन्यका समुत्थाय प्रदक्षिणीकृत्य कृतहरप्रणामा परिवृत्य स्वभावधवलया

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१ 'उपवर्णयन्तीम्' इति न. २ 'तपोमयीम्' इति न. ३ 'उपसृष्ट' इति प-क-न. ४ 'गन्धर्व०' इति प-क.

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तपःप्रभावप्रगल्भया दृष्ट्या समाश्वासयन्तीव पुण्यैरिव स्पृशन्ती, तीर्थजलैरिव प्रक्षालयन्ती, तपोभिरिव पावयन्ती, शुद्धिमिव कुर्वाणा, वरप्रदानमिवोपपादयन्ती, पवित्रतामिव नयन्ती, चन्द्रापीडमाबभाषे । 'स्वागतमतिथये, कथमिमां भूमिमनुप्राप्तो महाभागस्तदुत्तिष्ठागम्यतामनुभूयतामतिथिसत्कारः' इति । एवमुक्तस्तु तया सम्भाषणमात्रेणैवानुगृहीतमात्मानं मन्यमान उत्थाय भक्त्या कृतप्रणामः, 'भगवति यथाज्ञापयसि' इत्यभिधाय दर्शितविनयः शिष्य इव तां व्रजन्तीमनुवव्राज । व्रजंश्च समर्थयामास । 'हन्त तावन्नेयं मां दृष्ट्वा तिरोभूता । कृतं हि मे कुतूहलेन प्रश्नाशया हृदि पदम् । यथा चेयमस्यास्तपस्विजनदुर्लभदिव्यरूपाया अपि दाक्षिण्यातिशया प्रतिपत्तिरभिजाता विभाव्यते तथा सम्भावयामि नियतमियमखिलमात्मोदन्तमभ्यर्थ्यमाना मया कथयिष्यति' इति । एवं च कृतमतिः पदशतमात्रमिव गत्वा निरन्तरैर्दिवापि रजनीसमयमिव दर्शयद्भिस्तमालतरुभिरन्धकारितपुरोभागाम्, उत्फुल्लकुसुमेषु लतानिकुञ्जेषु कूजतां मन्द्रं मदमत्तमधुलिहां विरुतिभिर्मुखरीकृतपर्यन्ताम्, अतिदूरपातिनीनां च धवलशिलातलप्रतिघातोत्पतनफेनिलानामपां प्रस्रवणैरुत्कोटिग्रावविटङ्कविपाट्यमानैरुच्चरद्भिर्निभिरवशीर्यमाणतुषारशिशिरसीकरासारैराबध्यमाननीहाराम्, हिमहारहरहासधवलैश्चोभयतः क्षरद्भिर्निर्झरैर्दारावलम्बितचलच्चामरकलापामिवोपलक्ष्यमाणाम्, अन्तःस्थापितमणिकमण्डलुमण्डलाम्, एकान्तावलम्बितयोगपट्टिकाम्, विशाखिकाशिखरनिबद्धनालिकेरीफलवल्कलमयधौतोपानद्युगोपेताम्, अवशीर्णाङ्गभस्मधूसरवल्कलशयनीयसनाथैकदेशाम्, इन्दुमण्डलेनेव टङ्कोत्कीर्णेन शङ्खमयेन भिक्षाकपालेनाधिष्ठिताम्, संनिहितभस्मालाबुकां गुहामद्राक्षीत् । तस्याश्च द्वारि शिलातले समुपविष्टो वल्कलशयनशिरोभागविन्यस्तवीणां ततः पर्णपुटेन निर्झरादागृहीतमर्घसलिलमादाय तां कन्यकां समुपस्थिताम् "अलमतियत्नेन, कृतमतिप्रसादेन, भगवति, प्रसीद विमुच्यतामयमत्यादरः, स्वदीयमालोकनमपि सर्वपापप्रशमनमघमर्षणमिव पवित्रीकरणायालम्, आस्यताम्" इत्यब्रवीत् । अनुबध्यमानश्च तया तां सर्वामतिथिसपर्यामतिदूरावनतेन शिरसा सप्रश्रयं प्रतिजग्राह ।

१३६ कृतातिथ्यया च तया द्वितीयशिलातलोपविष्टया क्षणमिव तूष्णीं स्थित्वा क्रमेण परिपृष्टो दिग्विजयादारभ्य किन्नरमिथुनानुसरणप्रसङ्गेनागमनमात्मनः सर्वमाचचक्षे । विदितसकलवृत्तान्ता चोत्थाय सा कन्यका भिक्षाकपालमादाय तेषामायतनतरूणां तलेषु विचचार । अचिरेण तस्याः स्वयंपतितैः फलैरपूर्यत भिक्षाभाजनम् । आगत्य च तेषां फलानामुपयोगाय नियुक्तवती चन्द्रापीडम् । आसीच्च तस्य चेतसि । "नास्ति खल्वसाध्यं नाम

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तपसाम् । किमतः परमाश्चर्यं यत्र व्यपगतचेतना अपि सचेतना इवास्यै भगवत्यै समतिसृजन्तः फलान्यात्मानुग्रहमुपपादयन्ति वनस्पतयः । चित्रमिदमालोकितमस्माभिरदृष्टपूर्वम्" । इत्यधिकतरोपजातविस्मयश्चोत्थाय तमेव प्रदेशमिन्द्रायुधमानीय व्यपनीतपर्याणं नातिदूरे संयम्य निर्झरजलनिर्वर्तितस्नानविधिस्तान्यमृतरसस्वादून्युपभुज्य फलानि पीत्वा च तुषारशिशिरं प्रस्रवणजलमुपस्पृश्यैकान्ते तावदवतस्थे यावत्तयापि कन्यकया कृतो जलफलमूलमयेष्वाहारेषु प्रणयः ।

१३७ इति परिसमापिताहारां निर्वर्तितसन्ध्योचिताचारां शिलातले विश्रब्धमुपविष्टां निभृतमुपसृत्य नातिदूरे समुपविश्य मुहूर्तमिव स्थित्वा चन्द्रापीडः सविनयमवादीत् । "भगवति, त्वत्प्रसादप्राप्तिप्रोत्साहितेन कुतूहलेनाकुलीक्रियमाणो मानुषतासुलभो लघिमा बलादनिच्छन्तमपि मां प्रश्नकर्मणि नियोजयति । जनयति हि प्रभुप्रसादलवोपि प्रागल्भ्यमधीरप्रकृतेः । स्वल्पाप्येकदेशावस्थाने कालकला परिचयमुत्पादयति । अणुरप्युपचारपरिग्रहः प्रणयमारोपयति । तद्यदि नातिखेदकरमिव ततः कथनेनात्मानमनुग्राह्यमिच्छामि । अतिमहत्खलु भवद्दर्शनात्प्रभृति मे कौतुकमस्मिन्विषये । कतरन्मरुतामृषीणां गन्धर्वाणां गुह्यकानामप्सरसां वा कुलमनुगृहीतं भगवत्या जन्मना । किमर्थं वास्मिन्कुसुमसुकुमारे नवे वयसि व्रतग्रहणम् । केदं वयः । केयमाकृतिः । क्व चायं लावण्यातिशयः । केयमिन्द्रियाणामुपशान्तिः । तदद्भुतमिव मे प्रतिभाति । किंनिमित्तं वानेकसिद्धसाध्यसम्बाधानि सुरलोकसुलभान्यपहाय दिव्याश्रमपदान्येकाकिनी वनमिदममानुषमधिवससि । कश्चायं प्रकारो यत्तैरेव पञ्चभिर्महाभूतैरारब्धमीदृशीं धवलतां धत्ते शरीरम् । नेदमस्माभिरन्यत्र दृष्टश्रुतपूर्वम् । अपनयतु नः कौतुकम् । आवेदयतु भवती सर्वम् ।" इत्येवमभिहिता सा किमप्यन्तर्ध्यायन्ती तूष्णीं मुहूर्तमिव स्थित्वा निःश्वस्य स्थूलस्थूलैरन्तर्गतां हृदयशुद्धिमिवादाय निर्गच्छद्भिः, इन्द्रियप्रसादमिव वर्षद्भिः, तपोरसनिस्यन्दमिव स्रवद्भिः, लोचनविषयं धवलिमानमिव द्रवीकृत्य पातयद्भिः, अच्छाच्छैः, अमलकपोलस्थलस्खलितैः, अवशीर्णहारमुक्ताफलतरलपातैः, अनुबद्धबिन्दुभिः, वल्कलावृतकुचशिखरजर्जरितसीकरैः, अश्रुभिरामीलितलोचना निःशब्दं रोदितुमारेभे ।

१३८ तां च प्ररुदितां दृष्ट्वा चन्द्रापीडस्तत्क्षणमचिन्तयत् । "अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मीयां कुर्वन्ति । सर्वथा न न कंचन स्पृशन्ति शरीरधर्माणमुपतापाः । बलवती हि द्वन्द्वानां प्रवृत्तिः । इदमपरमधिकतरमुपजनितमतिमहन्मनसि मे कौतुकमस्या बाष्पसलिलपातेन । न ह्यल्पीयसा शोककारणेन क्षत्रीक्रियन्त एव-

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विधा मूर्तयः । न हि क्षुद्रनिर्घातपाताभिहता चलति वसुधा ।" इति संवर्धितकुतूहलश्च शोकस्मरणहेतुतामुपगतमपराधिनमिवात्मानमवगच्छन्नुत्थाय प्रस्रवणादञ्जलिना मुखप्रक्षालनोदकमुपनिन्ये । सा तु तदनुरोधादविच्छिन्नां बाष्पजलधारासन्तानापि किंचित्कषायितोदरे प्रक्षाल्य लोचने वल्कलोपान्तेन वदनमपमृज्य दीर्घमुष्णं च निःश्वस्य शनैः प्रत्यवादीत् । राजपुत्र, किमनेनातिनिर्घृणहृदयाया मम मन्दभाग्यायाः पापाया जन्मनः प्रभृति वैराग्यवृत्तान्तेनाश्रवणीयेन श्रुतेन । तथापि यदि महत्कुतूहलं तत्कथयामि । श्रूयताम् ।

१३९ एतत्प्राचेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसद्मन्यप्सरसो नाम कन्यकाः सन्ति । तासां चतुर्दश कुलानि । एकं भगवतः कमलयोनेर्मनसः समुत्पन्नम् । अन्यद्वेदेभ्यः सम्भूतम् । अन्यदग्नेरुद्भूतम् । अन्यत्पवनात्प्रसूतम् । अन्यदमृतान्मथ्यमानादुत्थितम् । अन्यज्जलाज्जातम् । अन्यदर्ककिरणेभ्यो निर्गतम् । अन्यत्सोमरश्मिभ्यो निष्पतितम् । अन्यद्भूमेरुद्भूतम् । अन्यत्सौदामनीभ्यः प्रवृत्तम् । अन्यन्मृत्युना निर्मितम् । अपरं मकरकेतुना समुत्पादितम् । अन्यत्तु दक्षस्य प्रजापतेरतिप्रभूतानां कन्यकानां मध्ये द्वे सुते मुनिरिरिष्टा च बभूवतुस्ताभ्यां गन्धर्वैः सह कुलद्वयं जातम् । एवमेतान्येकत्र चतुर्दश कुलानि । गन्धर्वाणां तु दक्षात्मजाद्वितयसम्भवं तदेव कुलद्वयं जातम् । अत्र मुनेस्तनयश्चित्रसेनादीनां पञ्चदशानां भ्रातृणामधिको गुणैः षोडशश्चित्ररथो नाम समुत्पन्नः । स किल सकलत्रिभुवनप्रख्यातपराक्रमो भगवता समस्तसुरमौलिमालालालितचरणनलिनाखण्डलेन सुहृच्छब्देनोपबृंहितप्रभावः सर्वेषां गन्धर्वाणामाधिपत्यमसिलतामरीचिनिचयमेचकितेन बाहुना समुपार्जितं शैशव एवासवान् । इतश्च नातिदूरे तस्मात्साङ्गारतवर्षादुत्तरेणानन्तरे किम्पुरुषनाम्नि वर्षे वर्षपर्वतो हेमकूटो नाम निवासः । तत्र च तद्भुजयुगपरिपालितान्यनेकानि गन्धर्वशतसहस्राणि प्रतिवसन्ति । तेनैव चेदं चैत्ररथं नामातिमनोहरं काननं निर्मितम् । इदं चाच्छोदाभिधानमतिमहत्सरः खानितम् । अयं च भवानीपतेरुपरचितो भगवान् । अरिष्टायास्तु पुत्रस्तुम्बुरुप्रभृतीनां सोदर्याणां षण्णां ज्येष्ठो हंसो नाम जगद्विदितो गन्धर्वस्तस्मिन्द्वितीये गन्धर्वकुले गन्धर्वराजेन चित्ररथेनैवाभिषिक्तो बाल एव राज्यपदमासादितवान् । अपरिमितगन्धर्वबलपरिवारस्य तस्यापि स एव गिरिरधिवासः । यत्तु तत्सोममयूखसम्भूतानामप्सरसां कुलं तस्मात्किरणजलानुसारगलितेन सकलेनेव रजनिकरकलाकलापलावण्येन निर्मिता त्रिभुवननयनाभिरामा भगवती द्वितीयेव गौरी गौरीति नाम्ना हिमकरकिरणावदातवर्णा कन्यका प्रसूता । तां च द्वितीयगन्धर्वकुला-

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धिपतिर्हंसो मन्दाकिनीमिव क्षीरसागरः प्रणयिनीमकरोत् । सा तु भगवता मकरकेतनेनेव रतिः, शरत्समयेनेव कमलिनी, हंसेन संयोजिता सदृशसमागमोपजनितामतिमहतीं मुदमुपगतवती । निखिलान्तःपुरस्वामिनी च तस्याभवत् ।

१४० तयोश्च तादृशयोर्महात्मनोरहमीदृशी विगतलक्षणा शोकाय केवलमनेकदुःखसहस्रभाजनमेकैवात्मजा समुत्पन्ना । तातस्त्वनपत्यतया सुतजन्मातिरिक्तेन महोत्सवेन मज्जन्माभिनन्दितवान् । अवाप्ते च दशमेहनि कृतयथोचितसमाचारो महाश्वेतेति यथार्थमेव नाम कृतवान् । साहं पितृभवने बालतया कलमधुरप्रलापिनी वीणेव गन्धर्वाणामङ्कादङ्कं सञ्चरन्त्यविदितस्नेहशोकायासमनोहरं शैशवमतिनीतवती । क्रमेण च कृतं मे वपुषि, वसन्त इव मधुमासेन, मधुमास इव नवपल्लवेन, नवपल्लव इव कुसुमेन, कुसुम इव मधुकरेण, मधुकर इव मदेन, नवयौवनेन पदम् ।

१४१ अथ विजृम्भमाणनवनलिनवनेषु, अकठोरचूतकलिकाकलापकृतकामुकोत्कलिकेषु, कोमलमलयमारुतावतारतरङ्गितानङ्गध्वजांशुकेषु, मदकलितकामिनीगण्डूषसीधुसेकपुलकितवकुलेषु, मधुकरकुलकलङ्ककालीकृतकालेयककुसुमकुड्मलेषु, अशोकतरुताडनारणितरमणीमणिनूपुरझंकारसहस्रमुखरेषु, विकसन्मुकुलपरिमलपुञ्जितालिजालमञ्जुसिञ्जितसुभगसहकारेषु, अविरलकुसुमधूलिवालुकापुलिनधवलितधरातलेषु, मधुमदविडम्बितमधुकरकदम्बकसंवाह्यमानलतादोलेषु, उत्फुल्लपल्लवलवलीलीयमानमत्तकोकिलोल्लासितमधुसीकरोद्दामदुर्दिनेषु, प्रोषितजनजायाजीवोपहारहृष्टमन्मथास्फालितचापरवभयस्फुटितपथिकहृदयरुधिरार्द्रमार्गेषु, अविरतपतत्कुसुमशरपतत्रिपत्रसूत्कारवधिरीकृतदिङ्मुखेषु, दिवापि प्रवृत्तान्तर्मदनरागान्धाभिसारिकासार्थसङ्कुलेषु, उद्वेलरतिरससागरपूरप्लावितेषु, सकलजीवलोकहृदयानन्ददायकेषु मधुमासदिवसेष्वेकदाहमम्बया सह मधुमासविस्तारितशोभं प्रोत्फुल्लनवनलिनकुमुदकुवलयकह्लारमिदमच्छोदं सरः स्नातुमभ्यागमम् । अत्र च स्नानार्थमागतया भगवत्या पार्वत्या तटशिलातलेषु विलिखितानि सभृङ्गिरिटीनि पांशुनिमग्नकृशपदमण्डलानुमितमुनिजनप्रणामप्रदक्षिणानि त्र्यम्बकप्रतिबिम्बकानि वन्दमाना, भ्रमरभरभुग्नगर्भकेसरजर्जरकुसुमोपहाररम्योयं लतामण्डपः, परभृतनखकोटिपाटितकुड्मलनालविवरविगलितमधुनिकरधारः सुपुष्पितोयं सहकारतरुः, उन्मदमयूरकुलकलकलभीतभुजङ्गमुक्ततला शिशिरेयं चन्दनवीथिका, विकचकुसुमपुञ्जपातसूचितवनदेवताप्रेङ्खोलनशोभनेयं लतादोला, बहलकुसुमरजःपटलमग्नकलहंसपदलेखमतिरमणीयमिदं तीरतरुतलमिति स्निग्धमनोहरतरोद्देशदर्शनलोभाक्षिसहृदया सह सखीजनेन व्यचरम् ।

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१४२ एकस्मिंश्च प्रदेशे झटिति वनानिलेनोपनीतम्, निर्भरविकसितेति काननेऽभिभूतान्यकुसुमपरिमलम्, विसर्पन्तम्, अतिसुरभितयानुलिम्पन्तमिव तर्पयन्तमिव पूरयन्तमिव घ्राणेन्द्रियम्, अहमहमिकया मधुकरकुलैरनुबध्यमानम्, अनाघ्रातपूर्वम्, अमानुषलोकोचितं कुसुमगन्धमभ्यजिघ्रम्। कुतोयमित्युपारूढकुतूहला चाहं मुकुलितलोचना तेन कुसुमगन्धेन मधुकरीवाकृष्यमाणा कौतुकतरलाभ्यधिकतरोपजातमणिनूपुरझंकाराकृष्टसरःकलहंसानि कतिचित्पदानि गत्वा हरहुताशनेन्धनीकृतमदनशोकविधुरं वसन्तमिव तपस्यन्तम्, अखिलमण्डलप्राप्त्यर्थमीशानशिरःशशाङ्कमिव धृतव्रतम्, अयुग्मलोचनं वशीकर्तुकामं काममिव सनियमम्, अतितेजस्वितया प्रचलतडिल्लतापञ्जरमध्यगतमिव ग्रीष्मदिवसदिवसकरमण्डलोदरप्रविष्टमिव ज्वलनज्वालाकलापमध्यस्थितमिव विभाव्यमानम्, उन्मिषन्त्या बहुलबहुलया दीपिकालोकपिङ्गलया देहप्रभया कपिलीकृतकाननं कनकमयमिव तं प्रदेशं कुर्वाणम्, रोचनारसलुलितप्रतिसरसमानसुकुमारपिङ्गलजटम्, पुण्यपताकायमानया सरस्वतीसमागमोत्कण्ठाकृतचन्दनलेखयेव भस्मललाटिकया बालपुलिनलेखयेव गङ्गाप्रवाहमुद्भासमानम्, अनेकशापभ्रुकुटिभवनतोरणेन भ्रूलताद्वयेन विराजितम्, अत्यायततया लोचनमयीं मालामिव ग्रथितामुद्वहन्तम्, सर्वहरिणैरिव दत्तलोचनशोभासंविभागम्, आयतोत्तुङ्गघ्राणवंशम्, अप्राप्तहृदयप्रवेशेन नवयौवनरागेणेव सर्वात्मना पाटलीकृताधररुचकम्, अनुद्भिन्नश्मश्रुत्वादनासादितमधुकरावलीवलयपरिक्षेपविलासमिव बालकमलमाननं दधानम्, अनङ्गकार्मुकगुणेनेव कुण्डलीकृतेन तपस्तडागकमलिनीमृणालेनेव यज्ञोपवीतेनालङ्कृतम्, एकेन सनालबकुलफलाकारं कमण्डलुमपरेण मकरकेतुविनाशशोकरुदिताया रतेरिव बाष्पजलबिन्दुभिरारचितां स्फटिकाक्षमालिकां करेण कलयन्तम्, अनेकविद्यापगासङ्गमावर्तनिभया नाभिमुद्रयोपशोभमानम्, अन्तर्ज्ञाननिराकृतस्य मोहान्धकारस्यापयानपदवीमिवाञ्जनरजोलेखाश्यामलां रोमराजिमुदरेण तनीयसीं बिभ्राणम्, आत्मतेजसा विजित्य सवितारमागृहीतेन परिवेषमण्डलेनेव मौञ्जमेखलागुणेन परिक्षिप्तजघनभागम्, अभ्रगङ्गास्रोतोजलप्रक्षालितेन जरच्चकोरलोचनपुटपाटलकान्तिना मन्दारवल्कलेनोपपादिताम्बरप्रयोजनम्, अलङ्कारमिव ब्रह्मचर्यस्य, यौवनमिव धर्मस्य, विलासमिव सरस्वत्याः, स्वयंवरपतिमिव सर्वविद्यानाम्, सङ्केतस्थानमिव सर्वश्रुतीनाम्[1], निदाघकालमिव साषाढम्, हिमसमयकाननमिव स्फुटितप्रियङ्गुमञ्जरीगौरम्, मधुमासमिव कुसुमधवलतिलकभूतिभूषितमुखम्, आत्मानुरूपेण सवयसापरेण देवतार्चनकुसुमान्यु-

१ 'श्रुतानाम्' इति प.

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च्छिन्वता तापसकुमारेणानुगतम्, अतिमनोहरम्, स्नानार्थमागतं मुनिकुमारकमपश्यम्।

१४३ तेन च कर्णावतंसीकृतां वसन्तदर्शनानन्दितायाः स्मितप्रभामिव वनश्रियः, मलयमारुतागमनार्थलाजाञ्जलिमिव मधुमासस्य, यौवनलीलामिव कुसुमलक्ष्म्याः, सुरतपरिश्रमस्वेदजलकणजालकावलीमिव रतेः, ध्वजचिह्नचामरपिच्छिकामिव मनोभवगजस्य, मधुकरकामुकाभिसारिकाम्, कृत्तिकातारास्तबकानुकारिणीम्, अमृतबिन्दुनिस्यन्दिनीम्, अदृष्टपूर्वां कुसुममञ्जरीमद्राक्षम्। 'अस्याः परिभूतान्यकुसुमामोदो नन्वयं परिमलः' इति मनसा निश्चित्य तं तपोधनयुवानमीक्षमाणाहमचिन्तयम्। 'अहो रूपातिशयनिष्पादनोपकरणकोपस्याक्षीणता विधातुः। यन्त्रिभुवनाद्भुतरूपसम्भारं भगवन्तं कुसुमायुधमुत्पाद्य तदाकारातिरिक्तरूपराशिरयमपरो मुनिमायामयो मकरकेतुरुत्पादितः। मन्ये च सकलजगन्नयनानन्दकरं शशिबिम्बं विरचयता लक्ष्मीलीलावासभवनानि कमलानि सृजता प्रजापतिना प्रथममेतदाननाकारकरणकौशलाभ्यास एव कृतः। अन्यथा किमिव हि सदृशवस्तुविरचनायां कारणम्। अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे क्षीयमाणस्य सुपुंष्णनाम्ना रश्मिना रविरापिबतीति। ताः खल्वस्य गर्भस्थयः समस्ता वपुरिदमाविशन्तीति। कुतोन्यथा रूपापहारिणि क्लेशबहुले तपसि वर्तमानस्येदं लावण्यम्।' इति विचिन्तयन्तीमेव मामविचारितगुणदोषविशेषो रूपैकपक्षपाती नवयौवनसुलभः कुसुमायुधः कुसुमसमयमद इव मधुकरीं परवशामकरोत्।

१४४ उच्छ्वसितैः सह विस्मृतनिमेषेण किंचिदामुकुलितपक्ष्मणा जिह्मिततरलतरतारसारोदरेण दक्षिणेन चक्षुषा सस्पृहमापिबन्तीव, किमपि याचमानेव, 'त्वदायत्तास्मि' इति वदन्तीव, अभिमुखं हृदयमर्पयन्तीव, सर्वात्मनानुप्रविशन्तीव, तन्मयतामिव गन्तुमीहमाना, 'मनोभवाभिभूतां त्रायस्व' इति शरणमिवोपयान्ती, 'देहि हृदयेवकाशम्' इत्यर्थितामिव दर्शयन्ती, 'हा हा किमिदमसांप्रतमतिह्रेपणमकुलकुमारीजनोचितमिदं मया प्रस्तुतम्' इति जानानाप्यप्रभवन्ती करणानाम्, स्तम्भितेव लिखितेव उत्कीर्णेव संयतेव मूर्छितेव केनापि विधृतेव निष्पन्दसकलावयवैव तत्कालाविर्भूतेनावष्टम्भेन, अकथितशिक्षितेनानाख्येयेन स्वसंवेद्येन केवलं न विभाव्यते किं तद्रूपसम्पदा किं मनसिजेन किमभिनवयौवनेन किमनुरागेणेवोपदिश्यमानां

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१ 'कौशलस्य' इति न. २ 'सुपुम्ना' इति प-न; 'सुपुम्णा' इति क. ३ 'सकलावयवाम्' इति प. ४ 'दिश्यमानम्' इति न.

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किमन्येनैव केनापि प्रकारेणाहमपि न जानामि कथं कथमिति तमतिचिरं व्यलोकयम्। उत्क्षिप्य नीयमानेव तत्समीपमिन्द्रियैः पुरस्तादाकृष्यमाणेव हृदयेन पृष्टतः प्रेर्यमाणेव पुष्पधन्वना कथमपि मुक्तप्रयत्नमप्यात्मानमधारयम्। अनन्तरं च मेन्तर्मदनावकाशमिव दातुमाहितसन्ताना निरीयुः श्वासमरुतः। साभिलाषं हृदयमाख्यातुकाममिव स्फुरितमुखमभूत्कुचयुगलम्। स्वेदसलिललवलेखाक्षालितेवागलल्लज्जा। मकरध्वजनिशितशरनिकरनिपातत्रस्तेवाकम्पत गात्रयष्टिः। तद्रूपातिशयं द्रष्टुमिव कुतूहलादालिङ्गनलालसेभ्योऽङ्गेभ्यो निरगाद्रोमाञ्चजालकम्। अशेषतः स्वेदाम्भसा धौतश्चरणयुगलादिव हृदयमविशद्रागः।

१४५ आसीच्च मम मनसि। 'शान्तात्मनि दूरीकृतसुरतव्यतिकरेस्मिञ्जने मां निक्षिपता किमिदमनार्येणासदृशमारब्धं मनसिजेन। एवं च नामातिमूढं हृदयमङ्गनाजनस्य। यदनुरागविषयोग्यतामपि विचारयितुं नालम्। क्वेदमतिभास्वरं धाम तेजसां तपसां च। क्व च प्राकृतजनाभिनन्दितानि मन्मथपरिस्पन्दितानि। नियतमयं मामेवं मकरलाञ्छनेन विडम्ब्यमानामुपहसति मनसा। चित्रं चेदं यदहमेवमवगच्छन्त्यपि न शक्नोम्यात्मनो विकारमुपसंहर्तुम्। अन्या अपि कन्यकाश्चपामपहाय स्वयमुपयाताः पतीन्। अन्या अप्यनेन दुर्विनीतेन मन्मथेनोन्मत्ततां नीता नार्यः। न पुनरहमेका यथा। कथमनेन क्षणेनाकारमात्रालोकनाकुलीभूतमेवमस्वतन्त्रतामुपैत्यन्तःकरणम्। कालो हि गुणाश्च दुर्निवारतामारोपयन्ति मदवस्य सर्वथा। यावदेव सचेतनास्मि, यावदेव च न परिस्फुटमनेन विभाव्यते मे मदनदुश्चेष्टितलाघवमेतत्, तावदेवात्मात्प्रदेशादपसर्पणं श्रेयः। कदाचिदनभिमतस्मरविकारदर्शनकुपितोयं शापाभिज्ञां करोति माम्। अदूरकोपा हि मुनिजनप्रकृतिः।' इत्यवधार्यापसर्पणाभिलाषिण्यहमभवम्। अशेषजनपूजनीया चेयं जातिरिति कृत्वा तद्वदनाकृष्टदृष्टिप्रसरम्, अचलितपक्ष्ममालम्, अदृष्टभूतलम्, ईषदुल्लसितकर्णपल्लवोन्मुक्तकपोलमण्डलम्, आलोलालकलतालसकुसुमावतंसम्, अंसदेशदोलायितमणिकुण्डलमस्मै प्रणाममकरवम्।

१४६ अथ कृतप्रणामायां मयि दुर्लङ्घ्यशासनतया भगवतो मनोभुवः, मदजननतया च मधुमासस्य, अतिरमणीयतया च तस्य प्रदेशस्य, अविनयबहुलतया चासिनवयौवनस्य, चञ्चलप्रकृतितया चेन्द्रियाणाम्, दुर्निवारतया च विषयाभिलाषाणाम्, चपलतया च मनोवृत्तेः, तथाभवितव्यतया च तस्य तस्य वस्तुनः, किं बहुना, मम मन्दभाग्यदौरात्म्यादस्य चेदृशस्य क्लेशस्य विहितत्वात्तमपि मद्विकारदर्शनापहृतधैर्यं प्रदीपमिव पवनस्तरलतामनयदनङ्गः। तदा तस्याप्यभिनवागतं मदनं प्रत्युद्गच्छन्निव रोमोद्गमः प्रादुरभवत्। मत्सकाशमभिप्रस्थितस्य मनसो मार्गमिवोपदिशद्भिः पुरः प्रवृत्तैः श्वासैः। वेपथु-

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गृहीता व्रतभङ्गभीतेवाकम्पत करतलगताक्षमाला। द्वितीयेव कर्णावसक्त-कुसुममञ्जरी कपोलतलासङ्गिनी समदृश्यत स्वेदसलिलसीकरजालिका। मद्दर्शनप्रीतिविस्तारितस्य चोत्तानतारकस्य पुण्डरीकमयमिव तमुद्देशमुपदर्शयतो लोचनयुगलस्य विसर्पिभिरंशुसन्तानैर्यदृच्छयाच्छोदसलिलमपहाय विकचकुवलयवनैरिव गगनतलसमुत्पतितैररुध्यन्त दश दिशः। तया तु तस्यातिप्रकटया विकृत्या द्विगुणीकृतमदनावेशा तत्क्षणमहमवर्णनयोग्यां कामप्यवस्थामन्वभवम्। इदं च मनस्यकरवम्। 'अनेकसुरतसमागमलास्यलीलोपदेशोपाध्यायो मकरकेतुरेव विलासानुपदिशति। अन्यथा विविधरसासङ्गललितेष्वीदृशेषु व्यतिकरेष्वप्रविष्टबुद्धेरस्य जनस्य कुत इयमनभ्यस्ताकृती रतिरसनिस्यन्दमिव क्षरन्त्यमृतमिव वर्षन्ती मदमुकुलितेव खेदालसेव निद्राजडेवानन्दभरमन्थरतरतारसञ्चारिण्यनिभृतभ्रूलतोल्लासिनी दृष्टिः। कुतश्चेदमतिनैपुण्यं यच्चक्षुषैवानक्षरमेवमन्तर्गतो हृदयाभिलाषः कथ्यते।'

१४७ प्राप्तप्रसरा चोपसृत्य तं द्वितीयमस्य सहचरं मुनिबालकं प्रणामपूर्वकमपृच्छम्। 'भगवन्किमभिधानः कस्य चायं तपोधनयुवा। किंनाम्नस्तरोरियमनेनावतंसीकृता कुसुममञ्जरी। जनयति हि मे मनसि महत्कौतुकमस्याः समुत्सर्पन्नसाधारणसौरभोयमनाघ्रातपूर्वो गन्धः' इति। स तु मामीषद्विहस्याब्रवीत्। "बाले किमनेन पृष्टेन प्रयोजनम्। अथ कौतुकमावेदयामि। श्रूयताम्।

१४८ अस्ति खलु सकलत्रिभुवनप्रख्यातकीर्तिरत्युदारतया सुरासुरसिद्धवृन्दवन्दितचरणयुगलो महामुनिर्दिव्यलोकनिवासी श्वेतकेतुर्नाम। तस्य भगवतः सुरासुरलोकसुन्दरीहृदयानन्दकरम्, अशेषत्रिभुवनसुन्दरम्, अतिशयितनलकूबरं रूपमासीत्। स कदाचिद्देवतार्चनकमलान्युद्धर्तुमैरावतमदजलविन्दुबद्धचन्द्रकशतखचितजलां हरहसितसितस्रोतसं मन्दाकिनीमवततार। अवतरन्तं च तदा कमलवनेषु सन्ततसंनिहिता विकचसहस्रपत्रपुण्डरीकोपविष्टा देवी लक्ष्मीर्ददर्श। तस्यास्तु तमवलोकयन्त्याः प्रेममदमुकुलितेनानन्दबाष्पभरतरङ्गतरलतारेण लोचनयुगलेन रूपमास्वादयन्त्या भ्रूभिकारं मन्थरमुखविन्यस्तहस्तपल्लवाया मन्मथविकृतं मन आसीत्। आलोकनमात्रेण च समासादितसुरतसमागमसुखायास्तस्मिन्नेवासनीकृते पुण्डरीके कृतार्थतासीत्। तस्माच्च कुमारः समुदपादि। ततस्तमुत्सङ्गेनादाय सा 'भगवन्गृहाण तवायमात्मजः' इत्युक्त्वा तस्मै श्वेतकेतवे ददौ। असावपि बालजनोचिताः सर्वाः क्रियाः कृत्वा तस्य पुण्डरीकसम्भवतया तदेव पुण्डरीक इति नाम चक्रे। प्रतिपादितव्रतं च तमागृहीतसकलविद्याकलापमकार्षीत्। सोयम्।

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१४९ इयं च सुरासुरैर्मथ्यमानात्क्षीरसागरादुद्गतः पारिजातनामा पादपस्तस्य मञ्जरी। यथा चैषा व्रतविरुद्धमस्य श्रवणसंसर्गमासादितवती तदपि कथयामि। अद्य चतुर्दशीति भगवन्तमम्बिकापतिं कैलासगतमुपासितुममरलोकान्मया सह नन्दनवनसमीपेनायमनुसरन्निर्गत्य साक्षान्मधुमासलक्ष्मीदत्तललितहस्तावलम्बया वकुलमालिकामेखलया कुसुमपल्लवग्रथिताभिराजानुलम्बिनीभिः कण्ठमालिकाभिर्निरन्तराच्छादितविग्रहया नवचूताङ्कुरकर्णपूरया पुष्पासवपानमत्तया नन्दनवनदेवतया पारिजातकुसुममञ्जरीमिमामादाय प्रणम्याभिहितः। 'भगवन्सकलत्रिभुवनदर्शनाभिरामायास्तवाकृतेरस्याः सदृशोयमलङ्कारः प्रसीद क्रियताम्। इयमवतंसविलासदुर्ललिता समारोप्यतां श्रवणशिखरम्। व्रजतु सफलतां जन्म पारिजातस्य।' इत्येवमभिदधानां चायमात्मरूपस्तुतिवादन्नपावनमितविलोचनस्तामनादृत्यैव गन्तुं प्रवृत्तः। मया तु तामनुयान्तीमालोक्य 'को दोषः सखे क्रियतामस्याः प्रणयपरिग्रहः' इत्यभिधाय बलादियमनिच्छतोप्यस्य कर्णपूरीकृता। तदेतत्कारणेन योयं या चेयं यथा चास्य श्रवणशिखरं समारूढा तत्सर्वमावेदितम्।'

१५० इत्युक्तवति तस्मिन्स तपोधनयुवा किंचिदुपदर्शितस्मितो मामवादीत्। 'अयि कुतूहलिनि किमनेन प्रश्नायासेन। यदि रुचितसुरभिपरिमला गृह्यतामियम्।' इत्युक्त्वा समुपसृत्यात्मीयाच्छ्रवणादपनीय कलैरलिकुलक्वणितैः प्रारब्धरतिसमागमप्रार्थनामिव मदीये श्रवणपुटे तामकरोत्। मम तु तत्करतलस्पर्शलोभेन तत्क्षणमपरमिव पारिजातकुसुममवतंसस्थाने पुलकमासीत्। स च मत्कपोलस्पर्शसुखेन तरलीकृताङ्गुलिजालकात्करतलादक्षमालां लज्जया सह गलितामपि नाज्ञासीत्। अथाहं तामसंप्राप्तामेव भूतलमक्षमालां गृहीत्वा सलीलं तद्भुजपाशसन्दानितकण्ठग्रहसुखमिवानुभवन्ती दर्शितापूर्वहारलतालीलां कण्ठाभरणतामनयम्।

१५१ इत्थंभूते च व्यतिकरे छत्रग्राहिणी मामवोचत्। 'भर्तृदारिके स्नाता देवी। प्रत्यासीदति गृहगमनकालः। तत्क्रियतां मज्जनविधिः' इति। अहं तु तेन तस्या वचनेन नवग्रहा करिणीव प्रथमाङ्कुशपातेनानिच्छया कथंकथमपि समाकृष्यमाणा तन्मुखाल्लावण्यामृतपङ्कमग्नामिव कपोलपुलककण्टकजालकलग्नामिव मदनशरशलाकाकीलितामिव सौभाग्यगुणस्यूतामिवातिकृच्छ्रेण दृष्टिमाकृष्य स्नातुमुदचलम्। उच्चलितायां च मयि द्वितीयो मुनिदारकस्तथाविधं तस्य धैर्यस्खलितमालोक्य किंचित्प्रकटितप्रणयकोप इवावादीत्।

१५२ 'सखे पुण्डरीक नैतदनुरूपं भवतः। क्षुद्रजनक्षुण्ण एष मार्गः। धैर्यधना हि साधवः। किं यः कश्चित्प्राकृत इव विक्लवीभवन्तमात्मानं न

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रुणत्सि । कुतस्तवापूर्वोयमाद्येन्द्रियोपप्लवो येनास्येवं कृतः । क्व ते तद्धैर्यम् । क्वासाविन्द्रियजयः । क्व तद्वशित्वं चेतसः । क्व सा प्रशान्तिः । क्व तत्कुलक्रमागतं ब्रह्मचर्यम् । क्व सा सर्वविषयनिरुत्सुकता । क्व ते गुरूपदेशाः । क्व तानि श्रुतानि । क्व ता वैराग्यबुद्धयः । क्व तदुपभोगविद्वेषित्वम् । क्व सा सुखपराङ्मुखता । क्वासौ तपस्यभिनिवेशः । क्व सा भोगानामुपर्यरुचिः । क्व तद्यौवनानुशासनम् । सर्वथा निष्फला प्रज्ञा, निर्गुणो धर्मशास्त्राभ्यासः, निरर्थकः संस्कारः, निरुपकारको गुरूपदेशविवेकः, निष्प्रयोजना प्रबुद्धता, निष्कारणं ज्ञानम्, यदत्र भवादृशा अपि रागाभिषङ्गैः कलुषीक्रियन्ते प्रमादैश्चाभिभूयन्ते । कथं करतलाद्गलितामपहृतामक्षमालामपि न लक्षयसि । अहो विगतचेतनत्वम् । अपहृता नामेयम्[2] । इदमपि तावदपह्रियमाणमनयानार्यया निवार्यतां हृदयम् ।'

१५३ इत्येवमभिधीयमानश्च तेन किंचिदुपजातलज्ज इव प्रत्यवादीत् । 'सखे कपिञ्जल किं मामन्यथा सम्भावयसि । नाहमेवमस्या दुर्विनीतकन्यकाया मर्षयाम्यक्षमालाग्रहणापराधमिमम् ।' इत्यभिधायालीककोपकान्तेन प्रयत्नविरचितभीषणभ्रुकुटिभूषणेन चुम्बनाभिलाषस्फुरिताधरेण मुखेन्दुना मामवदत् । 'चञ्चले, प्रदेशादस्मादिमामक्षमालामदत्त्वा पदात्पदमपि न गन्तव्यम्' इति । तच्च श्रुत्वाहमात्मकण्ठादुन्मुच्य मकरध्वजलास्यारम्भलीलापुष्पाञ्जलिमेकावलीं 'भगवन्गृह्यतामक्षमाला' इति मन्मुखासक्तदृष्टेः शून्यहृदयस्यास्य प्रसारिते पाणौ निधाय स्वेदसलिलस्नातापि पुनः स्नातुमवातरम् । उत्थाय च कथमपि प्रयत्नेन निम्नगेव प्रतीपं नीयमाना सखीजनेन बलादम्बया सह तमेव चिन्तयन्ती स्वभवनमयासिषम् । गत्वा च प्रविश्य कन्यान्तःपुरं ततः प्रभृति तद्विरहविधुरा किमागतास्मि, किं तत्रैव स्थितास्मि, किमेकाकिन्यस्मि, किं परिवृतास्मि, किं तूष्णीमस्मि, किं प्रस्तुतालापास्मि[3], किं जागर्मि, किं सुप्तास्मि, किं रोदिमि, किं न रोदिमि, किं दुःखमिदम्, किं सुखमिदम्, किमुत्कण्ठेयम्, किं व्याधिरयम्, किं व्यसनमिदम्, किमुत्सवोयम्, किं दिवस एषः, किं निशेयम्, कानि रम्याणि, कान्यरम्याणीति सर्वं नावागच्छम् । अविज्ञातमदनवृत्तान्ता च क्व गच्छामि किं करोमि किं शृणोमि किं पश्यामि किमालपामि कस्य कथयामि कोस्य प्रतीकार इति सर्वं च नाज्ञासिषम् । केवलमारुह्य कुमारीपुरप्रासादं विसर्ज्य च सखीजनं द्वारि निवारिताशेषपरिजनप्रवेशा, सर्वव्यापारानुत्सृज्यैकाकिनी मणिजालगवाक्षनिक्षिप्तमुखी, तामेव दिशं तत्सनाथतया प्रसाधितामिव कुसुमितामिव महारत्ननिधानाधिष्ठितामिवामृतरससागरपूरप्लावितामिव पूर्णचन्द्रोदयालङ्कृतामिव

१ 'अद्य' इति क. २ 'अपहृतानामेवम्' इति ग. ३ 'प्रस्तुता०' इति प.

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दर्शनसुभगामीक्षमाणा, तस्माद्दिगन्तरादागच्छन्तमनिलमपि वनकुसुमपरिमलमपि शकुनिध्वनिमपि तद्वार्तां प्रष्टुमीहमाना, तद्वल्लभतया तपःक्लेशायापि स्पृहयन्ती, तत्प्रीत्येव गृहीतमौनव्रता, स्मरजनितपक्षपाता च तत्परिग्रहान्मुनिवेषस्याग्राम्यतां तदास्पदतया यौवनस्य चारुतां तच्छ्रवणसम्पर्कात्पारिजातकुसुमस्य मनोहरतां तन्निवासात्सुरलोकस्य रम्यतां तद्रूपसम्पदा कुसुमायुधस्य दुर्जयतामध्यारोपयन्ती, दूरस्थस्यापि कमलिनीव सवितुः सागरवेलेव चन्द्रमसो मयूरीव जलधरस्य तस्यैवाभिमुखी, तथैव तां तद्विरहातुरजीवितोद्भ्रमरक्षावलीमिवाक्षावलीं कण्ठेनोद्वहन्ती, तथैव च तया प्रस्तुततद्ग्रहस्यालापयेव कर्णलग्नया पारिजातमञ्जर्या तथैव च तेन तत्करतलस्पर्शसुखजन्मना कदम्बमुकुलकर्णपूरायमाणेन रोमाञ्चजालेन कण्टकितैककपोलफलका निस्पन्दमतिष्ठम्।

१५४ अथ ताम्बूलकरङ्कवाहिनी मदीया तरलिका नाम मयैव सह गता स्नातुमासीत्। सा च पश्चाच्चिरादेवागत्य तथावस्थितां शनैःशनैर्मामवादीत्। "भर्तृदारिके यौ तौ तापसकुमारकौ दिव्याकारावस्माभिरच्छोदसरसीरे दृष्टौ, तयोरेको येन भर्तृदुहितुरियमवतंसीकृता सुरतरुकुसुममञ्जरी स तस्माद्द्वितीयादात्मनो रक्षन्दर्शनमतिनिभृतपदः कुसुमितलतासन्तानगहनान्तरेणोपसृत्य मामागच्छन्तीं पृष्ठतो भर्तृदारिकामुद्दिश्याप्राक्षीत्। 'बालिके केयं कन्यका कस्य वापत्यं किमभिधाना क्व गच्छति' इति। मयोक्तम्। 'एषा खलु भगवतः श्वेतभानोरंशुसम्भूतायामप्सरसि गौर्यां समुत्पन्ना देवस्य सकलगन्धर्वमुकुटमणिशलाकाशिखरोल्लेखमसृणितचरणनखचक्रस्य प्रणयप्रसुखगन्धर्वकामिनीकपोलपत्रलतालाञ्छितभुजतरुशिखरस्य पादपीठीकृतलक्ष्मीकरकमलस्य गन्धर्वाधिपतेर्हंसस्य दुहिता महाश्वेता नाम गन्धर्वाधिवासं हेमकूटाचलमभिप्रस्थिता।' इति कथिते च मया किमपि चिन्तयन्मुहूर्तमिव तूष्णीं स्थित्वा विगतनिमेषेण चक्षुषा चिरमभिवीक्षमाणो मां सानुनयमर्थितामिव दर्शयन्पुनराह। 'बालिके कल्याणिनी तवाविसंवादिन्यचपला बालभावेप्याकृतिरियम्। तत्करोषि मे वचनमेकमभ्यर्थ्यमाना' इति। ततो मया सविनयमुपरचिताञ्जलिपुटया दर्शितादरमभिहितः। 'भगवन्कस्मादेवमभिधत्से। काहम्। महात्मानः सकलत्रिभुवनपूजनीयास्त्वादृशाः पुण्यैर्विना निखिलकल्मषापहारिणीमस्मद्विधेषु दृष्टिमपि न पातयन्ति किं पुनराज्ञाम्। तद्विश्रब्धमादिश्यतां कर्तव्यम्। अनुगृह्यतामयं जनः'। इत्येवमुक्तश्च मया सस्नेहया सखीमिवोपकारिणीमिव प्राणप्रदामिव दृष्ट्या मामभिनन्द्य निकटवर्तिनस्तमालपादपात्पल्लवमादाय निष्पीड्य शिलातले तेन गन्धगजमदसुरभिपरिमलेन रसेनोत्तरीयवल्कलैकदेशाद्विपाट्य पट्टिकां स्वहस्तकमलकनिष्ठि-

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कानखशिखरेणाभिलिख्य 'इयं पत्रिका त्वया तस्यै कन्यकायै प्रच्छन्नमेकाकिन्यै देया' इत्यभिधायार्पितवान्।" इत्युक्त्वा च सा ताम्बूलभाजनादाकृष्य तामदर्शयत्। अहं तु तेन तत्सम्बन्धिनालापेन शब्दमयेनापि स्पर्शसुखमिवान्तर्जनयता श्रोत्रविषयेणापि रोमोद्गमानुमितसर्वाङ्गानुप्रवेशेन मदनावेशमन्त्रेणेवावेश्यमाना तस्याः करतलादादाय तां वल्कलपट्टिकां तस्यामिमामभिलिखितामार्यामपश्यम्।

दूरं मुक्तालतया विससितया विप्रलोभ्यमानो मे।
हंस इव दर्शिताशो मानसजन्मा त्वया नीतः॥

१५५ अनया च मे दृष्टया[1] दिङ्मोहभ्रान्त्येव प्रनष्टवर्त्मनः, बहुलनिशयेवान्धस्य, जिह्वोच्छित्त्येव मूकस्य, इन्द्रजालिकपिच्छिकयेवातत्त्वदर्शिनः, ज्वरप्रलापप्रवृत्त्येवासम्बद्धभाषिणः, दुष्टनिद्रयेव विषविह्वलस्य, लोकायतिकविद्ययेवाधर्मरुचेः, मदिरयेवोन्मत्तस्य, दुष्टावेशक्रिययेव पिशाचग्रहस्य, दोषविकारोपचयः सुतरामक्रियत स्मरातुरस्य मे मनसः। येनाकुलीक्रियमाणा सरिदिव पूरेण विह्वलतामभ्यागमम्। तां च द्वितीयदर्शनेन कृतमहापुण्यामिवानुभूतसुरलोकवासामिव देवताधिष्ठितामिव लब्धवरामिव पीतामृतामिव समासादितत्रैलोक्यराज्याभिषेकामिव मन्यमाना, सततसन्निहितामपि दुर्लभदर्शनामिवातिपरिचितामप्यपूर्वामिव सादरमाभाषमाणा, पार्श्वावस्थितामपि सर्वलोकस्योपर्यवस्थितामिव पश्यन्ती, कपोलयोरलकलताभङ्गेषु च सोपग्रहं स्पृशन्ती, विपरीतमिव परिजनस्वामिसम्बन्धमुपदर्शयन्ती, 'तरलिके कथय कथं स त्वया दृष्टः, किं किमभिहितासि तेन, कियन्तं कालमवस्थितासि तत्र, कियदनुसरन्नस्मानसावागतः' इति पुनः पुनः पर्यपृच्छम्। अनयैव च कथया तया सह तस्मिन्नेव प्रासादे तथैव प्रतिषिद्धाशेषपरिजनप्रवेशा दिवसमत्यवाहयम्।

१५६ अथ मदीयेनेव हृदयेन कृतरागसंविभागे लोहितायति गगनतलोपान्तावलम्बिनि रविबिम्बे, सरागदिवसकरदर्शनानुरक्तायां कृतकमलशयनायामनङ्गातुरायामिव पाण्डुतां व्रजन्त्यामातपलक्ष्म्याम्, गैरिकगिरिसलिलप्रपातपाटलेषु कमलवनेभ्यः समुत्थाय वनगजयूथेष्विव पुञ्जीभवत्सु भास्करकिरणेषु, गगनावतारविश्रामलालसानां रविरथवाजिनां हर्षहेषारवप्रतिशब्देन सह विशति मेरुगिरिगह्वरं वासरे, मुकुलितरक्तपङ्कजपुटप्रविष्टमधुकरावलीषु रविविरहमूर्छान्धकारितहृदयास्विव प्रारब्धनिमीलनासु पद्मिनीषु, आसीकृतसामान्यमृणाललताविवरसंक्रामितानीव परस्परहृदयान्यादाय विघ-

१. 'दृष्टया' इति प.

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टमानेषु रथाङ्गनाम्नां युगलेषु सा छत्रग्राहिणी समागत्याकथयत्। 'भर्तृदारिके तयोर्मुनिकुमारयोरन्यतरो द्वारि तिष्ठति कथयति चाक्षमालामुपयाचितुमागतोस्मि' इति।

१५७ अहं तु मुनिकुमारनामग्रहणादेव स्थानस्थितापि गतेव द्वारदेशं समुपजाततदागमनाशङ्का समाहूयान्यतमं कञ्चुकिनम्, 'गच्छ प्रवेश्यताम्' इत्यादिश्य प्राहिणवम्। अथ मुहूर्तादिव तं तस्य, रूपस्येव यौवनम्, यौवनस्येव मकरकेतनम्, मकरकेतनस्येव वसन्तसमयम्, वसन्तसमयस्येव दक्षिणानिलम्, अनुरूपं सखायमृषिकुमारकं कपिञ्जलनामानं जराधवलस्य कञ्चुकिनोनुमार्गेण चन्द्रातपस्येव बालातपमागच्छन्तमपश्यम्। अन्तिकमुपगतस्य चास्य पर्याकुलमिव सविषादमिव शून्यमिवार्थिनमिवानुपरतौत्सुक्यमिवेतमाकारमलक्षयम्। उत्थाय च कृतप्रणामा सादरं स्वयमासनमुपाहरम्। उपविष्टस्य च बलादनिच्छतोपि प्रक्षाल्य चरणावुपमृज्योत्तरीयांशुकपल्लवेनाव्यवधानायां भूमावेव तस्यान्तिके समुपाविशम्। अथ मुहूर्तमिव स्थित्वा किमपि विवक्षुरिव स तस्यां मत्समीपोपविष्टायां तरलिकायां चक्षुरपातयत्। अहं तु विदिताभिप्राया दृष्टयैव 'भगवन्नव्यतिरिक्तेयमस्मच्छरीरादशङ्कितमभिधीयताम्' इत्यवोचम्।

१५८ एवमुक्तश्च मया कपिञ्जलः प्रत्यवादीत्। "राजपुत्रि, किं ब्रवीमि। वागेव मे नाभिधेयविषयमवतरति त्रपया। क्व कन्दमूलफलाशी शान्तो वननिरतो मुनिजनः। क्वायमनुपशान्तजनोचितो विषयोपभोगाभिलाषकलुषो मन्मथविविधविलाससङ्कटो रागप्रायः प्रपञ्चः। सर्वमेवानुपपन्नमालोकय किमारब्धं दैवेन। अथवैनैव खलूपहासास्पदतामीश्वरो नयति जनम्। न जाने किमिदं वल्कलानां सदृशमुताहो जटानां समुचितम्। किं तपसोनुरूपमाहोस्विद्धर्मोपदेशाङ्गमिदम्। अपूर्वेयं विडम्बना। केवलमवश्यं कथनीयमिदम्। अपर उपायो न दृश्यते। अन्या प्रतिक्रिया नोपलभ्यते। अन्यच्छरणं नालोक्यते। अन्या गतिर्नास्ति। अकथ्यमाने च महाननर्थोपनिपातो जायते। प्राणपरित्यागेनापि रक्षणीयाः सुहृदसव इति कथयामि। अस्ति भवत्याः समक्षमेव स मया तथा निष्ठुरमुपदर्शितकोपेनाभिहितः। तथा चाभिधाय परित्यज्य तं तस्मात्प्रदेशादुपजातमन्युरुत्सृष्टकुसुमावचयोन्यं प्रदेशमगमम्। अपयातायां भवत्यां मुहूर्तमिव स्थित्वैकाकी किमयमिदानीमाचरतीति सञ्जातवितर्कः प्रतिनिवृत्य विटपान्तरितविग्रहस्तं प्रदेशं व्यलोकयम्। यावत्तत्र तं नाद्राक्षमासीच्च मे मनस्येवम्। 'किं नु मदनपरायत्तचित्तवृत्तिस्तामेवानुसरन्गतो भवेत्, गतायां च तस्यां लब्धचेतनो लज्जमानो

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१ 'अन्तर्गताकूतम्' इति क.

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न शक्नोति मे दर्शनपथमुपगन्तुम्, आहोस्वित्कुपितः परित्यज्य मां गतः, उतान्वेषमाणो मामेव प्रदेशमन्यमितः समाश्रितः स्यात् ।' इत्येवं विकल्पयन्कञ्चित्कालमतिष्ठम् । तेन तु जन्मनः प्रभृत्यनभ्यस्तेन तस्य क्षणमप्यदर्शनेन दूयमानः पुनरचिन्तयम् । 'स कदाचिद्धैर्यस्खलनविलक्षः किंचिदनिष्टमपि समाचरेत् । न हि किंचिन्न क्रियते ह्रिया । तन्न युक्तमेनमेकाकिनं कर्तुम् ।' इत्यवधार्यान्वेष्टुमादरमकरवम् । अन्वेषमाणश्च यथा यथा नापश्यं तं तथा तथा सुहृत्स्नेहकातरेण मनसा तत्तदशोभनमाशङ्कमानस्तरुलतागहनानि चन्दनवीथिकालतामण्डपान्सरःकूलानि च वीक्षमाणो निपुणमितस्ततो दत्तदृष्टिः सुचिरं व्यचरम् ।

१५९ अथैकस्मिन्सरःसमीपवर्तिनि निरन्तरतया कुसुममय इव मधुकरमय इव परभृतमय इव मयूरमय इवातिमनोहरे वसन्तजन्मभूमिभूते लतागहने कृतावस्थानम्, उत्सृष्टसकलव्यापारतया लिखितमिवोत्कीर्णमिव स्तम्भितमिवोपरतमिव योगसमाधिस्थमिव, निश्चलमपि स्ववृत्ताच्चलितम्, एकाकिनमपि मन्मथाधिष्ठितम्, सानुरागमपि पाण्डुतामावहन्तम्, शून्यान्तःकरणमपि हृदयनिवासिदयितम्, तूष्णीकमपि कथितमदनवेदनातिशयम्, शिलातलोपविष्टमपि मरणे व्यवस्थितम्, शापप्रदानभयादिवादत्तदर्शनेन कुसुमायुधेन सन्ताप्यमानम्, अतिनिस्पन्दतया हृदयनिवासिनीं प्रियां द्रष्टुमन्तःप्रविष्टैरिवासह्यसन्तापसंत्रासप्रलीनैरिव मनःक्षोभप्रकुपितैरिवोन्मुच्य गतैरिन्द्रियैः शून्यीकृतशरीरम्, निस्पन्दनिमीलितेनान्तर्ज्वलन्मदनदहनधूमाकुलिताभ्यन्तरेणेव पक्ष्मान्तरविवरवान्तानेकधारमनवरतमीक्षणयुगलेन बाष्पजलदुर्दिनमुत्सृजन्तम्, आलोहिनीमधरप्रभामनङ्गाग्नेः प्रदहतो हृदयमूर्ध्वसंसर्पिणीं शिखामिवादाय निष्पतद्भिरुच्छ्वासैस्तरलीकृतासन्नलताकुसुमकेसरम्, वामकपोलशयनीकृतकरतलतया समुत्सर्पद्भिरमलैर्नखांशुभिर्विमलीकृतमच्छाच्छचन्दनरसरचितललाटिकमिव ललाटमुद्वहन्तम्, अचिरापनीतपारिजातकुसुमकर्णपूरतया सशेषपरिमलामोदलोभोपसर्पिणा कलविरुतच्छलेन मदनसंमोहनमन्त्रमिव जपता मधुकरकुलेन सनीलोत्पलमिव सतमालपल्लवमिव श्रवणदेशं दधानम्, उत्कण्ठाज्वररोमाञ्चव्याजेन प्रतिरोमकूपनिपतितानां मदनशराणां कुसुमशरशल्यशकलनिकरमिवाङ्गलग्नं बिभ्राणम्, दक्षिणकरेण च स्फुरितनखकिरणनिकरां करतलस्पर्शसुखकण्टकितामिव मुक्तावलीमविनयपताकामुरसि धारयन्तम्, मदनवशीकरणचूर्णेनेव कुसुमरेणुना तरुभिराहन्यमानम्, आत्मरागमिव संक्रामयद्भिरासन्नैरनिलचलितैरशोकपल्लवैः स्पृश्यमानम्, सुरताभिषेकसलिलैरिवाभिनवपुष्पस्तबकमधुसीकरैर्वनश्रियाभिषिच्यमानम्, अलिनिवहनिपीयमानपरिमलैरुपरि पतद्भिश्चम्पककुड्मलैस्तप्तशरशल्यकैरिव सधूमैः कुसुमशरेण ताड्यमानम्, अतिबहलवनामोदमत्तमधुकर-

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झङ्कारनिस्वनैर्हुङ्कारैरिव दक्षिणानिलेन निर्भर्त्स्यमानम्, मदकलकोकिलकुल-कोलाहलैर्वसन्तजयशब्दकलकलैरिव मधुमासेनाकुलीक्रियमाणम्, प्रभात-चन्द्रमिव पाण्डुतया परिगृहीतम्, निदाघगङ्गाप्रवाहमिव कृशिमानमागतम्, अन्तर्गतानलं चन्दनविटपमिव म्लायन्तम्, अन्यमिवादृष्टपूर्वमिवापरिचित-मिव जन्मान्तरमिवोपगतं रूपान्तरेणेव परिणतमाविष्टमिव महाभूताधिष्ठित-मिव ग्रहगृहीतमिवोन्मत्तमिव छलितमिवान्धमिव बधिरमिव मूकमिव विला-समयमिव मदनमयमिव परायत्तचित्तवृत्तिं परां कोटिमधिरूढं मन्मथावेश-स्वानभिज्ञेयपूर्वाकारं तमहमद्राक्षम्।

१६० अपगतनिमेषेण चक्षुषा तदवस्थं चिरमुद्वीक्ष्य समुपजातविषादो वेपमानेन हृदयेनाचिन्तयम्। 'एवं नामायमतिदुर्विषहवेगो मकरकेतुः। येनानेन क्षणेनायमीदृशमवस्थान्तरमप्रतीकारमुपनीतः। कथमेवमेकपदे व्यर्थीभवेदेवंविधो ज्ञानराशिः। अहो बत महच्चित्रम्। तथा नामायमा शैशवाद्धीरप्रकृतिरस्खलितवृत्तिर्मम चान्येषां च मुनिकुमारकाणां स्पृहणीय-चरित आसीत्। अद्य त्वितर इव परिभूय ज्ञानमविगणय्य तपःप्रभावमु-न्मूल्य गाम्भीर्यं मन्मथेन जडीकृतः। सर्वथा दुर्लभं यौवनमस्खलितम्' इति। उपसृत्य च तस्मिन्नेव शिलातलैकपार्श्वे समुपविश्यांसदेशावसक्तपाणि-स्तमनुन्मीलितलोचनमेव 'सखे पुण्डरीक कथय किमिदम्' इत्यपृच्छम्। अथ सुचिरसंमीलनालग्नमिव कथमपि प्रयत्नेनानवरतरोदनवशादुपजातारुण-भावमश्रुजलपटलपूरप्लावितमुत्कम्पितमिव[1] सवेदनमिव स्वच्छांशुकान्तरितरक्त-कमलवनच्छायं चक्षुरुन्मील्य मन्थरया दृष्ट्या सुचिरं विलोक्य मामायततरं निःश्वस्य लज्जाविशीर्यमाणविरलाक्षरं 'सखे कपिञ्जल विदितवृत्तान्तोपि किं मां पृच्छसि' इति कृच्छ्रेण शनैः शनैरवदत्। अहं तु तदाकर्ण्य तदवस्थयैवा-प्रतीकारविकारोयं तथापि सुहृदा सुहृदसन्मार्गप्रवृत्तो यावच्छक्तितः सर्वा-त्मना निवारणीय इति मनसावधार्याब्रवम्।

१६१ 'सखे पुण्डरीक सुविदितमेतन्मम। केवलमिदमेव पृच्छामि। यदे-तदारब्धं भवता किमिदं गुरुभिरुपदिष्टम्। उत धर्मशास्त्रेषु पठितम्। उत धर्मार्जनोपायोयम्। उतापरस्तपसां प्रकारः। उत स्वर्गगमनमार्गोयम्। उत व्रतरहस्यमिदम्। उत मोक्षप्राप्तियुक्तिरियम्। आहोस्विदन्यो नियमप्रकारः। कथमेतद्युक्तं भवतो मनसापि चिन्तयितुं किं पुनराख्यातुमीक्षितुं वा। किम-प्रबुद्ध इवानेन मन्मथहतकेनोपहासास्पदतां नीयमानमात्मानं नावबुध्यसे। मूढो हि मदनेनायास्यते। का वा सुखाशा साधुजननिन्दितेष्वेवंविधेषु

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१ 'उत्कुपितमिव' इति प-क.

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प्राकृतजनबहुमतेषु विषयेषु भवतः। स खलु धर्मवृक्षा विपलतावनं[1] सिञ्चति, कुवलयमालेति निस्त्रिंशलतामालिङ्गति, कृष्णागुरुधूमलेखेति कृष्णसर्पमवगूहते, रत्नमिति ज्वलन्तमङ्गारमभिस्पृशति, मृणालमिति दुष्टवारणदन्तमुसलमुन्मूलयति, मूढो विषयोपभोगेष्वनिष्टानुबन्धिषु यः सुखबुद्धिमारोपयति। अधिगतविषयतत्त्वोपि कस्मात्खद्योत इव ज्योतिर्निर्वार्यमिदं[2] ज्ञानमुद्वहसि। यतो न निवारयसि प्रबलरजःप्रसरकलुषितानि स्रोतांसीवोन्मार्गप्रस्थितानीन्द्रियाणि न नियमयसि च क्षुभितं मनः। कोयमनङ्गो नाम। धैर्यमवलम्ब्य निर्भर्त्स्यतामयं दुराचारः' इत्येवं वदत एव मे वचनमाक्षिप्य प्रतिपक्षमान्तरालप्रवृत्तबाष्पवेणिकं प्रमृज्य चक्षुः करतलेन पाणौ मामवलम्ब्यावोचत्। 'सखे किं बहुनोक्तेन। सर्वथा स्वस्थोसि। आशीविषविषवेगविषमाणामेतेषां कुसुमचापसायकानां पतितोसि न गोचरे। सुखमुपदिश्यते परस्य। यस्य चेन्द्रियाणि सन्ति मनो वा विद्यते यः पश्यति वा शृणोति वा श्रुतमवधारयति वा यो वा शुभमिदं न शुभमिदमिति विवेक्तुमलं स खलूपदेशमर्हति। मम तु सर्वमेवेदमतिदूरापेतम्। अवष्टम्भो ज्ञानं धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा। कथमप्येवमेवायत्नविधृतास्तिष्ठन्त्यसवः। दूरातीतः खलूपदेशकालः। समतिक्रान्तो धैर्यावसरः। गता प्रतिसंख्यानवेला। अतीतो ज्ञानावष्टम्भसमयः। केन वान्येनास्मिन्समये भवन्तमपहायोपदेष्टव्यमुन्मार्गप्रवृत्तिनिवारणं वा करणीयम्। कस्यान्यस्य वा वचसि मया स्थातव्यम्। को वापरस्त्वत्समो मे जगति बन्धुः। किं करोमि। यन्न शक्नोमि निवारयितुमात्मानम्। इयमनेनैव क्षणेन भवता दृष्टा दुष्टावस्था। तदृत इदानीमुपदेशकालः। यावत्प्राणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीव्रस्य मदनसन्तापस्य प्रतिक्रियां क्रियमाणामिच्छामि। पच्यन्त इव मेऽङ्गानि। उत्कृष्यत इव हृदयम्। प्लुष्यत इव दृष्टिः। ज्वलतीव शरीरम्। अत्र यत्प्राप्तकालं तत्करोतु भवान्।' इत्यभिधाय तूष्णीमभवत्।

१६२ एवमुक्तोप्यहमेनं प्रावोधयं पुनः पुनः। यदा शास्त्रोपदेशविशदैः सनिदर्शनैः सेतिहासैश्च वचोभिः सानुनयं सोपग्रहं चाभिधीयमानोपि नाकरोत्कर्णे तदाहमचिन्तयम्। 'अतिभूमिमयं गतो न शक्यते निवर्तयितुम्। इदानीं निरर्थकाः खलूपदेशाः। तत्प्राणपरिरक्षणेपि तावदस्य यत्नमाचरामि।' इति कृतमतिरुत्थाय गत्वा तस्मात्सरसः सरसा मृणालिकाः समुद्धृत्य कमलिनीपलाशानि जललवलाञ्छितान्यादाय गर्भधूलिकषायपरिमलमनोहराणि च कुमुदकुवलयकमलानि गृहीत्वागत्य तस्मिन्नेव लतागृहशिलातले शयन-

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[1] 'विपलताम्' इति ग. [2] 'निर्वार्यं०' इति क.

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मस्याकल्पयम्। तत्र च सुखनिषण्णस्य प्रत्यासन्नवर्तिनां चन्दनविटपिनां मृदूनि किसलयानि निष्पीड्य तेन स्वभावसुरभिणा तुषारशिशिरेण रसेन ललाटिकामकल्पयम्। आ चरणतलादङ्गचर्चां चारचयम्। अभ्यर्णपादपस्फुटितवल्कलविवरशीर्णेन च करसञ्चूर्णितेन कर्पूररेणुना स्वेदप्रतीकारमकरवम्। उरोनिहितचन्दनद्रवार्द्रवल्कलस्य स्वच्छसलिलसीकरनिकरस्राविणा कदली-5 दलेन व्यजनक्रियामन्वतिष्ठम्। एवं च मुहुर्मुहुरन्यदन्यन्नलिनदलशयनमुपकल्पयतो मुहुर्मुहुश्चन्दनचर्चामारचयतो मुहुर्मुहुश्च स्वेदप्रतिक्रियां कुर्वतः कदलीदलेनानवरतं वीजयतः समुदभून्मे मनसि चिन्ता। 'नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः। क्वायं हरिण इव वनवासनिरतः स्वभावमुग्धो जनः। क्व च विविधविलासरसराशिर्गन्धर्वराजपुत्री महाश्वेता। सर्वथा 10 न हि किंचिदस्य दुर्घटं दुष्करमनायत्तमकर्तव्यं वा जगति। दुरुपपादेष्वर्थेष्वयमवज्ञया विचरति। नायं केनापि प्रतिकूलयितुं शक्यते। का वा गणना सचेतनेषु। अपगतचेतनान्यपि सङ्घटयितुमलं यद्यस्मै रोचते। तत्कुमुदिन्यपि दिनकरकरानुरागिणी भवति। कमलिन्यपि शशिकरद्वेषमुज्झति। निशापि वासरेण सह मिश्रतामेति। ज्योत्स्नाप्यन्धकारमनुवर्तते। छायापि प्रदीपा- 15 भिमुखमवतिष्ठते। तडिदपि जलदे स्थिरतां व्रजति। जरापि यौवनेन सञ्चारिणी भवति। किं वा तस्य दुःसाध्यमपरम्, एवंविधो येनायमगाधगाम्भीर्यसागरस्तृणवल्लघुतामुपनीतः। क्व तत्तपः। क्वेयमवस्था। सर्वथा निष्प्रतीकारेयमापदुपस्थिता। किमिदानीं कर्तव्यम्। किं वा चेष्टितव्यम्। कां [3]दिशं गन्तव्यम्। किं शरणम्। को वोपायः। कः सहायः। कः प्रकारः। का 20 युक्तिः। कः समाश्रयः। येनास्यासवः सन्धार्यन्ते। केन वा कौशलेन कतमया वा युक्त्या कतरेण वा प्रकारेण केन वावष्टम्भेन कया वा प्रज्ञया कतमेन वा समाश्वासनेनायं जीवेत्।' इत्येते चान्ये च मे विषण्णहृदयस्य सङ्कल्पाः प्रादुरासन्। पुनश्चाचिन्तयम्। 'किमनया ध्यातया निष्प्रयोजनया चिन्तया। प्राणास्तावदस्य येन केनचिदुपायेन शुभेनाशुभेन वा रक्षणीयाः। 25 तेषां च तत्समागममेकमपहाय नास्त्यपरः संरक्षणोपायः। बालभावादप्रगल्भतया च तपोविरुद्धमनुचितमुपहासमिवात्मनो मदनव्यतिकरं मन्यमानो नियतमेकोच्छ्वासावशेषजीवितोपि नायं तस्याः स्वयमभिगमनेन पूरयति मनोरथम्। अकालान्तरक्षमश्चायमस्य मदनविकारः। सततमतिगर्हितेनाकृत्येनापि रक्षणीयान्मन्यन्ते सुहृदसून्साधवः। तदतिहेपणमकर्तव्यमप्येतद- 30 स्माकमवश्यकर्तव्यतामापतितम्। किं चान्यत्क्रियते। का चान्या गतिः।

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१ 'विटपादीनाम्' इति प–न. २ 'तत्' इति नास्ति न–पुस्तके. ३ 'कं देशम्' इति न. ४ 'कृत्येन' इति न.

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सर्वथा प्रयामि तस्याः सकाशम्। आवेदयाम्येतामवस्थाम्।' इति चिन्तयित्वा कदाचिदनुचितव्यापारप्रवृत्तं मां विज्ञाय सञ्जातलज्जो निवारयेदित्यनिवेद्यैव तस्मै तत्प्रदेशात्सव्याजमुत्थायागतोऽहम्। तदेवमवस्थिते यदत्रावसरप्राप्तमीदृशस्य चानुरागस्य सदृशमस्मदागमनस्य चानुरूपमात्मनो वा समुचितं तत्र प्रभवति भवती।" इत्यभिधाय किमियं वक्ष्यतीति मन्मुखासक्तदृष्टिस्तूष्णीमासीत्।

१६३ अहं तु तदाकर्ण्य सुखामृतमये ह्रद इव निमग्ना, रतिरसमयमुदधिमिवावतीर्णा, सर्वानन्दानामुपरि वर्तमाना, सर्वमनोरथानामग्रमिवाधिरूढा, सर्वोत्सवानामतिभूमिमिवाधिशयाना, तत्कालोपजातया लज्जया किंचिदवनम्यमानवदनत्वादस्पृष्टकपोलोदरैः, ग्रथितैरिवोपर्युपरिपतनानुबन्धदर्शितमालाक्रमैः, अप्राप्तपक्ष्मसंश्लेषतयोपजातप्रथिमभरैरमलैरानन्दबाष्पजलबिन्दुभिः स्वदृङ्निरावेद्यमानप्रहर्षप्रसङ्गा[1] तत्क्षणमचिन्तयम्। 'दिष्ट्या तावदयमनङ्गो मामिव तमप्यनुबध्नाति। यत्सत्यमेतेन मे सन्तापयताप्यंशेन दर्शितानुकूलता। यदि च सत्यमेव तस्येदृशी दशा वर्तते ततः किमिव नोपकृतमनेन। किं वा नोपपादितम्। को वानेनापरः समानो बन्धुः। कथं वा कपिञ्जलस्य स्वप्नेऽपि वितथा भारती प्रशान्ताकूतेरस्माद्वदनान्निष्क्रामति। इत्थम्भूते किं मयापि प्रतिपत्तव्यम्। तस्य वा पुरः किमभिधातव्यम्।' इत्येवं विचारयन्त्या एव प्रविश्य ससंभ्रमा प्रतीहारी मामकथयत्। 'भर्तृदारिके त्वमस्वस्थशरीरेति परिजनादुपलभ्य महादेवी प्राप्ता' इति। तच्छ्रुत्वा कपिञ्जलो महाजनसंमर्दभीरुः सत्वरमुत्थाय 'राजपुत्रि महानयमुपस्थितः कालातिपातः, भगवांश्च भुवनत्रयचूडामणिरस्तमुपगच्छति दिवसकरः, तद्गच्छामि, सर्वथाभिमतसुहृत्प्राणरक्षादक्षिणार्थमयमुपरचितोऽञ्जलिः, एष मे परमो विभवः' इत्यभिधाय प्रतिवचनकालमप्रतीक्ष्यैव पुरोयायिनाम्बायाः प्रविशता कनकवेत्रलताकरेण प्रतीहारीजनेन कञ्चुकिलोकेन गृहीतताम्बूलकुसुमपटवासाङ्गरागेण चामरव्यग्रपाणिना कुब्जकिरातबधिरवामनवर्षधरकलमूकानुगतेन परिजनेन सर्वतः संरुद्धे द्वारदेशे कथमप्यवाप्तनिर्गमः प्रययौ। अम्बा तु मत्समीपमागत्य सुचिरं स्थित्वा स्वभवनमयासीत्। तया तु तत्रागत्य किं कृतं किमभिहितं किमाचेष्टितमिति शून्यहृदया सर्वं नालक्षयम्।

१६४ गतायां च तस्यामस्तमुपगते भगवति हारीतहरितवाजिनि सरोजिनीजीवितेश्वरे चक्रवाकसुहृदि सवितरि, लोहितायमाने पश्चिमाशामुखे, हरितायमानेषु कमलवनेषु, नीलायमाने पूर्वदिग्भागे, पातालपङ्ककलुषेण महाप्रलयजलधिपयःपूरेणेव तिमिरेणावष्टभ्यमाने जीवलोके, किंकर्तव्यता-

१ 'प्रसरा' इति न.

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मूढा तामेव तरलिकामपृच्छम्। 'अयि तरलिके कथं न पश्यसि दृढमाकुलं मे हृदयमप्रतिपत्तिविह्वलानि चेन्द्रियाणि। न स्वयमप्यपि कर्तव्यमत्रास्मिं ज्ञातुम्। उपदिशतु मे भवती यदत्र साम्प्रतम्। अयमेवं त्वत्समक्षमेवाभिधाय गतः कपिञ्जलः। यदि तावदितरकन्यकेव विहाय लज्जाम्, उत्सृज्य धैर्यम्, अवमुच्य विनयम्, अचिन्तयित्वा जनापवादम्, अतिक्रम्य सदाचारम्, उल्लङ्घ्य शीलम्, अवगणय्य कुलम्, अङ्गीकृत्यायशः, रागान्धवृत्तिः, अननुज्ञाता पित्रा, अननुमोदिता मात्रा, स्वयमुपगम्य ग्राहयामि पाणिम्, एवं गुरुजनातिक्रमादधर्मो महान्। अथ धर्मानुरोधादितरपक्षावलम्बनद्वारेण मृत्युमङ्गीकरोमि, एवमपि प्रथमं तावत्स्वयमागतस्य प्रथमप्रणयिनस्तत्रभवतः कपिञ्जलस्य प्रणयप्रसरभङ्गः। पुनरपरं यदि कदाचित्तस्य जनस्य मत्कृतादाशाभङ्गात्प्राणविपत्तिरुपजायते तदपि मुनिजनवधजनितं महदेनो भवेत्।' इत्येवमुच्चारयन्त्यामेव मय्यासन्नचन्द्रोदयजन्मना विरलविरलेनालोकेन वसन्तवनराजिरिव कुसुमरजसा धूसरतां वासवी दिगयासीत्।

१६५ ततः शशिकेसरिविदीर्यमाणतमःकरिकुम्भसम्भवेन मुक्ताफलक्षोदेनेव धवलतामुपनीयमानम्, उदयगिरिसिन्धुसुन्दरीकुचच्युतेन चन्दनचूर्णराशिनेव पाण्डुरीक्रियमाणम्, चलितजलधिजलकल्लोलानिलोल्लासितेन वेलापुलिनसिकतोद्गमेनेव पाण्डुतामापाद्यमानं पश्चिमेतरदिन्दुधाम्ना दिगन्तरमदृश्यत। शनैः शनैश्चन्द्रदर्शनान्मन्दमन्दस्मिताया दशनप्रभेव ज्योत्स्ना निष्पतन्ती निशाया मुखशोभामकरोत्। तदनु रसातलादवनीमवदार्योद्गच्छता शेषफणमण्डलेनेव रजनीकरबिम्बेनाराजत रजनी। क्रमेण च सकलजीवलोकानन्दकेन कामिनीजनवल्लभेन किंचिदुन्मुक्तबालभावेन मकरध्वजबन्धुभूतेन समुपारूढरागेण सुरतोत्सवोपभोगैकयोग्येनामृतमयेन यौवनेनेवारोहता शशिना रमणीयतामनीयत यामिनी।

१६६ अथ तं प्रत्यासन्नसमुद्रविद्रुमप्रभापाटलितमिव, उदयगिरिसिंहकरतलाहतहरिणशोणितशोणीकृतमिव, रतिकलहकुपितरोहिणीचरणालक्तकरसलाञ्छितमिव, अभिनवोदयरागलोहितं रजनिकरमुदितं विलोक्य, अन्तर्ज्वलितमदनानलाप्यन्धकारितहृदया, तरलिकोत्सङ्गविधृतशरीरापि मन्मथहस्तवर्तिनी, चन्द्रगतनयनापि मृत्युमालोकयन्ती तत्क्षणमचिन्तयम्। 'एकत्र खलु मदनमधुमासमलयमारुतप्रभृतयः समस्ताः। एकत्र चायं पापकारी चन्द्रहतको न शक्यते सोढुम्। इदमतिदुर्विषहमदनवेदनातुरं च मे हृदयम्। अस्य चोद्दमनमिदं सदाहज्वरग्रस्तस्याङ्गारवर्षः, शीतार्तस्य तुषारपातः, विष-

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१ 'अस्मिन्' इति न. २ 'केसरिकर' इति प-क. ३ 'पश्चिमेतरम्' इति न. ४ 'मदन' इति नास्ति न–पुस्तके. ५ 'अतिदुर्विषहम्' इति न.

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स्फोटमूर्छितस्य कृष्णसर्पदंशः ।' इत्येवं विचिन्तयन्तीमेव चन्द्रोदयोपनीता कमलवनम्लानिनिद्रेव मूर्छा मां निमीलितलोचनामकार्षीत् । अचिरेण च संभ्रान्ततरलिकोपनीताभिश्चन्दनचर्चाभिस्तालवृन्तानिलैश्चोपलब्धसंज्ञा तामेवाकुलाकुलां मूर्तेनेवाधिष्ठितां विषादेन मल्ललाटविधृतस्रवच्चन्द्रकान्तमणिशलाकामविच्छिन्नबाष्पजलधारान्धकारितमुखीं रुदतीं तरलिकामपश्यम् । उन्मीलितलोचनां च मां सा कृतपादप्रणामा चन्दनपङ्कार्द्रेण करयुगलेन बद्धाञ्जलिरवादीत् । 'भर्तृदारिके किं लज्जया गुरुजनापेक्षया वा । प्रसीद प्रेषय माम् । आनयामि ते हृदयदयितं जनम् । उत्तिष्ठ स्वयं वा तत्र गम्यताम् । अतः परमसमर्थासि सोढुमिमं प्रबलचन्द्रोदयविजृम्भमाणोत्कलिकाशतमुदधिमिव मकरचिह्नम् ।' इत्येवंवादिनीं तामवोचम् 'उन्मत्ते किं मन्मथेन । नन्वयं सर्वविकल्पानपहरन्, सर्वोपायदर्शनान्युत्सारयन्, सर्वानन्तरायानन्तरयन्, सर्वसन्देहानपनयन्, सर्वशङ्कास्तिरस्कुर्वन्, लज्जामुन्मूलयन्, स्वयमभिगमनलाघवदोषमावृण्वन्, कालातिपातं परिहरन्नागत एव मृत्योस्तस्यैव वा सकाशं नेता कुमुदबान्धवः । तदुत्तिष्ठ यथाकथञ्चिदनुगमनेन जीविता सम्भावयामि हृदयदयितमायासकारिणं जनम् । इत्यभिदधाना मदनमूर्छाखेदविह्वलैरङ्गैः कथञ्चिदवलम्ब्य तामेवोदतिष्ठम् । उच्चलितायाश्च मे दुर्निमित्तनिवेदकमस्पन्दत दक्षिणं लोचनम् । उपजातशङ्का चाचिन्तयम् 'इदमपरं किमप्युपक्षिप्तं दैवेन' इति ।

१६७ अथ नातिदूरोद्गतेन त्रिभुवनप्रासादमहाप्रणालानुकारिणा सुधासलिलप्लवानिव वहता चन्दनरसनिर्झरनिकरानिव क्षरता श्वेतगङ्गाप्रवाहसहस्राणीव वमतामृतसागरपूरानिवोद्गिरता चन्द्रमण्डलेन प्लाव्यमाने ज्योत्स्नया भुवनान्तराले, श्वेतद्वीपनिवासमिव सोमलोकदर्शनसुखमिवानुभवति जने, महावराहदंष्ट्रामण्डलनिभेन शशिना क्षीरसागरोदरादिवोद्ध्रियमाणे महीमण्डले, प्रतिभवनमङ्गनाजनेन विकचकुमुदगन्धैश्चन्दनोदकैरुपह्रियमाणेषु चन्द्रोदयार्घेषु, कामिनीप्रहितसुरतदूतीसहस्रसङ्कुलेषु राजमार्गेषु, नीलांशुकरचितावगुण्ठनासु चन्द्रालोकभयचकितासु कमलवनलक्ष्मीष्विव नीलोत्पलप्रभापिहितास्वितस्ततः पलायमानास्वभिसारिकासु, प्रतिकुमुदमाबद्धमधुकरमण्डलासु प्रबुध्यमानासु भवनदीर्घिकाकुमुदिनीषु, स्फुटितकुमुदवनबहलधूलिधवलितोदरे निशानदीपुलिनायमानेन्तरिक्षे, चन्द्रोदयानन्दनिर्भरे महोदधाविव रतिरसमय इवोत्सवमय इव विलासमय इव प्रीतिमय इव जीवलोके, शशिमणिप्रणालनिर्झरप्रमोदमुखरमयूररवरम्ये प्रदोषसमये, गृहीतविविधकुसुमताम्बूलाङ्गरागपटवासचूर्णया तरलिकयानुगम्यमाना तेनैव मूर्छानिहितेन किंचिदाश्यानचन्दनललाटिकालग्नधूसराकुलालकेन चन्दनरसचर्चाङ्गरागवेषेणार्द्रार्द्रेण तथैव च तया कण्ठस्थितयाक्षमालया श्रवणशिखर-

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चुम्बिन्या च पारिजातमञ्जर्या पद्मरागरत्नरश्मिनिर्मितेनेव रक्तांशुकेन कृत-शिरोवगुण्ठना केनचिदात्मीयेनापि परिजनेनानुपलक्ष्यमाणा तस्मात्प्रासाद-शिखरादवातरम्।

१६८ अवतीर्य च पारिजातकुसुममञ्जरीपरिमलाकृष्टेन रिक्तीकृतोपवनेन कुमुदवनान्यपहाय धावता मधुकरजालेन नीलपटावगुण्ठनविभ्रममिव सम्पादयतानुबध्यमाना प्रमदवनपक्षद्वारेण निर्गत्य तत्समीपमुदचलम्। प्रयान्ती च तरलिकाद्वितीयमपरिजनमात्मानमवलोक्याचिन्तयम्। 'प्रिय-तमाभिसरणप्रवृत्तस्य जनस्य किमिव कृत्यं बाह्येन परिजनेन। नन्वेत एव परिजनलीलामुपदर्शयन्ति। तथा हि। समारोपितशरासनासक्तसायकोनु-सरति कुसुमायुधः। दूरप्रसारितकरैः कर्षति शशी। प्रस्खलनभयात्पदे पदेऽवलम्बते रागः। लज्जां पृष्ठतः कृत्वा पुरः सहेन्द्रियैर्धावति हृदयम्। निश्चयमारोप्य नयत्युत्कण्ठा' इति। प्रकाशं चावदम्। 'अयि तरलिके अपि नाम मामिवायमिन्दुहतकस्तमपि किरणकचग्रहाकृष्टमभिमुखमानयेत्' इत्येवं-वादिनीं च मां सा विहस्याब्रवीत्। 'भर्तृदारिके, मुग्धासि। किमस्य तेन जनेन। अयमात्मनैव तावन्मदनातुर इव भर्तृदारिकायां तास्ताश्चेष्टाः करोति। तथा हि। प्रतिविम्बच्छलेन स्वेदसलिलकणिकाचितं चुम्बति कपोलयुगलम्। लावण्यवति पयोधरभारे निपतति प्रस्फुरितकरः। स्पृशति रशनामणीन्। निर्मलनखलग्नमूर्तिः पादयोः पतति। किं चास्य मदनातुरस्येव वपुस्तापा-च्छुष्कचन्दनानुलेपपाण्डुतामुद्वहति। मृणालवलयधवलान्करान्धत्ते। प्रतिमा-व्याजेन स्फटिकमणिकुट्टिमेषु निपतति। केतकीगर्भकेसरधूलिधूसरपादः कुमुदसरांस्यवगाहते। सलिलसीकरार्द्रांश्छशिमणीन्करैरामृशति। द्वेष्टि विघटितचक्रवाकमिथुनानि कमलवनानि'। एतैश्चान्यैश्च तत्कालोचितैराला-पैस्तया सह तमुद्देशमभ्युपागमम्। तत्र च मार्गलताकुसुमरजोधूसरं चरण-युगलं कैलासतटाच्चन्द्रोदयप्रस्रुतचन्द्रकान्तमणिप्रस्रवणे प्रक्षालयन्ती यस्मि-न्प्रदेशे स आस्ते तस्मिन्नेव चास्य सरसः पश्चिमे तटे पुरुषस्येव रुदितध्वनिं विप्रकर्षान्नातिव्यक्तमुपालक्षयम्। दक्षिणेक्षणस्फुरणेन च प्रथममेव मनस्या-हितशङ्का तेन सुतरामवदीर्णहृदयेव किमप्यनिष्टमन्तःकथयतेव विपण्णेना-न्तरात्मना 'तरलिके किमिदम्' इति सभयमभिदधाना वेपमानगात्रयष्टि-स्तदभिमुखमतित्वरितमगच्छम्।

१६९ अथ निशीथप्रभावादूरादेव विभाव्यमानस्वरम्, उन्मुक्तार्तनादम्, 'हा हतोस्मि, हा दग्धोस्मि, हा वञ्चितोस्मि, हा किमिदमापतितम्, किं वृत्तम्, उत्सन्नोस्मि, दुरात्मन्मदनपिशाच पाप निर्घृण किमिदमकृत्यम-

१ 'द्वितीयपरिजनम्' इति न. २ 'करः करमिव' इति न-क.

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नुष्ठितम्, आः पापे दुष्कृतकारिणि दुर्विनीते महाश्वेते किमनेन तेऽपकृतम्, आः पाप दुश्चरित चन्द्रचाण्डाल कृतार्थोसीदानीम्, अपगतदाक्षिण्य दक्षिणानिलहतक पूर्णास्ते मनोरथाः कृतं कर्तव्यं[1] वहेदानीं यथेष्टम्, हा भगवञ्छ्वेतकेतो पुत्रवत्सल न वेत्सि मुषितमात्मानम्, हा धर्म निष्परि-
5 ग्रहोसि, हा तपो निराश्रयमसि, हा सरस्वति विधवासि, हा सत्यमनाथमसि, हा सुरलोक शून्योसि, सखे प्रतिपालय माम्, अहमपि भवन्तमनुयास्यामि, न शक्नोमि भवता विना क्षणमप्यवस्थातुमेकाकी, कथमपरिचित इवादृष्टपूर्व इवाद्य मामेकपद उत्सृज्य प्रयासि, कुतस्तवेयमतिनिष्ठुरता, कथय त्वदृते क्व गच्छामि कं याचे कं शरणमुपैमि, अन्धोस्मि संवृत्तः, शून्या मे दिशो जाताः,
10 निरर्थकं जीवितमप्रयोजनं तपो निःसुखाश्च लोकाः, केन सह परिभ्रमामि, कमालपामि, उत्तिष्ठ देहि मे प्रतिवचनम्, क्व तन्ममोपरि सुहृत्प्रेम, क्व सा स्मितपूर्वाभिभाषिता च' इत्येतानि चान्यानि च विलपन्तं कपिञ्जलम-श्रौषम्।

१७० तच्च श्रुत्वा पतितैरिव प्राणैर्दूरादेव मुक्तैकताराक्रन्दा, सरस्तीर-
15 लतासक्तित्रुट्यमानांशुकोत्तरीया, यथाशक्ति त्वरितैरज्ञातसमविषमभूमिभाग-विन्यस्तैः पादप्रक्षेपैः प्रस्खलन्ती पदे पदे, केनाप्युत्क्षिप्य नीयमानेव तं प्रदेशं गत्वा सरस्तीरसमीपवर्तिनि शिशिरसीकरासारस्राविणि शशिमणिशिला-तले विरचितं कुमुदकुवलयकमलविविधवनकुसुमसुकुमारमालामयमिव मृणालमयं कुसुमशरसायकमिव शयनमधिशयानम्, अतिनिष्पन्दतया मत्पद-
20 शब्दमिवाकर्णयन्तम्, अन्तःकोपशमितमदनसन्तापतया तत्क्षणलब्धसुखप्र-सुप्तमिव, मनःक्षोभप्रायश्चित्तप्राणायामावस्थितमिव, अतिप्रस्फुरितप्रभेण त्वत्कृते ममेयमवस्थेति कथयन्तमिवाधरेण, इन्दुद्वेषपरिवर्तितदेहतया पृष्ठभा-गनिपतितैर्मदनदहनविह्वलहृदयन्यस्तहस्तनखमयूखच्छलेन छिद्रितमिव शशि-किरणैः, उच्छुष्कपाण्डुरया स्वविनाशोत्पातोत्पन्नया मदनचन्द्रकलयेव चन्दन-
25 लेखिकया रचितललाटिकम्, ईषदालक्ष्यपरिवृत्ततारकेणानवरतरोदनाताम्रेण प्राणोत्सर्गोपजाताश्रुक्षयतया रुधिरमिव क्षरता मदनशरशल्यवेदनाकूणितत्रि-भागेण नातिमीलितेन लोचनयुगलेन मत्तः प्रियतरस्तवापरो जनो जात इति कुपितेनेव जीवितेन परित्यक्तम्, मन्मथव्यथया सहैतानसून्स्वयमिवोत्सृज्य निश्चेतनतासुखमनुभवन्तम्, अनङ्गयोगविद्यामिव ध्यायन्तम्, अपूर्वप्राणा-
30 याममिवाभ्यस्यन्तम्, उपपादितास्मदागमनेन प्रणयादिवापहृतप्राणपूर्णपात्र-मनङ्गेन, रचितललाटिकात्रिपुण्ड्रकम्, धृतसरसबिससूत्रयज्ञोपवीतम्, अंसा-वसक्तकदलीगर्भपत्रचारुचीरम्, एकावलीविशालाक्षमालम्, अविरलामलक-

[1] 'यत्कर्तव्यम्' इति न.

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पूरक्षोदभस्मधवलम्, आबद्धमृणालरक्षाप्रतिसरमनोहरम्, मनोभवव्रतवेषमास्थाय मत्समागममन्त्रमिव साधयन्तम्, 'कठिनहृदये दर्शनमात्रकेणापि न पुनरनुगृहीतोयमनुगतो जनः' इति सप्रणयं मामुपालभमानमिव चक्षुषा, किंचिद्विवृताधरतया जीवितमपहर्तुमन्तःप्रविष्टैरिवेन्दुकिरणैर्निर्गच्छद्भिर्दशनांशुभिर्धवलितपुरोभागम्, मन्मथव्यथाविघटमानहृदयनिहितेन वामेन पाणिना 'प्रसीद प्राणैः समं प्राणसमे न गन्तव्यम्' इति हृदयस्थितां मामिव धारयन्तम्, इतरेण च नखमयूखदन्तुरतया चन्दनमिव स्रवतोत्तानीकृतेन चन्द्रातपमिव निवारयन्तम्, अन्तिकस्थितेन चाचिरोद्धृतजीवितमार्गमिवोद्ग्रीवेण विलोकयता तपःसुहृदा कमण्डलुना समुपेतम्, कण्ठाभरणीकृतेन च मृणालवलयेन रजनिकरकिरणपाशेनेव संयम्य लोकान्तरमुपनीयमानम्, कपिञ्जलेन मद्दर्शनादब्रह्मण्यमित्यूर्ध्वहस्तेन द्विगुणीभूतबाष्पोद्गमेनाक्रोशता कण्ठे परिष्वक्तं तत्क्षणविगतजीवितं तमहं पापकारिणी मन्दभाग्या महाभागमद्राक्षम्।

१७१ उद्भूतमूर्छान्धकारा च पातालतलमिवावतीर्णा तदा क्वाहमगमं किमकरवं किं व्यलपमिति सर्वमेव नाज्ञासिषम्। असवश्च मे तस्मिन्क्षणे किमतिकठिनतयास्य मूढहृदयस्य, किमनेकदुःखसहस्रसहिष्णुतया हतशरीरकस्य, किं विहिततया दीर्घशोकस्य, किं भाजनतया जन्मान्तरोपात्तस्य दुष्कृतस्य, किं दुःखदाननिपुणतया दग्धदैवस्य, किमेकान्तवामतया दुरात्मनो मन्मथहतकस्य केन हेतुना नोद्गच्छन्ति स्म तदपि न ज्ञातवती। केवलमतिचिरालब्धचेतना दुःखभागिनी वह्नाविव पतितमसह्यशोकदह्यमानमात्मानमवनौ विचेष्टमानमपश्यम्। अश्रद्दधाना[3] चासम्भावनीयं तत्तस्य मरणमात्मनश्च जीवितमुत्थाय, 'हा हा किमिदमुपनतम्' इति मुक्तार्तनादा, 'हा अम्ब हा तात हा सख्यः' इति व्याहरन्ती, 'हा नाथ जीवितनिबन्धन, आचक्ष्व क्व मामेकाकिनीमशरणामकरुण[3] विमुच्य यासि, पृच्छ तरलिकां त्वत्कृते मया यानुभूतावस्था, युगसहस्रायमाणः कृच्छ्रेण नीतो दिवसः, प्रसीद सकृदप्यालप, दर्शय भक्तवत्सलताम्, ईषदपि विलोकय, पूरय मे मनोरथम्, आर्तास्मि भक्तास्म्यनुरक्तास्म्यनाथास्मि बालास्म्यगतिकास्मि दुःखितास्म्यनन्यशरणास्मि मदनपरिभूतास्मि, किमिति न करोषि दयाम्, कथय किमपराद्धम्, किं वा नानुष्ठितं मया, कस्यां वा नाज्ञायामादृतम्, कस्मिन्वा त्वदनुकूले नाभिरतम्, येन कुपितो[4] दासजनमकारणात्परित्यज्य व्रजन्न विभेषि कौलीनात्। अलीकानुरागप्रतारणकुशलया किं वा मया

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१ 'उपलभ०' इति प-न-क. २ 'अश्रद्दधानम्' इति न. ३ 'अकरुणम्' इति न. ४ 'कुपितोऽसि' इति न.

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वामया पापया याहमद्यापि प्राणिमि । हा हतास्मि मन्दभागिनी, कथं न त्वं जातो न विनयो न बन्धुवर्गो न परलोकः, धिङ्मां दुष्कृतकारिणीं यस्याः कृते तवेयमीदृशी दशा वर्तते, नास्ति मत्सदृशी नृशंसहृदया याहमेवंविधं भवन्तमुत्सृज्य गृहं गतवती, किं मे गृहेण किमम्बया किं वा तातेन किं बन्धुभिः किं परिजनेन, हा कमुपयामि शरणम्, अयि दैव दर्शय दयां विज्ञापयामि त्वां देहि दयितदक्षिणाम्, भगवति भवितव्यते कुरु कृपां पाहि वनितामनाथाम्, भगवत्यो वनदेवताः प्रसीदत प्रयच्छतास्य प्राणान्, अव वसुन्धरे सकललोकानुग्रहजननि, रजनि किमर्थं नानुकम्पसे, तात कैलास शरणागतास्मि ते दर्शय दयालुताम्', इत्येतानि चान्यानि च व्याक्रोशन्ती कियद्वा स्मरामि ग्रहगृहीतेवाविष्टेवोन्मत्तेव भूतोपहतेव व्यलपम्। उपर्युपरिपतितनयनजलधारानिकरच्छलेन विलीयमानेव द्रवतामिव नीयमाना जलाकारेणेवात्मीक्रियमाणा, प्रलापाक्षरैरपि दशनमयूखशिखानुगततया साश्रुधारैरिव निष्पतद्भिः शिरोरुहैरप्यविरलविगलितकुसुमतया मुक्तबाष्पजलबिन्दुभिरिवाभरणैरपि प्रसृतविमलमणिकिरणाश्रुतया प्ररुदितैरिवोपेता, तज्जीवितायेवात्ममरणाय स्पृहयन्ती, मृतस्यापि सर्वात्मना हृदयं प्रवेष्टुमिवेच्छन्ती, करतलेन कपोलयोराश्यानचन्दनश्वेतजटामूले च ललाटे निहितसरसबिसयोश्चांसयोर्मलयजरसलवलुलितकमलिनीपलाशावगुण्ठिते च हृदये परामृशन्ती, 'पुण्डरीक निष्ठुरोस्येवमप्यार्तां न गणयसि माम्' इत्युपालभमाना मुहुर्मुहुरेनमन्वनयं मुहुर्मुहुः पर्यचुम्बं मुहुर्मुहुः कण्ठे गृहीत्वा व्याक्रोशम्। 'आः पापे, त्वयापि मत्प्रत्यागमनकालं यावदस्यासवो न रक्षिताः' इति तामेकावलीमगर्हयम्। 'अयि भगवन्प्रसीद प्रत्युज्जीवयैनम्' इति मुहुर्मुहुः कपिञ्जलस्य पादयोरपतम्। मुहुर्मुहुश्च तरलिकां कण्ठे गृहीत्वा प्रारुदम्। अद्यापि चिन्तयन्ती न जानामि तस्मिन्काले कुतस्तान्यचिन्तितान्यशिक्षितान्यनुपदिष्टान्यदृष्टपूर्वाणि मे हतपुण्यायाः कृपणानि चादुसहस्राणि प्रादुरभवन्कुतस्ते संलापाः कुतस्तान्यतिकरुणानि वैक्लव्यरुदितानि। अन्य एव स प्रकारः। प्रलयोर्मय इवोदतिष्ठन्नन्तर्बाष्पवेगानाम्। जलयन्त्राणीवामुच्यन्ताश्रुप्रवाहाणाम्। प्ररोहा इव निरगच्छन्प्रलापानाम्। शिखरशतानीवावर्धन्त दुःखानाम्। प्रसूतय इवोदपद्यन्त मूर्छानाम्।"

१७२ इत्येवमात्मवृत्तान्तमावेदयन्त्या एव तस्याः समतिक्रान्तं कथमप्यतिकष्टमवस्थान्तरमनुभवन्त्या इव चेतनां जहार मूर्छा। वेगान्निष्पतन्तीं च शिलातले तां ससम्भ्रमं प्रसारितकरः परिजन इव जातपीडश्चन्द्रापीडो विधृतवान्। अश्रुजलार्द्रेण च तदीयेनैवोत्तरीयवल्कलप्रान्तेन शनैः शनैर्वीजय-

१ 'मयि' इति क.

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न्संज्ञां ग्राहितवान्। उपजातकारुण्यश्च वाष्पसलिलोत्पीडेन प्रक्षाल्यमानकपोलयुगलो लब्धचेतनामवादीत्। 'भगवति मया पापेन तवायं पुनरभिनवतामुपनीतः शोको येनेदृशीं दशामुपनीतासि। तदलमनया कथया। संहियतामियम्। अहमप्यसमर्थः श्रोतुम्। अतिक्रान्तान्यपि हि सङ्कीर्त्यमानानि प्रियजनविश्वासवचनान्यनुभवसमां वेदनामुपजनयन्ति सुहृज्जनस्य दुःखानि। तन्नार्हसि कथं कथमपि विधृतानिमानसुलभानसून्पुनः पुनः स्मरणशोकानलेन्धनतामुपनेतुम्।'

१७३ इत्येवमुक्ता दीर्घमुष्णं च निश्वस्य वाष्पायमाणलोचना सनिर्वेदमवादीत्। "राजपुत्र, या तदा तस्यामतिदारुणायां हतनिशायामेभिरतिनृशंसैरसुभिर्न परित्यक्ता ते मामिदानीं परित्यजन्तीति दूरापेतम्। नूनमपुण्यो पहतायाः पापाया मम भगवानन्तकोऽपि परिहरति दर्शनम्। कृतश्च मे कठिनहृदयायाः शोकः। सर्वमिदमलीकमस्य दुरात्मनः शठहृदयस्य। सर्वथाहमनेन त्यक्तत्रपेण निरपत्रपाणामग्रेसरीकृता। यया चाविष्कृतमदनया वज्रमय्येवेदमनुभूतं तस्याः का गणना कथनं प्रति। किं वा परमतः कष्टतरमाख्येयमन्यद्भविष्यति यन्न शक्यते श्रोतुमाख्यातुं वा। केवलमस्य वज्रपातस्यानन्तरमाश्रयं यदभूत्तदावेदयामि। आत्मनश्च प्राणधारणकारणलवइवाव्यक्तो यः समुत्पन्नस्तं च कथयामि। यया दुराशामृगतृष्णिकया गृहीताहमिदमुपरतकल्पं परकीयमिव भारभूतमप्रयोजनमकृतज्ञं च हतशरीरं वहामि तदलं श्रूयताम्।

१७४ ततश्च तथाभूते तस्मिन्नवस्थान्तरे मरणैकनिश्चया तत्तद्बहु विलप्य तरलिकामब्रवम्। 'अय्युत्तिष्ठ निष्ठुरहृदये कियद्रोदिषि। काष्ठान्याहृत्य विरचय चिताम्। अनुसरामि जीवितेश्वरम्' इति। अत्रान्तरे झटिति चन्द्रमण्डलविनिर्गतो गगनादवतीर्य केयूरकोटिलग्नमृतफेनपिण्डपाण्डुरं पवनतरलमंशुकोत्तरीयमाकर्षन्, उभयकर्णान्दोलितकुण्डलमणिप्रभानुरक्तगण्डस्थलः, स्थूलमुक्ताफलतया तारागणमिव ग्रथितमतितारं हारमुरसा दधानः, धवलदुकूलपल्लवकल्पितोष्णीषग्रन्थिः, अलिकुलनीलकुटिलकुन्तलनिकरविकटमौलिः, उत्फुल्लकुमुदकर्णपूरः, कामिनीकुचकुङ्कुमपत्रलतालाञ्छितांसदेशः, कुमुदधवलदेहः, महाप्रमाणः पुरुषः, महापुरुषलक्षणोपेतः, दिव्याकृतिः, स्वच्छवारिधवलेन देहप्रभावितानेन क्षालयन्निव दिगन्तराणि, आमोदिना च शरीरतः क्षरता शिशिरेण शीतज्वरमिव जनयतामृतसीकरनिकरवर्षेण तुषारपटलेनेवानुलिम्पन्, गोशीर्षचन्दनरसच्छटाभिरिवासिञ्चन्, ऐरावतकरपीवराभ्यां बाहुभ्यां मृणालधवलाङ्गुलिभ्यामतिशीतलस्पर्शाभ्यां तमुपरतमुत्क्षिपन्, दुन्दुभिनादगम्भीरेण स्वरेण 'वत्से महाश्वेते न परित्याज्यास्त्वया प्राणाः

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पुनरपि तवानेन सह भविष्यति समागमः' इत्येवमादृतः पितेवाभिधाय सहैवानेन गगनतलमुदपतत्। अहं तु तेन व्यतिकरेण सभया सविस्मया सकौतुका चोन्मुखी किमिदमिति कपिञ्जलमपृच्छम्। असौ तु ससम्भ्रममदत्त्वैवोत्तरमुदष्टित्। 'दुरात्मन्क मे वयस्यमपहृत्य गच्छसि' इत्यभिधायोन्मुखः सञ्जातकोपो बध्नन्सवेगमुत्तरीयवल्कलेन परिकरमुत्पतन्तं तमेवानुसरन्नन्तरिक्षमुदगात्। पश्यन्त्या एव च मे सर्व एव ते तारागणमध्यमविशन्।

१७५ मम तु तेन द्वितीयेनेव प्रियतममरणेन कपिञ्जलगमनेन द्विगुणीकृतशोकायाः सुतरामदीर्यत हृदयम्। किंकर्तव्यतामूढा च तरलिकामब्रवम्। 'अयि न जानासि किमेतत्' इति। सा तु तदवलोक्य स्त्रीस्वभावकातरा तस्मिन्क्षणे शोकाभिभाविना भयेनाभिभूता वेपमानाङ्गयष्टिर्मम मरणशङ्कया च वराकी विपण्णहृदया सकरुणमवादीत्। "भर्तृदारिके न जानामि पापकारिणी। किं तु महदिदमाश्चर्यम्। अमानुषाकृतिरेष पुरुषः। समाश्वासिता चानेन गच्छता सानुकम्पं पित्रेव भर्तृदारिका। प्रायेण चैवंविधा दिव्याः स्वप्नेष्यविसंवादिन्यो भवन्त्याकृतयः। किमुत साक्षात्। न चाल्पमपि विचारयन्ती कारणमस्य मिथ्याभिधाने पश्यामि। अतो युक्तं विचार्यात्मानमस्मात्प्राणपरित्यागव्यवसायान्निवर्तयितुम्। अतिमहत्खल्विदमाश्वासस्थानमस्यामवस्थायाम्। अपि च तमनुसरन्गत एव कपिञ्जलः। तस्मात् 'कुतोयं, को वायं, किमर्थं वानेनायमपगतासुरुत्क्षिप्य नीतः, क्व वा नीतः, कस्माच्चासम्भावनीयेनामुना पुनःसमागमाशाप्रदानेन भर्तृदारिका समाश्वासिता' इति सर्वमुपलभ्य जीवितं वा मरणं वा समाचरिष्यसि। अदुर्लभं हि मरणमध्यवसितम्। पश्चादप्येतद्भविष्यति। न च जीवन्कपिञ्जलो भर्तृदारिकामदृष्ट्वा स्थास्यति। तेन तत्प्रत्यागमनकालावधयोपि तावद्भ्रियन्तामभी प्राणाः।" इत्यभिदधाना पादयोर्मे न्यपतत्। अहं तु सकललोकदुर्लङ्घ्यतया जीविततृष्णायाः, क्षुद्रतया च स्त्रीस्वभावस्य, तया च तद्वचनोपनीतया दुराशामृगतृष्णिकया, कपिञ्जलप्रत्यागमनकाङ्क्षया च तस्मिन्काले तदेव युक्तं मन्यमाना नोत्सृष्टवती जीवितम्। आशया हि किमिव न क्रियते। तां च पापकारिणीं कालरात्रिप्रतिमां वर्षसहस्रायमाणां यातनामयीमिव दुःखमयीमिव नरकमयीमिवाग्निमयीमिवोत्सन्ननिद्रा तथैव क्षितितले विचेष्टमाना रेणुकणधूसरैरश्रुजलार्द्रकपोलसन्दानितैर्विमुक्तव्याकुलैः शिरोरुहैरुपरुद्धमुखी निर्दयाक्रन्दजर्जरस्वररक्षयक्षामेण कण्ठेन तस्मिन्नेव सरस्तीरे तरलिकाद्वितीया क्षपां क्षपितवती।

१७६ प्रत्युषसि तूत्थाय तस्मिन्नेव सरसि स्नात्वा, कृतनिश्चया, तत्प्रीत्या तमेव कमण्डलुमादाय तान्येव च वल्कलानि तामेवाक्षमालां गृहीत्वा,

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बुद्ध्वा निःसारतां संसारस्य, ज्ञात्वा च मन्दपुण्यतामात्मनः, निरूप्य चाप्रतीकारदारुणतां व्यसनोपनिपातानाम्, आकलय्य दुर्निवारतां शोकस्य, दृष्ट्वा च निष्ठुरतां दैवस्य, चिन्तयित्वा चातिबहुलदुःखतां स्नेहस्य, भावयित्वा चानित्यतां सर्वभावानाम्, अवधार्य चाकाण्डभङ्गुरतां सर्वसुखानाम्, अविगणय्य तातमम्बां च, परित्यज्य सह परिजनेन सकलबन्धुवर्गम्, निवर्त्य विषयसुखेभ्यो मनः, संयम्येन्द्रियाणि, गृहीतब्रह्मचर्या देवं त्रैलोक्यनाथशरणमिमं शरणार्थिनी स्थाणुमाश्रिता । अपरेद्युश्च कुतोपि समुपलब्धवृत्तान्तस्तातः सहाम्बया सह बन्धुवर्गेणागत्य सुचिरं कृताक्रन्दस्तैस्तैरुपायैरन्यैर्वचनैश्च बहुभिरुपदेशैश्चानेकप्रकारैः परिसान्त्वनैश्च नानाविधैर्गृहागमनाय मे महान्तं यत्नमकरोत् । यदा च नेयमस्माद्व्यवसायात्कथञ्चिदपि शक्यते व्यावर्तयितुमिति निश्चयमधिगतवांस्तदा निराशोपि दुस्त्यजतया दुहितृस्नेहस्य पुनः पुनर्मया विसृज्यमानोपि बहून्दिवसान्स्थित्वा सशोक एवान्तर्दह्यमानहृदयो गृहानयासीत् । गते च ताते ततः प्रभृति तस्य जनस्याश्रुमोक्षणमात्रेण किल कृतज्ञतां दर्शयन्ती, तदनुरागकृशमिदमपुण्यबहुलमस्तमितलज्जममङ्गलभूतमनेकक्लेशायाससहस्रनिवासं दग्धशरीरकं बहुविधैर्नियमशतैः शोषयन्ती, वन्यैश्च फलमूलवारिभिर्वर्तमाना, जपव्याजेन तद्गुणगणानिव गणयन्ती, त्रिसन्ध्यमत्र सरसि स्नानमुपस्पृशन्ती, प्रतिदिनमर्चयन्ती देवं त्र्यम्बकम्, अस्यामेव गुहायां तरलिकया सह दीर्घशोकमनुभवन्ती चिरमवसम् । साहमेवंविधा पापकारिणी निर्लक्षणा निर्लज्जा क्रूरा च निःस्नेहा च नृशंसा च गर्हणीया निष्प्रयोजनोत्पन्ना निष्फलजीविता निरवलम्बना निःसुखा च । किं मया दृष्टया पृष्टया वा कृतब्राह्मणवधमहापातकया करोति महाभागः ।" इत्युक्त्वा पाण्डुना वल्कलोपान्तेन शशिनमिव शरन्मेघशकलेनाच्छाद्य वदनं दुर्निवारबाष्पवेगमपारयन्ती निवारयितुमुन्मुक्तकण्ठमतिचिरमुच्चैः प्रारोदीत् ।

१७७ चन्द्रापीडस्तु प्रथममेव तस्या रूपेण विनयेन दाक्षिण्येन मधुरालापतया निःसङ्गतया चातितपस्वितया च प्रशान्तत्वेन च निरभिमानतया च महानुभावत्वेन च शुचितया चोपारूढगौरवोभूत् । तदानीं तु तेनापरेण दर्शितसद्भावेन स्ववृत्तान्तकथनेन तया च कृतज्ञतया हृतहृदयः सुतरामारोपितप्रीतिरभवत् । आर्द्रीकृतहृदयश्च शनैः शनैरेनामभाषत । "भगवति, क्लेशभीरुरकृतज्ञः सुखासङ्गलुब्धो लोकः स्नेहसदृशं कर्मानुष्ठातुमशक्तो निष्फलेनाश्रुपातमात्रेण स्नेहमुपदर्शयन्नोदिति । त्वया तु कर्मणैव सर्वमाचरन्त्या किमिव न प्रेमोचितमाचेष्टितं येन रोदिषि । तदर्थमा जन्मनः प्रभृति समुपचितपरिचयः प्रेयानसंस्तुत इव परित्यक्तो बान्धवजनः । सन्निहिता अपि तृणावज्ञयावधीरिता विषयाः । मुक्तान्यतिशयितशुनासीरसमृद्धीन्यैश्वर्यसुखानि । मृणालिनीवातितनीयस्यपि नितरां तनिमानमनुचितैः संक्लेशैरुप-

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नीता तनुः । गृहीतं ब्रह्मचर्यम् । आयोजितस्तपसि महत्यात्मा । वनिताजन-दुष्करमप्यङ्गीकृतमरण्यावस्थानम् । अपि चानायासेनैवात्मा दुःखाभिहतैः परित्यज्यते । महीयसा तु यत्नेन गरीयसि क्लेशे निक्षिप्यते केवलम् । यदेत-दनुमरणं नाम तदतिनिष्फलम् । अविद्वज्जनाचरित एष मार्गः, मोहविलसि-तमेतत्, अज्ञानपद्धतिरियम्, रभसाचरितमिदम्, क्षुद्रदृष्टिरेषा, अतिप्रमा-दोयम्, मौर्ख्यस्खलितमिदं यदुपरते पितरि भ्रातरि सुहृदि भर्तरि वा प्राणाः परित्यज्यन्ते । स्वयं चेन्न जहति न परित्याज्याः । अत्र हि विचार्यमाणे स्वार्थ एव प्राणपरित्यागोयमसह्यशोकवेदनाप्रतीकारत्वादात्मनः । उपरतस्य तु न कमपि गुणमावहति । न तावत्तस्यायं प्रत्युज्जीवनोपायः । न धर्मोपचयका-रणम् । न शुभलोकोपार्जनहेतुः । न निरयपातप्रतीकारः । न दर्शनोपायः । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामसाव-वशो नीयते भूमिम् । असावप्यात्मघातिनः केवलमेनसा संयुज्यते । जीवंस्तु जलाञ्जलिदानादिना बहूपकरोत्युपरतस्यात्मनश्च । मृतस्तु नोभयस्यापि । स्मर तावत्प्रियामेकपत्नीं रतिं भगवति भर्तरि मकरकेतौ सकलावलाजन-हृदयहारिणि हरहुतभुग्दग्धेप्यविरहितामसुभिः, पृथां च वार्ष्णेयीं सूरसेन-सुतामभिरूपे सावज्ञविजितसकलराजकमौलिकुसुमवासिताशेषपादपीठे पत्या-वखिलभुवनबलिभागभुजि पाण्डौ किन्दममुनिशापानलेन्धनतामुपागतेप्य-परित्यक्तजीविताम्, उत्तरां च विराटदुहितरं बालां बालशशिनीव नयना-नन्दहेतौ विनयवति विक्रान्ते च पञ्चत्वमभिमन्यावागतेपि धृतदेहाम्, दुःशलां च धृतराष्ट्रदुहितरं आतृशतोत्सङ्गलालितामतिमनोहरे हरवरप्रदान-वर्धितमहिम्नि सिन्धुराजे जयद्रथेर्जुनेन लोकान्तरमुपनीतेप्यकृतप्राणपरि-त्यागाम् । अन्याश्च रक्षःसुरासुरमुनिमनुजसिद्धगन्धर्वकन्यका भर्तृरहिताः श्रूयन्ते सहस्रशो विधृतजीविताः ।

१७८ प्रोन्मुच्येतापि जीवितं सन्दिग्धोप्यस्य समागमो यदि स्यात् । भग-वत्या तु ततः पुनः स्वयमेव समागमसरस्वती समाकर्णिता । अनुभवे च को विकल्पः । कथं च तादृशानामप्राकृताकृतीनां महात्मनामवितथगिरां गरीयसापि कारणेन गिरि वैतथ्यमास्पदं कुर्यात् । उपरतेन च सह जीवन्त्याः कीदृशी समागतिः । अतो निःसंशयमसावुपजातकारुण्यो महात्मा पुनः प्रत्युज्जीवनार्थमेवैनमुत्क्षिप्य सुरलोकं नीतवान् । अचिन्त्यो हि महात्मनां प्रभावः । बहुप्रकाराश्च संसारवृत्तयः । चित्रं च दैवम् । आश्चर्यातिशययुक्ताश्च तपःसिद्धयः । अनेकविधाश्च कर्मणां शक्तयः । अपि च सुनिपुणमपि विसृ-शन्निः किमिवान्यत्तदपहरणे कारणमाशङ्क्येत जीवितप्रदानाद्ते । न चास-

१ 'कर्मभूमिम्' इति पा०

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म्भाव्यमिदमवगन्तव्यं भगवत्या । चिरप्रवृत्त एष पन्थाः । तथा हि । विश्वावसुना गन्धर्वराजेन मेनकायामुत्पन्नां प्रमद्वरां नाम कन्यामाशीविषविलुप्तजीवितां स्थूलकेशाश्रमे भार्गवस्य च्यवनस्य नप्ता प्रमतितनयो मुनिकुमारको रुरुर्नाम स्वायुषोर्धेन योजितवान् । अर्जुनं चाश्वमेधतुरगानुसारिणमात्मजेन बभ्रुवाहननाम्ना समरशिरसि शरापहृतप्राणमुलूपी नाम नागकन्यका सोच्छ्वा-5 समकरोत् । अभिमन्युतनयं च परीक्षितमश्वत्थामास्त्रपावकपरिष्वष्टमुदरादुपरतमेवं निर्गतमुत्तराप्रलापोपजनितकृपो भगवान्वासुदेवो दुर्लभानसून्प्रापितवान् । उज्जयिन्यां च सान्दीपनिद्विजतनयमन्तकपुरादपहृत्य त्रिभुवनवन्दितचरणः स एवानीतवान् । अत्रापि कथञ्चिदेवमेव भविष्यति । तथापि किं क्रियते । क उपालभ्यते । प्रभवति हि भगवान्विधिः । बलवती च नियतिः ।10 आत्मेच्छया न शक्यमुच्छ्वसितुमपि । अतिपिशुनानि चास्यैकान्तनिष्ठुरस्य दैवहतकस्य विलसितानि । न क्षमन्ते दीर्घकालमन्याजरमणीयं प्रेम । प्रायेण च निसर्गत एवानायतस्वभावभङ्गुराणि सुखान्यायतस्वभावानि च दुःखानि । तथा हि कथमप्येकस्मिञ्जन्मनि समागमो जन्मान्तरसहस्राणि च विरहः प्राणिनाम् । अतो नार्हस्यनिन्द्यमात्मानं निन्दितुम् । आपतन्ति हि संसार-15 पथमतिगहनमवतीर्णानामेते वृत्तान्ताः । धीरा हि तरन्त्यापदम् ।" इत्येवंविधैरन्यैश्च मृदुभिरुपसान्त्वनैः संस्थाप्य तां पुनरपि निर्झरजलेनाञ्जलिपुटोपनीतेनानिच्छन्तीमपि बलात्प्रक्षालितमुखीमकारयत् ।

१७९ अत्रान्तरे च श्रुतमहाश्वेतावृत्तान्तोपजातशोक इव समुत्सृष्टदिवसव्यापारो रविरपि भगवानधोमुखतामयासीत् । अथ क्षीणे दिवसे, परिणत-20 प्रियङ्गुमञ्जरीरजोनिभेन पिञ्जरिम्णा रज्यमाने विलम्बिनि ब्रह्ममण्डले, विरलकुसुम्भकुसुमरसरक्तदुकूलकोमलेन चास्तातपेन मुच्यमानेषु दिङ्मुखेषु, चकोरनयनतारकाकान्तिना च पिङ्गलिम्ना विलिप्यमाने तिरोहितनीलिम्नि व्योम्नि, कोकिलविलोचनच्छविबभ्रुणि चारुणयति सान्ध्ये भुवनमूर्चिषि, यथाप्रधानमुन्मिषत्सु च ग्रहग्रामणीषु, वनमहिषमलीमसवपुषि च मुषित-25 तारकापथप्रथिम्नि कालिमानमातन्वति शार्वरे तमसि, अतनुतिमिरतिरोहितहरिततासु च गहनतां यान्तीषु तरुराजिषु, रजनिजलबिन्दुजालजनितजडिम्नि बहलवनकुसुमपरिमलानुमितगमने चलितलताविटपगहने प्रवृत्ते च पवने, निद्रानिभृतपतत्रिणि त्रियामामुखे महाश्वेता मन्दं मन्दमुत्थाय भगवतीमुपास्य पश्चिमां सन्ध्यां कमण्डलुजलेन प्रक्षालितचरणा वल्कलशयनीये 30 सखेदमुष्णं च निःश्वस्य निषसाद । चन्द्रापीडोप्युत्थाय सकुसुमं प्रस्रवणजलाञ्जलिमवकीर्य कृतसन्ध्याप्रणामस्तस्मिन्द्वितीये शिलातले मृदुभिर्लता-

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१ 'किं वा लभ्यते' इति न. २ 'अविरल' इति न. ३ 'ग्रामेषु' इति न-क.

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पल्लवैः शय्यामकल्पयत्। उपविष्टश्च तस्यां पुनःपुनस्तमेव मनसा महाश्वेतावृत्तान्तमन्वभावयत्। आसीच्चास्य मनसि। 'एवं नामायमप्रतीकारदारुणो दुर्विषहवेगः कष्टः कुसुमायुधो यदनेनाभिभूता महान्तोप्येवमनपेक्षितकालक्रमाः समुत्सारितधैर्याः सद्यो जीवितं जहति। सर्वथा नमो भगवते त्रिभुवनाभ्यर्चितशासनाय मकरकेतनाय' इति। पुनः पप्रच्छ चैनाम्। 'भगवति सा तव परिचारिका वनवासव्यसनमित्रं दुःखसब्रह्मचारिणी तरलिका क्व गता' इति।

१८० अथ साकथयत्। "महाभाग यत्तन्मया कथितमप्सरसां कुलं तस्मान्मदिरेति नाम्ना मदिरायतेक्षणा कन्यकाभूत्। तस्याश्चासौ सकलगन्धर्वकुलमुकुटकुड्मलपीठप्रतिष्ठितचरणो देवश्चित्ररथः पाणिमग्रहीत्। अपरिमितगुणगणाकृष्टहृदयश्चान्यवनितादुर्लभेनाधःकृताशेषान्तःपुरेण हेमपट्टलाञ्छनेन छत्रवेत्रचामरचिह्नेन महादेवीशब्देन परं प्रीतः प्रसादमकरोत्। अन्योन्यप्रेमसंवर्धनपरयोश्च तयोर्यौवनसुखानि सेवमानयोः कालेनाश्चर्यभूतमेकजीवितमिव पित्रोरथवा सर्वस्यैव गन्धर्वकुलस्य जीवलोकस्य वा दुहितृरत्नमुदपादि कादम्बरीति नाम्ना। सा च मे जन्मनः प्रभृत्येकासनशयनपानाशना परं प्रेमस्थानमखिलविश्रम्भधाम द्वितीयमिव हृदयं बालमित्रम्। एकत्र तया मया च नृत्यगीतादिकलासु कृताः परिचयाः। शिशुजनोचिताभिश्च क्रीडाभिरनियन्त्रणनिर्भरमपनीतो बालभावः। सा चामुनैव मदीयेन हृतवृत्तान्तेन समुपजातशोका निश्चयमकार्षीत्। 'नाहं कथञ्चिदपि सशोकायां महाश्वेतायामात्मनः पार्णिं ग्राहयिष्यामि' इति। सखीजनस्य पुरतः सशपथमभिहितवती च। 'यदि कथमपि मामनिच्छन्तीमपि बलात्तातः कदाचित्कस्मैचिद्दातुमिच्छति तदाहमनशनेन वा हुताशनेन वा रज्ज्वा वा विषेण वा नियतमात्मानमुत्सक्ष्यामि' इति। सर्वं च तदात्मदुहितुः कृतनिश्चयं निश्चलभावितं कर्णपरम्परया परिजनसकाशाद्गन्धर्वराजश्चित्ररथः स्वयमश्रौषीत्। गच्छति काले समुपारूढनिर्भरयौवनामालोक्य स तां बलवदुपतापपरवशः क्षणमपि न धृतिमलभत। एकापत्यतया चातिप्रियतया च न शक्तः किञ्चिदपि तामभिधातुमित्यपश्यंश्चान्यदुपायान्तरमिदमत्र प्राप्तकालमिति मत्वा तया महादेव्या मदिरया सहावधार्य क्षीरोदनामानं कञ्चुकिनं 'वत्से महाश्वेते, त्वद्व्यतिरेकेणैव दग्धहृदयानामिदमपरमस्माकमुपस्थितमिदानीं तु कादम्बरीमनुनेतुं त्वं शरणम्' इति सन्दिश्य मत्समीपमद्यैव प्रत्युपसि प्रेषितवान्। ततो मया गुरुवचनगौरवेण सखीप्रेम्णा च क्षीरोदेन सार्धं सा तरलिका 'सखि कादम्बरि किं दुःखितमपि जनमतितरां दुःखयसि

१ 'मदिरायत्तेक्षणा' इति ब.

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जीवन्तीमिच्छसि चेन्मां तत्कुरु गुरुवचनमवितथम्' इति सन्दिश्य विसर्जिता। नातिचिरं गतायां च तस्यामनन्तरमेवेमां भूमिमनुप्राप्तो महाभागः।" इत्यभिधाय तूष्णीमभवत्।

१८१ अत्रान्तरे लाञ्छनच्छलेन विडम्बयन्निव शोकानलदग्धमध्यं महाश्वेताहृदयम्, उद्वहन्निव कुमारवधमहापातकम्, दर्शयन्निव चिरकाललग्नं दक्षशापानलदाहचिह्नम्, अविरलभस्माङ्गरागधवलः कृष्णमृगाजिनप्रावृतार्धो वामस्तन इवाम्बिकाया धूर्जटिजटामण्डलचूडामणिर्भगवानुदगात्तारकाराजः। क्रमेण चोद्गते गगनमहापयोधिपुलिने सप्तलोकनिद्रामङ्गलकलशे कुमुदवान्धवे विघटितकुमुदवने धवलितदशदिशि शङ्खश्वेते श्वेतिमानमातन्वति मानिनीमानशत्रौ[1] शशाङ्कमण्डले, शशिकरकलापकलितासु व्रजन्तीषु क्षणिमान-मौडवीषु प्रभासु, प्रस्रवत्सु च कैलासशशिमणिशिलानां सर्वतः स्रोतःस्रावि-प्रस्रवणेषु, मृणालकन्दलिनि चावस्कन्दपतितचन्द्रकर इव विलुप्तकमलवनशोभे भास्वच्छोदसरःपयसि, समुपोढमोहनिद्रे च द्राघीयोवीचिविचलितवपुषि विरुवति विरहिणि चक्रवाकचक्रवाले, निर्वृत्ते[2] च चन्द्रोदये, विद्रुते हर्षनयनजलकणनीहारिणि वियद्विहारिणि मनोहारिणि विद्याधराभिसारिकाजने, चन्द्रापीडः सुप्तामालोक्य महाश्वेतां पल्लवशयने शनैः शनैः समुपाविशत्। 'अस्यां वेलायां किं नु खलु मामन्तरेण चिन्तयति वैशम्पायनः किं वा वराकी पत्रलेखा किं वा राजपुत्रलोकः' इति चिन्तयन्नेव निद्रां ययौ।

१८२ अथ क्षीणायां क्षपायामुपसि सन्ध्यामुपास्य शिलातलोपविष्टायां पवित्राण्यघमर्षणानि जपन्त्यां महाश्वेतायां निर्वर्तितप्राभातिकविधौ चन्द्रापीडे तरलिका पोडशवर्षवयसा, सावष्टम्भाकृतिना, मदखेदालसगजराजगमनगुरूणि पदानि निक्षिपता, पर्युषितचन्दनाङ्गरागधूसरोरुदण्डद्वयेन, कुङ्कुमरागपिञ्जरारुणेन, चामीकरशृङ्खलाकलापनिविडनियमितं कक्षावन्धातिरिक्तप्रेङ्खत्पल्लवमधरवास एव केवलं वसानेन निरुदरतया विभक्तमध्येन, विपुलवक्षसा, दीर्घानुवृत्तपीनबाहुना, वामप्रकोष्ठदोलायमानमाणिक्यवलयेन, कर्णाभरणमणेर्विप्रकीर्यमाणमधोमुखकिरणेन्द्रायुधजालेवर्णांशुकोत्तरीयमिवैकस्कन्धक्षिप्तमुद्वहता, चूतपल्लवकोमलमनवरतताम्बूलबद्धरागान्धकारमधरं दधता, कर्णान्तायतस्य स्वभावधवलस्य धवलिम्ना लोचनयुगलस्य धवलयतेव दिगन्तराणि कुमुदवनानीव वर्षता पुण्डरीकमयमिव दिवसं कुर्वता, कनकपट्टपृथुललाटेन, अलिकुलनीलसरलशिरसिजेन, अग्राम्याकृतिना, राजकुलसम्पर्कचतुरेण गन्धर्वदारकेण केयूरकनाम्नानुगम्यमाना प्रत्युषस्येव प्रादुरासीत्। आगत्य च कोयमित्युपजातकुतूहला चन्द्रापीडं सुचिरमालोक्य महा-

१ 'दस्यौ' इति न. '२ निवृत्ते' इति न. ३ 'जालं वर्णांशु०' इति क.

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श्वेतायाः समीपमुपसृत्य कृतप्रणामा सविनयमुपाविशत् । अनन्तरं चाति-दूरानतेनोत्तमाङ्गेन प्रणम्य केयूरकोपि महाश्वेतादृष्टिनिसृष्टं नातिसमीपवर्ति शिलातलं भेजे । समुपविष्टश्च तत्र तमदृष्टपूर्वमधःकृतकुसुमायुधमुपहसित-सुरासुरगन्धर्वविद्याधररूपं रूपातिशयं चन्द्रापीडस्य दृष्ट्वा विस्मयमापेदे ।

१८३ परिसमाप्तजपा तु महाश्वेता पप्रच्छ तरलिकाम् । 'किं त्वया दृष्टा प्रियसखी कादम्बरी कुशलिनी । करिष्यति वा तदस्मद्वचनम्' इति । अथ सा तरलिका विनयावनतमौलिरीषदवलम्बितकर्णपाशमतिमधुरया गिरा व्यजिज्ञपत् । 'भर्तृदारिके दृष्टा खलु मया भर्तृदारिका कादम्बरी सर्वतः कुशलिनी विज्ञापिता च निखिलं भर्तृदुहितुः सन्देशम् । आकर्ण्य च यत्तया सन्ततमुक्तस्थूलाश्रुबिन्दुवर्षं रुदित्वा प्रतिसन्दिष्टं तदेष तयैव विसर्जितः तस्या एव वीणावाहकः[1] केयूरकः कथयिष्यति ।' इत्युक्त्वा विरराम । विरतवचसि तस्यां केयूरकोब्रवीत् । "भर्तृदारिके महाश्वेते, देवी कादम्बरी दृढदत्तकण्ठ-ग्रहा त्वां विज्ञापयति । 'यदियमागत्य मामवदत्तरलिका तत्कथय किमयं गुरुजनवचनानुरोधः, किमिदं मच्चित्तपरीक्षणम्, किं गृहनिवासापराधनिपु-णोपालम्भः, किं प्रेमविच्छेदाभिलाषः, किं भक्तजनपरित्यागोपायः किं वा प्रकोपः । जानास्येव मे सहजप्रेमनिस्यन्दनिर्भरं हृदयम् । एवमतिनिष्ठुरं सन्दिशन्ती कथमसि न लज्जिता । तथा मधुरभाषिणी केनासि शिक्षिता वक्तुमप्रियम् । स्वस्थोपि तावत्क इव सहृदयः कनीयस्यवसानविरसे कर्मणी-दृशे मतिमुपसर्पयेत् । किमुतातिदुःखाभिहतहृदयोस्मद्विधो जनः । सुहृदु-खखेदिते हि मनसि कैव सुखाशा कैव निर्वृतिः कीदृशाः सम्भोगाः कानि वा हसितानि । येनेदृशीं दशामुपनीता प्रियसखी कथमतिदारुणं तमहं विषमिवाप्रियकारिणं कामं सकामं कुर्याम् । दिवसकरास्तमयविधुरासु नलि-नीषु सहवासपरिचयाच्चक्रवाकयुवतिरपि पतिसमागमसुखानि परित्यजति । किमुत नार्यः । अपि च यत्र भर्तृविरहविधुरा परिहृतपरपुरुषदर्शना दिवा-निशं निवसति प्रियसखी कथमिव तन्मम हृदयमपरः प्रविशेज्जनः । यत्र च भर्तृविरहविधुरा तीव्रव्रतकर्षिताङ्गी प्रियसखी महत्कृच्छ्रमनुभवति तत्राहम-वगणय्यैतत्कथमात्मसुखार्थिनी पाणिं ग्राहयिष्यामि । कथं वा मम सुखं भविष्यति । त्वत्प्रेम्णा चास्मिन्वस्तुनि मया कुमारिकाजनविरुद्धं स्वातन्त्र्यमा-लम्ब्याङ्गीकृतमयशः, समवधीरितो विनयः, गुरुवचनमतिक्रामितम्, न गणितो लोकापवादः, वनिताजनस्य सहजमाभरणमुत्सृष्टा लज्जा । सा कथय कथमिव पुनरत्र प्रवर्तते । तदयमञ्जलिरुपरचितः प्रणामोयमिदं च पाद-ग्रहणम् । अनुगृह्णाण माम्। वनमितो गतासि मे जीवितेन सह । इति मा कृथाः स्वमेपि पुनरिममर्थं मनसि ।' इत्यभिधाय तूष्णीमभूत् ।" इति ।

[1] 'वाहकः' इति पं-क. २ 'वादकः' इति न.

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१८४ महाश्वेता तु तच्छ्रुत्वा सुचिरं विचार्य 'गच्छ स्वयमेवाहमागत्य यथार्हमाचरिष्यामि' इत्युक्त्वा केयूरकं प्राहिणोत्। गते च केयूरके चन्द्रापीडमुवाच। "राजपुत्र रमणीयो हेमकूटः। चित्रा च चित्ररथराजधानी। बहुकुतूहलः किम्पुरुषविषयः। पेशलो गन्धर्वलोकः। सरलहृदया महानुभावा च कादम्बरी। यदि नातिखेदकरमिव गमनं कलयसि, नावसीदति वा गुरु प्रयोजनम्, अदृष्टचरविषयकुतूहलि वा चेतः, मद्वचनमनुरुध्यते वा भवान्, अतिसुखदायि वाश्चर्यदर्शनम्, अर्हसि वा प्रणयम्, इममप्रत्याख्यानयोग्यं वा जनं मन्यसे, समारूढो वा परिचयलेशः, अनुग्राह्यो वायं जनः, ततो नार्हसि निष्फलां कर्तुमभ्यर्थनामिमाम्। इतो मयैव सह गत्वा हेमकूटमतिरमणीयतानिधानं तत्र दृष्ट्वा च मन्निर्विशेषां कादम्बरीमपनीय तस्याः कुमतिमनोमोहविलसितमेकमहो विश्रम्य श्वोभूते प्रत्यागमिष्यसि। मम हि निष्कारणबान्धवं भवन्तमालोक्यैव दुःखान्धकारभाराक्रान्तेन महतः कालादुच्छ्वसितमिव चेतसा श्रावयित्वा स्ववृत्तान्तमिमं सह्यतामिव गतः शोकः। दुःखितमपि जनं रमयन्ति सज्जनसमागमाः। परसुखोपपादनपराधीनश्च भवादृशां गुणोदयः।" इत्युक्तवतीं च चन्द्रापीडोऽब्रवीत्। 'भगवति दर्शनात्प्रभृति परवानयं जनः कर्तव्येषु यथेष्टमशङ्कितया नियुज्यताम्।' इत्यभिधाय तया सहैवोदचलत्।

१८५ क्रमेण च गत्वा हेमकूटमासाद्य गन्धर्वराजकुलं समतीत्य काञ्चनतोरणानि सप्तकक्षान्तराणि कन्यान्तःपुरद्वारमवाप। महाश्वेतादर्शनप्रधावितेन दूरादेव कृतप्रणामेन कनकवेत्रलताहस्तेन प्रतीहारजनेनोपदिश्यमानमार्गः, प्रविश्य, असंख्येयनारीशतसहस्रसम्बाधम्, स्त्रीमयमपरमिव जीवलोकम्, इयत्तां ग्रहीतुमेकत्र त्रैलोक्यस्त्रैणमिव संहृतम्, अपुरुषमिव सर्गान्तरम्, अङ्गनाद्वीपमिवापूर्वमुत्पन्नम्, पञ्चममिव नारीयुगावतारम्, अपरमिव पुरुषद्वेषिप्रजापतिनिर्माणम्, अनेककल्पकल्पनार्थमुत्पाद्य स्थापितमिवाङ्गनाकोषम्, अतिविस्तारिणा युवतिजनलावण्यप्रभापूरेण प्लावितदिगन्तरेण सिञ्चतेवामृतरसविसरेण दिवसमार्द्रीकुर्वतेव भुवनान्तरालं बहलप्रभावर्षिणा मरकतमणिमयेन सर्वतः परिगततया तेजोमयमिव चन्द्रमण्डलसहस्रैरिव निर्मितसंस्थानम्, ज्योत्स्नयेव घटितसन्निवेशम्, आभरणप्रभाभिरिव निष्पादितदिगन्तरम्, विभ्रमैरिव कृतसर्वोपकरणम्, यौवनविलासैरिवोत्पादितावयवम्, रतिविलसितैरिव विरचितसञ्चयम्, मन्मथचरितैरिव कल्पितावकाशम्, अनुरागेणेवानुलिप्तसकलजनप्रदेशं[२] शृङ्गारमयमिव सौन्दर्यमयमिव सुरताधिदैवतमयमिव कुसुमशरमयमिव कुतूहलमयमिवाश्चर्यमयमिव सौकुमार्यमयमिव कुमारः कुमारीपुराभ्यन्तरं ददर्श।

१ 'अर्हामि' इति क. २ 'प्रवेशम्' इति न.

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१८६ अतिबहलतया च तस्य कन्यकाजनस्य समन्तादाननद्युतिभिरिन्दुबिम्बवृष्टिमिव पतन्तीम्, अपाङ्गविक्षेपैश्चलितकुवलयवनमयीमिव क्रियमाणामवनीम्, अनिभृतभ्रूलताविभ्रमैः कामकार्मुकबलानीव प्रचलितानि, शिरसिजकलापान्धकारैर्बहुलपक्षप्रदोषसार्थानिव सम्बध्नतः, स्मितप्रभाभिरुत्फुल्लकुसुमधवलानिव वसन्तदिवसान्सञ्चरतः, श्वसितानिलपरिमलैर्मलयमारुतानिव परिभ्रमतः, कपोलमण्डलालोकैर्माणिक्यदर्पणसहस्राणीव स्फुरितानि, करतलरागेण रक्तकमलवनवर्षिणमिव जीवलोकम्, कररुहकिरणस्फुरणेन कुसुमायुधशरसहस्रैरिव सञ्छादितमष्टदिगन्तरम्, आभरणकिरणेन्द्रायुधजालकैरुड्डीयमानानीव भवनमयूरवृन्दानि, यौवनविकारैरुत्पाद्यमानानीव मन्मथसहस्राण्यद्राक्षीत्। उचितव्यापारव्यपदेशेन कुमारिकाणां सखीहस्तावलम्बेषु पाणिग्रहणानि, वेणुवाद्येषु चुम्बनव्यतिकरान्, वीणासु कररुहव्यापारान्, कन्दुककेलीषु करतलप्रहारान्, भवनलतासेककलशकण्ठेषु भुजलतापरिष्वङ्गान्, लीलादोलासु नितम्बस्थलप्रेङ्खितानि, ताम्बूलवीटिकावखण्डनेषु दशनोपचारान्, बकुलविटपेषु मधुगण्डूषप्रचारान्, अशोकतरुताडनेषु चरणाभिघातान्, उपहारकुसुमस्खलनेषु सीत्कारान्, अतिरिक्तं सुरतमिवाभ्यस्यन्तीनामपश्यत्।

१८७ यत्र च कन्यकाजनस्य कपोलतलालोक एव मुखप्रक्षालनम्, लोचनान्येव कर्णोत्पलानि, हसितच्छवय एवाङ्गरागाः, निःश्वासा एवाधिवासगन्धयुक्तयः, अधरद्युतिरेव कुङ्कुमानुलेपनम्, आलापा एव तन्त्रीनिनादाः, भुजलता एव चम्पकमालाः, करतलान्येव लीलाकमलानि, स्तना एव दर्पणाः, निजदेहप्रभैवांशुकावगुण्ठनम्, जघनस्थलान्येव विलासमणिशिलातलानि, कोमलाङ्गुलिराग एव चरणालक्तकरसः, नखमणिभरीचय एव कुट्टिमोपहारकुसुमप्रकराः। यत्र चालक्तकरसोपि चरणातिभारः, बकुलमालिकामेखलाकलनमपि गमनविघ्नकरम्, अङ्गरागगौरवमप्यधिकश्वासनिमित्तम्, अंशुकभारोपि ग्लानिकारणम्, मङ्गलप्रतिसरवलयविधृतिरपि करतलविधुतिहेतुः, श्रवतंसकुसुमधारणमपि श्रमः, कर्णपूरकमलतरलमधुकरपक्षपवनोप्यायासकरः। तथा च यत्र सखीदर्शनेष्वकृतहस्तावलम्बनमुत्थानमतिसाहसम्, प्रसाधनेषु हारभारसहिष्णुता स्तनकार्कश्यप्रभावः, कुसुमावचयेषु द्वितीयकुसुमग्रहणमप्यायुवतिजनोचितम्, कन्यकाविज्ञानेषु माल्यग्रथनमसुकुमारजनव्यापारः, देवताप्रणामेषु मध्यभागभङ्गो नातिविसयकरः।

१८८ तस्य चैवंविधस्य किञ्चिदभ्यन्तरमतिक्रम्येतश्चेतश्च परिभ्रमतः कादम्बरीप्रत्यासन्नस्य परिजनस्य शुश्राव तांस्तानतिमनोहरानालापान्। तथा हि।

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१ 'अतिनिभृत' इति क.

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'लवलिके, कल्पय केतकीधूलिभिर्लवलीलतालवालमण्डलानि । सागरिके, गन्धोदककनकदीर्घिकासु विकिर रत्नवालुकाम् । मृणालिके, कृत्रिमकमलिनीषु कुङ्कुमरेणुमुष्टिभिश्छुरय यत्र चक्रवाकमिथुनानि । मकरिके, कर्पूरपल्लवरसेनाधिवासय गन्धपात्राणि । रजनिके, तमालवीथिकान्धकारेषु निधेहि मणिप्रदीपान् । कुमुदिके, स्थगय शकुनिकुलरक्षणाय मुक्ताजालैर्दाडिमीफलानि । निपुणिके, लिख मणिशालभञ्जिकास्तनेषु कुङ्कुमरसपत्रभङ्गान् । उत्पलिके, परामृश कनकसंमार्जनीभिः कदलीगृहमरकतवेदिकाम् । केसरिके, सिञ्च मदिरारसेन वकुलकुसुममालागृहाणि । मालतिके, पाटलय सिन्दूररेणुना कामदेवगृहदन्तवलभिकाम् । नलिनिके, पायय कमलमधुरसं भवनकलहंसान् । कदलिके, नय धारागृहं गृहमयूरान् । कमलिनिके, प्रयच्छ चक्रवाकशावकेभ्यो मृणालक्षीररसम् । चूतलतिके, देहि पञ्जरपुंस्कोकिलेभ्यश्चूतकलिकाङ्कुराहारम् । पल्लविके, भोजय मरिचाग्रपल्लवदलानि भवनहारीतान् । लवङ्गिके, विक्षिप चकोरपञ्जरेषु पिप्पलीतण्डुलशकलानि । मधुकरिके, विरचय कुसुमाभरणकानि । मयूरिके, सङ्गीतशालां विसर्जय किन्नरमिथुनानि । कदलिके, समारोहय क्रीडापर्वतशिखरं जीवञ्जीवमिथुनानि । हरिणिके, देहि पञ्जरशुकसारिकाणामुपदेशम्' ।

१८९ इत्येतान्यन्यानि च परिहासजल्पितान्यश्रौषीत् । तथा हि । 'चामरिके, मिथ्या मुग्धतां प्रकटयन्ती कमभिसन्धातुमिच्छसि । अयि यौवनविलासैरुन्मत्तीकृते, विज्ञातासि त्वं स्तनकलशभारावनम्यमानमूर्तिर्मणिस्तम्भमयूरानवलम्बसे । परिहासकाङ्क्षिणि, रत्नभित्तिपतितमात्मप्रतिबिम्बमालपसि । पवनहृतोत्तरीयांशुके, हारप्रभामायासितकरतला सङ्कलयसि । मणिकुट्टिमेषूपहारकमलस्खलनभीते, निजमुखप्रतिबिम्बकानि परिहरसि । जालवातायनपतितपद्मरागालोकं प्रति बालातपशङ्कया करतलमातपत्रीकरोषि । खेदस्खलहस्तगलितचामरे, नखमणिमयूखकलापमाधुनोषि' । इत्येतान्यन्यानि च शृण्वन्नेव कादम्बरीभवनसमीपमुपययौ ।

१९० पुलिनायमानमुपवनलतागलितकुसुमरेणुपटलैः, दुर्दिनायमानमनिभृतपरभृतनखक्षताङ्कनसहकारफलरसवर्षैः, नीहारायमाणमनिलविप्रकीर्णैर्बकुलसेकसीधुधाराधूलिभिः, काञ्चनद्वीपायमानं चम्पकदलोपहारैः, नीलाशोकवनायमानं कुसुमप्रकरपतितमधुकरवृन्दान्धकारैः, तथा च सञ्चरतः स्त्रीजनस्य रागसागरायमाणं चरणालक्तकरसविसरैः, अमृतोत्पत्तिदिवसायमानमङ्गरागामोदैः, चन्द्रलोकायमानं दन्तपत्रमण्डलैः, प्रियङ्गुवनायमानं रोचना-

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१ 'रोचनातिलकभक्तिभिः, नीलायमानम्' इति नास्ति न-पुस्तके.

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तिलकभक्तिभिः, नीलायमानं कृष्णागुरुपत्रभङ्गैः, लोहितायमानं कर्णपूराशोकपल्लवैः, धवलायमानं चन्दनरसविलेपनैः, हरितायमानं शिरीषकुसुमाभरणैः, अथ सेवार्थमागतेनोभयत ऊर्ध्वस्थितेन स्त्रीजनेन प्राकारेणेव लावण्यमयेन कृतदीर्घरथ्यामुखाकारं मार्गमद्राक्षीत् । तेन चान्तर्निपतितमाभरणकिरणालोकं सम्पिण्डितं नदीवेणिकाजलप्रवाहमिव वहन्तमपश्यत् । तन्मध्ये च प्रतिस्रोत इव गत्वा प्रतिहारीमण्डलाधिष्ठितपुरोभागं श्रीमण्डपं ददर्श ।

१९१ तत्र च मध्यभागे पर्यन्तरचितमण्डलेनार्धं उपविष्टेन चानेकसहस्रसंख्येन परिस्फुरदाभरणसमूहेन कल्पलतानिवहेनेव कन्यकाजनेन परिवृताम्, नीलांशुकप्रच्छदपटप्रावृतस्य नातिमहतः पर्यङ्कस्योपाश्रये धवलोपधानन्यस्तद्विगुणभुजलतावष्टम्भेनावस्थितां महावराहदंष्ट्रावलम्बिनीमिव महीम्, विस्तारिणि देहप्रभाजालजले भुजलताविक्षेपपरिभ्रमैः प्रतरन्तीभिरिव चामरग्राहिणीभिरुपवीज्यमानाम्, निपतितप्रतिबिम्बतयाधस्तान्मणिकुट्टिमेषु नागैरिवापह्रियमाणाम्, उपान्ते च रत्नभित्तिषु दिक्पालैरिव नीयमानाम्, उपरि मणिमण्डपेष्वमरैरिवोत्क्षिप्यमाणाम्, हृदयमिव प्रवेशितां महामणिस्तम्भैः, आपीतामिव भवनदर्पणैः, अधोमुखेन श्रीमण्डपमध्योत्कीर्णेन विद्याधरलोकेन गगनतलमिवारोप्यमाणाम्, चित्रकर्मच्छलेनावलोकनकुतूहलसम्पुञ्जितेन त्रिभुवनेनेव परिवृताम्, भूषणरवप्रनृत्तशिखिशतविततचित्रचन्द्रकेण भवनेनापि कौतुकोत्पादितलोचनसहस्रेणेव दृश्यमानाम्, आत्मपरिजनेनापि दर्शनलोभादुपार्जितदिव्यचक्षुषेवानिमिषनयनेन निर्वर्ण्यमानाम्, लक्षणैरपि रागाविष्टैरिवाधिष्ठितसर्वाङ्गाम्, अकृतपुण्यमिव मुञ्चन्ती बालभावम्, अदत्तामपि मन्मथावेशपरवशेनेव गृह्यमाणां यौवनेन, अविचलितचरणरागदीधितिभिरिव निर्गताभिरलक्तकरसपाटलितलावण्यजलवेणिकाभिरिव गलिताभिर्निवसितैरक्तांशुकदशाशिखाभिरिवावलम्बिताभिः पादाभरणरत्नांशुलेखासन्देहदायिनीभिरतिकोमलतया नखविवरेण वमन्तीभिरिव रुधिरधारावर्षमङ्कुलिभिरुपेताभ्यां क्षितितलतारागणमिव नखमणिमण्डलमुद्वहन्त्यां विद्रुमरसनदीमिव चरणाभ्यां प्रवर्तयन्तीम्, नूपुरमणिकिरणचक्रवालेन गुरुनितम्बभरखिन्नोत्युगसहायतामिव कर्तुमुद्गच्छता स्पृश्यमानजघनभागाम्, प्रजापतिकरदृढनिष्पीडितमध्यभागगलितं धनशिलातलप्रतिघाताल्लावण्यजलस्रोत इव द्विधागतमूरुद्वयं दधानाम्, सर्वतः प्रसारितदीर्घमयूखमण्डलेनेर्ष्यया परपुरुषदर्शनमिव निरुन्धता कुतूहलेन विस्तारमिव तन्वता स्पर्शसुखेन रोमाञ्चमिव मुञ्चता काञ्चीदाम्ना नितम्बबिम्बस्य विरचितपरिवेषाम्, निपतितसकललोकहृदयभरेणेवातिगुरुनितम्बाम्, उन्नतकुचान्तरितमुखदर्शनदुःखेनेव

१ 'मण्डलोपविष्टेन' इति प-क. २ 'निर्वसित' इति न-प.

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क्षीयमाणमध्यभागाम्, प्रजापतेः स्पृशतः सौकुमार्यादङ्गुलिमुद्रामिव निमग्नां नाभिमण्डलीमावर्तिनीमुद्वहन्तीम्, त्रिभुवनविजयप्रशस्तिवर्णावलीमिव लिखितां मन्मथेन रोमराजिमञ्जरीं बिभ्राणाम्, अन्तःप्रविष्टकर्णपल्लवप्रतिविम्बेनातिभरखिद्यमानहृदयकरतलप्रेर्यमाणेनेव निष्पतता मकरकेतुपादपीठेन स्तनभरेण भूषिताम्, अधोमुखकर्णाभरणमयूखाभ्यामिव प्रसृताभ्यामामल-5 लावण्यजलमृणालकाण्डाभ्यां बाहुभ्यां नखकिरणविसरार्पिणा च माणिक्यवलयगौरवश्रमवशात्स्वेदजलधाराजालकमिव मुञ्चता करयुगलेन समुद्गासिताम्, स्तनभारावनम्यमाननमिवोन्नमयता हारेणोच्चैः कैरर्गृहीतचिबुकदेशाम्, अभिनवयौवनपवनक्षोभितस्य रागसागरस्य तरङ्गाभ्यामिवोद्गताभ्यां विद्रुमलतालोहिताभ्यामधराभ्यां रक्तावदातस्वच्छकान्तिना च मदिरारसपूर्ण-10 माणिक्यशुक्तिसम्पुटच्छविना कपोलयुगलेन रतिपरिवादिनीरत्नकोणचारुणा नासावंशेन च विराजमानाम्, गतिप्रसरनिरोधिश्रवणकोपादिव किञ्चिदारक्तापाङ्गेन निजमुखलक्ष्मीनिवासदुग्धोदधिना लोचनयुगलेन लोचनमयमिव जीवलोकं कर्तुमुद्यताम्, उन्मदयौवनकुञ्जरमदराजिभ्यां भ्रूलताभ्यां मनःशिलापङ्कलिखितेन च रागाविष्टमन्मथहृदयेनेव वदनलग्नेन तिलकबिन्दुना 15 विद्योतितललाटपट्टाम्, उत्कृष्टहेमतालीपट्टाभरणमयमामुक्तकर्णोत्पलच्युतमधुधारासन्देहकारिणं कर्णपाशं दोलायमानपत्रमरकतमाणिक्यकुण्डलं दधतीम्, पाटलीकृतललाटेन सीमन्तचुम्बिनश्चूडामणेः क्षरतांशुजालेन मदिरारसेनेव प्रक्षाल्यमानदीर्घकेशकलापाम्, देहार्धप्रविष्टहरगर्वितगौरीविजिगीषयेव सर्वाङ्गानुप्रविष्टमन्मथदर्शितसौभाग्यविशेषाम्, उरःसमारोपितै- 20 कलक्ष्मीमुदितनारायणावलेपहरणाय प्रतिविम्बकैर्निजरूपतो लक्ष्मीशतानीव सृजन्तीम्, उत्तमाङ्गनिहितैकचन्द्रविस्मितहरामिमाननाशाय विलासस्मितैश्चन्द्रसहस्राणीव दिक्षु क्षिपन्तीम्, निर्दयदग्धैकमन्मथप्रमथनाथरोषेणेव प्रतिहृदयं मन्मथायुतान्युत्पादयन्तीम्, रजनिजागरखिन्नस्य परिचितचक्रवाकमिथुनस्य स्वयं क्रीडानदिकासु कमलधूलिवालु- 25 काभिर्बालपुलिनानि कारयन्तीम्, परिजननूपुरारवप्रस्थितं दुर्लभं च हंसमिथुनं मृणालनिगडकेन बद्धानयेति हंसपालीमादिशन्तीम्, आभरणमरकतमयूखाँल्लिहते भवनहरिणशावकाय सखीश्रवणादपनीय यवाङ्कुरप्रसवं प्रयच्छन्तीम्, आत्मसंवर्धितलताप्रथमकुसुमनिर्गमनिवेदनागतामुद्यानपालीमशेषाभरणदानेन संमानयन्तीम्, उपनीतविविधवनकुसुमफलपूर्णपत्रपुटामविज्ञा- 30 यमानालापतया हासहेतुं पुनः पुनः क्रीडापर्वतपत्रशबरीमालापैयन्तीम्, कर-

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१ 'निम्नगां' इति न. २ 'रागाविष्टेन' इति न. ३ 'वल्लभम्' इति क. ४ 'आलपन्तीम्' इति न.

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तलविनिहतैर्मुहुर्मुहुरुत्पतद्भिश्च मुखपरिमलान्धैर्नीलकन्दुकैरिव मधुकरैः क्रीडन्तीम्, पञ्जरहारीतकरुतश्रवणकृतदुष्टस्मितां चामरग्राहिणीं विहस्य लीलाकमलेन शिरसि विघट्टयन्तीम्, मुक्ताफलखचितचन्द्रलेखिकासंक्रान्तप्रतिमां स्वेदजलबिन्दुजालचितनखपदाभिप्रायेण ताम्बूलकरङ्कवाहिनीं पयोधरे पटवा-
5 समुष्टिना ताडयन्तीम्, रत्नकुण्डलप्रतिबिम्बसान्द्रदत्तनवनखपदमण्डलाशङ्कया चामरग्राहिणीं विहस्य कपोले प्रसादव्याजेन दत्तेनात्मकर्णपूरपल्लवेनाच्छादयन्तीम्, पृथिवीमिव समुत्सारितमहाकुलभूभृद्वरव्यतिकरां शेषभोगेषु निषण्णाम्, मधुमासलक्ष्मीमिव षट्पदपटलापह्रियमाणकुसुमरजोधूसरपादपरागाम्, शरदमिवोत्पादितमानसजन्मपक्षिरवापनीतनीलकण्ठमदाम्,
10 गौरीमिव श्वेतांशुकरचितोत्तमाङ्गाभरणाम्, उदधिवेलावनलेखामिव मधुकरकुलनीलतमालकाननाम्, इन्दुमूर्तिमिवोद्दाममन्मथविलासगृहीतगुरुकलत्राम्, वनराजिमिव पाण्डुश्यामलवलीलतालङ्कृतमध्याम्, दिनमुखलक्ष्मीमिव भास्वन्मुक्तांशुभिन्नपद्मरागप्रसाधनाम्, आकाशकमलिनीमिव स्वच्छाम्बरदृश्यमानमृणालकोमलोरुमूलाम्, मयूरावलीमिव नितम्बचुम्बिशिखण्डभार-
15 विस्फुरच्चन्द्रकान्ताम्, कल्पतरुलतामिव कामफलप्रदाम्, पुरः समीपे संमुखोपविष्टं 'कोसौ, कस्य वापत्यं, किमभिधानो वा, कीदृशमस्य रूपं, कियद्वा वयः, किमभिधत्ते, भवता किमभिहितः, कियच्चिरं दृष्टस्त्वया, कथं चास्य महाश्वेतया सह परिचय उपजातः, किमयमत्रागमिष्यति' इति मुहुर्मुहुश्चन्द्रापीडसम्बद्धालापं तद्रूपवर्णनामुखरं केयूरकं पृच्छन्तीं
20 कादम्बरीं ददर्श ।

१९२ तस्य तु दृष्टकादम्बरीवदनचन्द्रलेखालक्ष्मीकस्य सागरस्येवामृतमुल्ललास हृदयम् । आसीच्चास्य मनसि । 'शेषेन्द्रियाण्यपि मे वेधसा किमिति लोचनमयान्येव न कृतानि । किं वानेन कृतमवदातं कर्म चक्षुषा यदनिवारितमेनां पश्यति । अहो चित्रमेतदुत्पादितं वेधसा सर्वरमणीयानामेकं
25 धाम । कुत एते रूपातिशयपरमाणवः समासादिताः । तन्नूनमेनामुत्पादयतो विधेः करतलपरामर्शक्लेशेन ये विगलिता लोचनयुगलादश्रुबिन्दवस्तेभ्य एतानि जगति कुमुदकमलकुवलयसौगन्धिकवनान्युत्पन्नानि ।' इत्येवं चिन्तयत एवास्य तस्या नयनयुगले निपपात चक्षुः । तदा तस्या अपि 'नूनमयं स केयूरकेणावेदितः' इति चिन्तयन्त्या रूपातिशयविलोकनविस्मयस्मेरं
30 निश्चलनिबद्धलक्षं चक्षुस्तस्मिन्सुचिरं पपात । लोचनप्रभाधवलितस्तु कादम्बरीदर्शनविह्वलोऽचल इव तत्क्षणमराजत चन्द्रापीडः । दृष्ट्वा च प्रथमं रोमोद्गमस्ततो भूषणरवस्तदनु कादम्बरी समुत्तस्थौ । अथ तस्याः कुसुमा-

१ 'कञ्चुकैः' इति न. २ 'भूभृद्व्यतिकराम्' इति न.

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युध एव स्वेदमजनयत्, ससम्भ्रमोत्थानश्रमो व्यपदेशोऽभवत्[1]। ऊरुकम्प एव गतिं रुरोध, नूपुररवाकृष्टहंसमण्डलमपयशो लेभे। निश्वासप्रवृत्तिरेवांशुकं चलं चकार, चामरानिलो निमित्ततां ययौ। अन्तःप्रविष्टचन्द्रापीडस्पर्शलोभेनैव निपपात हृदये हस्तः, स एव स्तनावरणव्याजो बभूव। आनन्द एवाश्रुजलमपातयत्, चलितकर्णावतंसकुसुमरजो व्याज आसीत्। लज्जैव वक्तुं न ददौ, मुखकमलपरिमलागतालिवृन्दं द्वारतामगात्। मदनशरप्रथमप्रहारवेदनैव सीत्कारमकरोत्, कुसुमप्रकरकेतकीकण्टकक्षतिः साधारणतामवाप। वेपथुरेव करतलमकम्पयत्, निवेदनोद्यतप्रतीहारीनिवारणं कपटमभूत्। तदा च कादम्बरीं विशतो मन्मथस्यापि मन्मथ इवाभूद्वितीयस्त्रिया सह यो विवेश चन्द्रापीडहृदयम्। तथा हि। असावपि तस्या रत्नाभरणद्युतिमपि तिरोधानममंस्त। हृदयप्रवेशमपि परिग्रहमगणयत्। भूषणरवमपि सम्भाषणममन्यत। सर्वेन्द्रियाहरणमपि प्रसादमचिन्तयत्। देहप्रभासम्पर्कमपि सुरतसमागमसुखमकल्पयत्।

१९३ कादम्बरी तु कृच्छ्रादिव दत्तकतिपयपदा महाश्वेतां स्नेहनिर्भरं चिरदर्शनजातोत्कण्ठां सोत्कण्ठं कण्ठे जग्राह। महाश्वेतापि दृढतरदत्तकण्ठग्रहा तामवादीत्। "सखि कादम्बरि, भारते वर्षे राजानेकवरतुरगखुरमुखोल्लेखदत्तचतुःसमुद्रमुद्रो रक्षितप्रजापीडस्तारापीडो नाम। तस्यायं निजभुजशिलास्तम्भविश्रान्तविश्वविश्वम्भरापीडश्चन्द्रापीडो नाम सूनुर्दिग्विजयप्रसङ्गेनानुगतो भूमिमिमाम्। एष च दर्शनात्प्रभृति प्रकृत्या मे निष्कारणबन्धुतां गतः। परित्यक्तसकलसङ्गनिष्ठुरामपि मे सविशेषैः स्वभावसरलैर्गुणैराकृष्य चित्तवृत्तिं वर्तते। दुर्लभो हि दाक्षिण्यपरवशो निर्निमित्तमित्रमकृत्रिमहृदयो विदग्धजनो यतो द्वयेममहमिव त्वमपि निर्माणकौशलं प्रजापतेः, निःसपत्नतां च रूपस्य, स्थानाभिनिवेशित्वं च लक्ष्म्याः, सन्नद्धवृत्तासुखं च पृथिव्याः, सुरलोकातिरिक्ततां च मर्त्यलोकस्य, सफलतां च मानुषीलोचनानाम्, एकस्थानसमागमं च सर्वकलानाम्, ऐश्वर्यं च सौभाग्यस्य, अग्राम्यतां च मनुष्याणां ज्ञास्यसीति बलादानीतोयम्। कथिता चास्य मया बहुप्रकारं प्रियसखी। तदपूर्वदर्शनोयमिति विमुच्य लज्जामनुपजातपरिचय इत्युत्सृज्याविश्रम्भतामविज्ञातशील इत्यपहाय शङ्कां यथा मयि तथात्रापि वर्तितव्यम्। एष ते मित्रं च बान्धवश्च परिजनश्च।" इत्यावेदिते तया चन्द्रापीडः प्रणाममकरोत्। कृतप्रणामं च तं तदा कादम्बर्यास्तिर्यग्विलोकयन्त्याः सस्नेहमतिदीर्घलोचनापाङ्गभागं गच्छतस्तारकस्य[2] श्रमसलिललवविसर इवानन्दबाष्पजलविन्दुनिकरो निपपात। त्वरितमभिप्रस्थितस्य हृदयस्य धूलिरिव सुधाधवला

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१ 'व्यपदेशेन' इति प. २ 'गच्छतस्तारतारकस्य लोचनस्य' इति न.

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स्मितज्योत्स्ना विससार । संमान्यतामयं हृदयरुचिरो जनः प्रतिप्रणामेनेति शिरो वक्तुमिवैका भ्रूलता समुन्ननाम । अङ्गुलिविवरविनिःसृतमरकताङ्गुलीयकमयूखलेखो विभ्रमगृहीतताम्बूलवीटिक इव करो जृम्भारम्भमन्थरं मुखमुत्ससर्प । स्रवत्स्वेदजलधौतलावण्यनिर्मलेषु चास्याः संक्रान्तप्रतिबिम्बतया सञ्चरन्मूर्तिर्मकरकेतुरिवावयवेष्वदृश्यत चन्द्रापीडः । तथाहि । सिञ्जन्मणिनूपुरपुटेन मणिभुवमालिखताङ्गुष्ठेनाहूत इव चरणनखेषु निपपात । दर्शनातिरभसप्रधावितेन गत्वा हृदयेनानीत इव स्तनाभ्यन्तरे समदृश्यत । विकचकुवलयदामदीर्घया च दृष्ट्या निपीत इव कपोलतले समलक्ष्यत । सर्वासामेव च तदा तासां कन्यकानां तिर्यक्पश्यन्तीनां तं कुतूहलादपाङ्गचुम्बिन्यो निर्गन्तुकामा इव कर्णपूरमधुकरैः समं वभ्रमुस्तरलास्तारकाः ।

१९४ कादम्बरी तु सविभ्रमकृतप्रणामा महाश्वेतया सह पर्यङ्के निषसाद । ससम्भ्रमं परिजनोपनीतायां च शयनशिरोभागनिवेशितायां धवलांशुकप्रच्छदपटायां हेमपादाङ्कितायां पीठिकायां चन्द्रापीडः समुपाविशत् । महाश्वेतानुरोधेन च विदितकादम्बरीचित्ताभिप्रायाः संवृतमुखन्यस्तहस्तदत्तशब्दनिवारणसंज्ञाः प्रतीहार्यो वेणुरवान्वीणाघोषान्गीतध्वनीन्मागधीजयशब्दांश्च सर्वतो निवारयांचक्रुः । त्वरितपरिजनोपनीतेन च सलिलेन कादम्बरी स्वयमुत्थाय महाश्वेतायाश्चरणौ प्रक्षाल्योत्तरीयांशुकेनापमृज्य पुनः पर्यङ्कमारुरोह । चन्द्रापीडस्यापि कादम्बर्याः सखी रूपानुरूपा जीवितनिर्विशेषा सर्वविश्रम्भभूमिर्मदलेखेति नाम्ना बलादनिच्छतोपि प्रक्षालितवती चरणौ । महाश्वेता तु कर्णाभरणप्रभावर्षिण्यंसदेशे सप्रेम पाणिना स्पृशन्ती मधुकरभरपर्यस्तं च कर्णावतंसमुत्क्षिपन्ती चामरपवनविधुतिपर्यस्तां चालकवल्लरीमनुष्वजमाना कादम्बरीमनामयं पप्रच्छ । सा तु सखीप्रेम्णा गृहनिवासेन कृतापराधेवानामयेनैव लज्जमाना कृच्छ्रादिव कुशलमाचचक्षे । समुपजातशोकापि च तस्मिन्काले महाश्वेतामुखनिरीक्षणतत्परापि मुहुर्मुहुरपाङ्गविक्षेपप्रचलिततरलतारसारोदरं चक्षुर्मण्डलितचापेन भगवता कुसुमधन्वना बलाश्रीयमानं चन्द्रापीडपीडनायेव न शशाक निवारयितुम् । तेनैव क्षणेन तेनासन्नसखीकपोलसंक्रान्तेनेर्ष्यां[1] रोमाञ्चभिद्यमानकुचतटनश्यत्प्रतिबिम्बेन विरहव्यथां[2] स्वेदार्द्रवक्षःस्थलघटितशालभञ्जिकाप्रतिमेन सपत्नीरोषं[3] निमिषता दौर्भाग्यशोकमानन्दजलतिरोहितेनान्धतादुःखमभजत सा । मुहूर्तापगमे च ताम्बूलदानोद्यतां महाश्वेता तामभाषत । 'सखि कादम्बरि, सम्प्रतिपन्नमेव सर्वैरभिरक्षाभिरयमभिनवागतश्चन्द्रापीड आराधनीयः । तदसौ तावदीयताम्' । इत्युक्ता च किंचिद्विवर्तितावनमितमुखी शनैरव्यक्तमिव 'प्रियसखि,

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१ 'ईर्ष्यायाः' इति न. २ 'विरहव्यथास्वेदा०' इति न. ३ 'रोषात्' इति न.

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लज्जेहमनुपजातपरिचया प्रागल्भ्येनानेन, गृहाण, त्वमेवास्मै प्रयच्छ' इत्युवाच सा ताम् । पुनःपुनरभिधीयमाना च तया कथमपि प्राग्येव चिरादानाभिमुखं मनश्चक्रे । महाश्वेतामुखादनाकृष्टदृष्टिरेव वेपमानाङ्गयष्टिराकुलितलोचना स्थूलस्थूलं निश्वसती, निजशरप्रहारमूर्छिता मन्मथेन क्षपितेव स्वेदजलविसरैः, स्वेदजलविसरनिमज्जनभयेन च हस्तावलम्बनमिव याचमाना साध्वसपरवशा पतामीति लगितुमिव कृतप्रयत्ना प्रसारयामास ताम्बूलगर्भं हस्तपल्लवम् । चन्द्रापीडस्तु जयकुञ्जरकुम्भस्थलास्फालनसंक्रान्तसिन्दूरमिव स्वभावपाटलं धनुर्गुणाकर्षणकृतकिणश्यामलं कचग्रहाकृष्टिरुदितारिलक्ष्मीलोचनपरामर्शलग्नाञ्जनविन्दुमिव विसर्पन्नखकिरणतयातिरभसेन प्रधावितामिरिव विवर्धिताभिरिव प्रहसिताभिरिवाङ्गुलीभिरुपेतं स्पर्शलोभाच्च तत्कालकृतसन्निवेशाः सरागाः पञ्चापीन्द्रियवृत्तीरपरा इवाङ्गुलीरुद्वहन्तं प्रसारितवान्पाणिम् । तत्र च सा तत्कालसुलभविलासदर्शनकुतूहलिमिरिव कृतोप्यागत्य सर्वरसैरधिष्ठिता तेनानिबद्धलक्षशून्यप्रसारितेन चन्द्रापीडहस्तान्वेषणायेव पुरः प्रवर्तितनखांशुनिवहेन वेपथुचलितवलयावलीवाचालेन सम्भाषणमिव कुर्वता हस्तेन स्वेदसलिलपातपूर्वकं गृह्यतामयं मन्मथेन दत्तो दासजन इत्यात्मानमिव प्रतिग्राहयन्त्यद्य प्रभृति भवतो हस्ते वर्तत इति जीवितमिव स्थापयन्ती ताम्बूलमदात् । आकर्षन्ती च करकिसलयं भुजलतानुसारेण स्पर्शतृष्णागतमनङ्गशरभिन्नमध्यं हृदयमिव पतितमपि रत्नवलयं नाज्ञासीत् । गृहीत्वा चापरं ताम्बूलं महाश्वेतायै प्रायच्छत् ।

१९५ अथ सहसैव त्वरितगतिस्त्रिवर्णरागमिन्द्रायुधमिव कुण्डलीकृतं कण्ठेन वहता विद्रुमाङ्कुरानुकारिचञ्चुपुटेन मरकतद्युतिपक्षतिना मन्थरगतेन शुकेनानुबध्यमाना कुमुदकेसरपिञ्जरतया चरणयुगलस्य चम्पककलिकाकारतया च मुखस्य कुवलयदलनीलतया च पक्षद्युतीनां कुसुममयीवागत्य सारिका सक्रोधमवादीत् । 'भर्तृदारिके कादम्बरि कस्मान्न निवारयस्येनमलीकसुभगाभिमानिनमतिदुर्विनीतं मामनुबध्नन्तं विहङ्गापसदम् । यदि मामनेन परिभूयमानामुपेक्षसे ततोहं नियतमात्मानमुत्सृजामि । सत्यं शपामि ते पादपङ्कजस्पर्शेन' । इत्येवमभिहिता च तया कादम्बरी स्मितमकरोत् । अविदितवृत्तान्ता तु महाश्वेता किमियं वदतीति मदलेखां पप्रच्छ । सा चाकथयत् । "एषा भर्तृदुहितुः सखी कादम्बर्याः कालिन्दीति नाम्ना सारिका । इयमस्य च परिहासनाम्नः शुकस्य भर्तृदारिकयैव पाणिग्रहणपूर्वकं जायापदं ग्राहिता । अद्य चायमनया प्रत्युपसि कादम्बर्यास्ताम्बूलकरङ्कवाहिनीमिमां तमालिकामेकाकिनीं किमपि पाठयन्दृष्टो यतस्ततः प्रभृति सञ्जातेर्ष्यां कोपपराङ्मुखी नैनमुपसर्पति नालपति न स्पृशति न विलोकयति सर्वाभिरस्माभिः प्रसाद्यमानापि न प्रसीदति" इति । एतदाकर्ण्य स्फुटस्फु-

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रितकपोलोदरश्चन्द्रापीडो मन्दं मन्दं विहस्याब्रवीत् । 'अस्त्येषा कथा श्रूयत एवैतद्राजकुले कर्णपरम्परया, परिजनोप्येवमामन्त्रयते, बहिरपि जनाः कथयन्त्येवम्, दिगन्तरेष्वप्ययमालापो वर्तत एव, अस्माभिरप्येतदाकर्णितमेव, यथा किल देव्याः कादम्बर्यास्ताम्बूलवाहिनीं तमालिकां कामयमानः परिहासनामा शुको मदनपरवशो गतान्यपि दिनानि न वेत्तीति । तदयमास्तां तावद्वामाचारः परित्यक्तनिजकलत्रो निस्त्रपोनया सह । देव्यास्तु कादम्बर्याः कथमेतद्युक्तं यन्न निवारयतीमां चपलां दुष्टदासीम् । अथवा देव्यापि कथितैव निःस्नेहता प्रथममेव वराकीमिमां कालिन्दीमीदृशाय दुर्विनीताय विहङ्गाय प्रयच्छन्त्या । किमिदानीमियं करोतु । यदेतत्सापत्न्यकरणं नारीणां प्रधानं कोपकारणमग्रणीर्विरागहेतुः परं परिभवस्थानम् । इयमेव केवलमतिधीरा यदनयानेन दौर्भाग्यगरिम्णा जातवैराग्यया विषं वा नास्वादितमनलो वा नासादितोनशनं वा नाङ्गीकृतम् । न ह्येवंविधमपरमस्ति योषितां लघिम्नः कारणम् । यदि चेयमीदृशेप्यपराधेनुनीयमानेन प्रत्यासत्तिमेष्यति तदा धिगिमामलमनया दूरतो वर्जनीयेयमभिभवनिरस्या । क एनां पुनरालापयिष्यति को वावलोकयिष्यति को वास्या नाम ग्रहीष्यति' । इत्येवमभिहितवति तस्मिन्सर्वास्ताः सह कादम्बर्या क्रीडालापभाविता जहसुरङ्गनाः । परिहासस्तु तस्य नर्मभाषितमाकर्ण्य जगाद । 'धूर्त राजपुत्र, निपुणेयं न त्वयान्येन वा लोलापि प्रतारयितुं शक्यते । एषापि बुध्यत एवैतावतीर्वक्रोक्तीः । इयमपि जानात्येव परिहासजल्पितानि। अस्या अपि राजकुलसम्पर्कचतुरा मतिः । विरम्यताम् । अभूमिरेषा भुजङ्गभङ्गिभाषितानाम् । इयमेव हि वेत्ति मञ्जुभाषिणी कालं च कारणं च प्रमाणं च विषयं च प्रस्तावं च कोपप्रसादयोः' इति ।

१९६ अत्रान्तरे चागत्य कञ्चुकी महाश्वेतामवोचत् । 'आयुष्मति, देवश्चित्ररथो देवी च मदिरा त्वां द्रष्टुमाह्वयेते' । इत्येवमभिहिता च गन्तुकामा 'सखि चन्द्रापीडः क्वास्ताम्' इति कादम्बरीमपृच्छत् । असौ तु ननु[1] पर्यासमेवानेकस्त्रीहृदयसहस्रावस्थानमनेनेति मनसा विहस्य प्रकाशमवदत् । 'सखि महाश्वेते, किं त्वमेवमभिदधासि । दर्शनादारभ्य शरीरस्याप्ययमेव प्रभुः किमुत भवनस्य विभवस्य परिजनस्य वा । यत्रासौ रोचते प्रियसखीहृदयाय वा तत्रायमास्ताम्' इति । तच्छ्रुत्वा महाश्वेता तदत्रैव त्वत्प्रासादसमीपवर्तिनि प्रमदवने क्रीडापर्वतकमणिवेश्मन्यास्तामित्यभिधाय गन्धर्वराजं द्रष्टुं ययौ । चन्द्रापीडोपि तयैव सह निर्गत्य विनोदार्थं वीणावादिनीभिश्च वेणुवाद्यनिपुणाभिश्च गीतकलाकुशलाभिश्च दुरोदरक्रीडारागिणीभिश्चाष्टापद-

[1] 'न पर्याप्तः' इति क.

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परिचयचतुराभिश्च चित्रकर्मकृतश्रमाभिश्च सुभाषितपाठिकाभिश्च कादम्बरी-समादिष्टप्रतीहारीप्रेषिताभिः कन्याभिरनुगम्यमानः पूर्वदृष्टेन केयूरकेणोपदिश्यमानमार्गः क्रीडापर्वतमणिमन्दिरमगात् । गते च तस्मिन्गान्धर्वराजपुत्री विसर्ज्य सकलं सखीजनं परिजनं च परिमितपरिचारिकाभिरनुगम्यमाना प्रासादमारुरोह । तत्र च शयनीये निपत्य दूरस्थितामिर्विनयनिभृताभिः परिचारिकाभिर्विनोद्यमाना कुतोपि प्रत्यागतचेतना चैकाकिनी तस्मिन्काले 'चपले किमिदमारब्धम्' इति निगृहीतेव लज्जया, 'गन्धर्वराजपुत्रि कथमेतदुक्तम्' इत्युपालब्धेव विनयेन, 'अयमसावव्युत्पन्नो बालभावः क्व गतः' इत्युपहसितेव मुग्धतया, 'स्वैरिणि मा कुरु यथेष्टमेकाकिन्यविनयम्' इत्यामन्त्रितेव कुमारभावेन, 'भीरु नायं कुलकन्यकानां क्रमः' इति गर्हितेव महत्त्वेन, 'दुर्विनीते रक्षाविनयम्' इति तर्जितेवाचारेण, 'मदनेन लघुतां नीतासि' इत्यनुशासितेवाभिजात्येन, 'कुतस्त्वेयं तरलहृदयता' इति धिक्कृतेव धैर्येण, 'स्वच्छन्दचारिण्यप्रमाणीकृताहं त्वया' इति निन्दितेव कुलस्थित्या अतिगुर्वीं लज्जामुवाह ।

१९७ समचिन्तयच्चैवम् । 'अगणितसर्वशङ्कया तरलहृदयतां दर्शयन्त्याद्य मया किं कृतमिदं मोहान्धया हताशया । तथा हि । अदृष्टपूर्वोयमिति साहसिकया मया न शङ्कितम् । लघुहृदयां मां लोकः कलयिष्यतीति निर्हीकया नाकलितम् । कास्य चित्तवृत्तिरिति मूढया न परीक्षितम् । दर्शनानुकूलाहमस्य न वेति तरलया न कृतो विचारक्रमः । प्रत्याख्यानवैलक्ष्यान्न भीतम् । गुरुजनान्न त्रस्तम् । लोकापवादान्नोद्विग्नम् । तथा च । महाश्वेता दुःखितेति निर्दाक्षिण्यया नापेक्षितम् । आसन्नवर्तिसखीजनोप्युपलक्षयतीति मन्दया न लक्षितम् । पार्श्वस्थितः परिजनः पश्यतीति नष्टचेतनया न दृष्टम् । स्थूलबुद्धयोपि तादृशीं विनयच्युतिं विभावयेयुः किमुतानुभूतमदनवृत्तान्ता महाश्वेता सकलकलाकुशलाः सख्यो वा राजकुलसञ्चारचतुरो वा नित्यमिङ्गितज्ञः परिजनः । ईदृशेष्वतिनिपुणतरदृष्टयोन्तःपुरदास्यः । सर्वथा हताऽस्मि मन्दपुण्या । मरणं मेद्य श्रेयो न लज्जाकरं जीवितम् । श्रुत्वैतं वृत्तान्तं किं वक्ष्यत्यम्बा तातो वा गन्धर्वलोको वा । किं करोमि । कोत्र प्रतीकारः । केनोपायेन स्खलितमिदं प्रच्छादयामि । कस्य वा चम्पलमिदमेतेषां दुर्विनीतानामिन्द्रियाणां कथयामि । क्व वानेन दग्धहृदयेन गृहीता गच्छामि । तथा महाश्वेताव्यतिकरेण प्रतिज्ञा कृता । तथा प्रियसखीनां पुरो मन्त्रितम् । तथा च केयूरकस्य हस्ते सन्दिष्टम् । न खलु जानामि मन्दभागिनी शठविधिना वोत्सन्नमन्मथेन वा पूर्वकृतापुण्यसञ्चयेन वा मृत्युहृतकेन वान्येन वा केना-

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१ 'मामयं' इति न. २ 'दुःखितेति दाक्षिण्यया' इति न.

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रितकपोलोदरश्चन्द्रापीडो मन्दं मन्दं विहस्याब्रवीत् । 'अस्त्येषा कथा श्रूयत एवैतद्राजकुले कर्णपरम्परया, परिजनोप्येवमामन्त्रयते, बहिरपि जनाः कथयन्त्येवम्, दिगन्तरेष्वप्ययमालापो वर्तत एव, अस्माभिरप्येतदाकर्णितमेव, यथा किल देव्याः कादम्बर्यास्ताम्बूलवाहिनीं तमालिकां कामयमानः परिहासनामा शुको मदनपरवशो गतान्यपि दिनानि न वेत्तीति । तदयमास्तां तावद्वामाचारः परित्यक्तनिजकलत्रो निम्नपोनया सह । देव्यास्तु कादम्बर्याः कथमेतद्युक्तं यन्न निवारयतीमां चपलां दुष्टदासीम् । अथवा देव्यापि कथितैव निःस्नेहता प्रथममेव वराकीमिमां कालिन्दीमीदृशाय दुर्विनीताय विहङ्गाय प्रयच्छन्त्या । किमिदानीमियं करोतु । यदेतत्सापत्न्यकरणं नारीणां प्रधानं कोपकारणमग्रणीर्विरागहेतुः परं परिभवस्थानम् । इयमेव केवलमतिधीरा यदनयानेन दौर्भाग्यगरिम्णा जातवैराग्यया विषं वा नास्वादितमनलो वा नासादितोनशनं वा नाङ्गीकृतम् । न ह्येवंविधमपरमस्ति योषितां लघिम्नः कारणम् । यदि चेयमीदृशेप्यपराधेनुनीयमानेन प्रत्यासत्तिमेष्यति तदा धिगिमामलमनया दूरतो वर्जनीयेयमभिभवनिरस्या । क एनां पुनरालापयिष्यति को वावलोकयिष्यति को वास्या नाम ग्रहीष्यति' । इत्येवमभिहितवति तस्मिन्सर्वास्ताः सह कादम्बर्या क्रीडालापभाविता जहसुरङ्गनाः । परिहासस्तु तस्य नर्मभाषितमाकर्ण्य जगाद । 'धूर्त राजपुत्र, निपुणेयं न त्वयान्येन वा लोलापि प्रतारयितुं शक्यते । एषापि बुध्यत एवैतावतीर्वक्रोक्तीः । इयमपि जानात्येव परिहासजल्पितानि । अस्या अपि राजकुलसम्पर्कचतुरा मतिः । विरम्यताम् । अभूमिरेषा भुजङ्गभङ्गिभाषितानाम् । इयमेव हि वेत्ति मञ्जुभाषिणी कालं च कारणं च प्रमाणं च विषयं च प्रस्तावं च कोपप्रसादयोः' इति ।

१९६ अत्रान्तरे चागत्य कञ्चुकी महाश्वेतामवोचत् । 'आयुष्मति, देवश्चित्ररथो देवी च मदिरा त्वां द्रष्टुमाह्वयेते' । इत्येवमभिहिता च गन्तुकामा 'सखि चन्द्रापीडः क्वास्ताम्' इति कादम्बरीमपृच्छत् । असौ तु ननु पर्याप्तमेवानेकस्त्रीहृदयसहस्रावस्थानमनेनेति मनसा विहस्य प्रकाशमवदत् । 'सखि महाश्वेते, किं त्वमेवमभिदधासि । दर्शनादारभ्य शरीरस्याप्ययमेव प्रभुः किमुत भवनस्य विभवस्य परिजनस्य वा । यत्रासौ रोचते प्रियसखीहृदयाय वा तत्रायमास्ताम्' इति । तच्छ्रुत्वा महाश्वेता तदत्रैव त्वत्प्रासादसमीपवर्तिनि प्रमदवने क्रीडापर्वतकमणिवेश्मन्यास्तामित्यभिधाय गन्धर्वराजं द्रष्टुं ययौ । चन्द्रापीडोपि तयैव सह निर्गत्य विनोदार्थं वीणावादिनीभिश्च वेणुवाद्यनिपुणाभिश्च गीतकलाकुशलाभिश्च दुरोदरक्रीडारागिणीभिश्चाष्टापद-

१ 'न पर्याप्त' इति क.

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परिचयचतुराभिश्च चित्रकर्मकृतश्रमाभिश्च सुभाषितपाठिकाभिश्च कादम्बरी-समादिष्टप्रतीहारीप्रेषिताभिः कन्याभिरनुगम्यमानः पूर्वदृष्टेन केयूरकेणोपदिश्यमानमार्गः क्रीडापर्वतमणिमन्दिरमगात् । गते च तस्मिन्गान्धर्वराजपुत्री विसर्ज्य सकलं सखीजनं परिजनं च परिमितपरिचारिकाभिरनुगम्यमाना प्रासादमारुरोह । तत्र च शयनीये निपत्य दूरस्थितामिर्विनयनिभृताभिः परिचारिकाभिर्विनोद्यमाना कुतोपि प्रत्यागतचेतना चैकाकिनी तस्मिन्काले 'चपले किमिदमारब्धम्' इति निगृहीतेव लज्जया, 'गन्धर्वराजपुत्रि कथमेतदुक्तम्' इत्युपालब्धेव विनयेन, 'अयमसावब्युत्पन्नो बालभावः क्व गतः' इत्युपहसितेव मुग्धतया, 'स्वैरिणि मा क्रुरु यथेष्टमेकाकिन्यविनयम्' इत्यामन्त्रितेव कुमारभावेन, 'भीरु नायं कुलकन्यकानां क्रमः' इति गर्हितेव महत्त्वेन, 'दुर्विनीते रक्षाविनयम्' इति तर्जितेवाचारेण, 'मदनेन लघुतां नीतासि' इत्यनुशासितेवाभिजात्येन, 'कुतस्त्वेयं तरलहृदयता' इति धिक्कृतेव धैर्येण, 'स्वच्छन्दचारिण्यप्रमाणीकृताहं त्वया' इति निन्दितेव कुलस्थित्या अतिगुर्वीं लज्जामुवाह ।

१९७ समचिन्तयच्चैवम् । 'अगणितसर्वशङ्कया तरलहृदयतां दर्शयन्त्याद्य मया किं कृतमिदं मोहान्धया हताशया । तथा हि । अदृष्टपूर्वोयमिति साहसिकया मया न शङ्कितम् । लघुहृदयां मां लोकः कलयिष्यतीति निर्हीकया नाकलितम् । कास्य चित्तवृत्तिरिति मूढया न परीक्षितम् । दर्शनानुकूलाहमस्य न वेति तरलया न कृतो विचारक्रमः । प्रत्याख्यानवैलक्ष्यान्न भीतम् । गुरुजनान्न त्रस्तम् । लोकापवादान्नोद्विग्नम् । तथा च । महाश्वेता दुःखितेति निर्दाक्षिण्यया नापेक्षितम् । आसन्नवर्तिसखीजनोप्युपलक्षयतीति मन्दया न लक्षितम् । पार्श्वस्थितः परिजनः पश्यतीति नष्टचेतनया न दृष्टम् । स्थूलबुद्धयोपि तादृशीं विनयच्युतिं विभावयेयुः किमुतानुभूतमदनवृत्तान्ता महाश्वेता सकलकलाकुशलाः सख्यो वा राजकुलसञ्चारचतुरो वा नित्यमिङ्गितज्ञः परिजनः । ईदृशेष्वतिनिपुणतरदृष्टयोन्तःपुरदास्यः । सर्वथा हताऽसि मन्दपुण्या । मरणं मेद्य श्रेयो न लज्जाकरं जीवितम् । श्रुत्वैतं वृत्तान्तं किं वक्ष्यत्यम्बा तातो वा गन्धर्वलोको वा । किं करोमि । कोत्र प्रतीकारः । केनोपायेन स्खलितमिदं प्रच्छादयामि । कस्य वा चन्द्रमलमिदमेतेषां दुर्विनीतानामिन्द्रियाणां कथयामि । क्व वानेन दग्धहृदयेन गृहीता गच्छामि । तथा महाश्वेताव्यतिकरेण प्रतिज्ञा कृता । तथा प्रियसखीनां पुरो मन्त्रितम् । तथा च केयूरकस्य हस्ते सन्दिष्टम् । न खलु जानामि मन्दभागिनी शठविधिना वोत्सन्नमन्मथेन वा पूर्वकृतापुण्यसञ्चयेन वा मृत्युहृतकेन वान्येन वा केना-

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१ 'मामयं' इति न. २ 'दुःखितेति दाक्षिण्यया' इति न.

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प्ययमानीतो मम विप्रलम्भकश्चन्द्रापीडः । कोपि वा न कदाचिद्दृष्टो नानुभूतो न च श्रुतो न चिन्तितो नोत्प्रेक्षितो मां विडम्बयितुमुपागतो यस्य दर्शनमात्रेणैव संयम्य दत्तेवेन्द्रियैः शरपञ्जरे निक्षिप्य समर्पितेव मन्मथेन दासीकृत्योपनीतेवानुरागेण गृहीतगुणपणेन विक्रीतेव हृदयेनोपकरणीभूतास्मि । न मे कार्यं तेन चपलेन ।' इति क्षणमिव सङ्कल्पमकरोत् । कृतसङ्कल्पा चान्तर्गतेन 'मिथ्याविनीते यदि मया न कृत्यमेष गच्छामि' इति हृदयोत्कम्पचलितेन परिहसितेव चन्द्रापीडेन, तत्परित्यागसङ्कल्पसमकालप्रस्थितेन कण्ठलग्नेन पृष्टेव जीवितेन, 'अविशेषज्ञे पुनरपि प्रक्षालितलोचनया द्रक्ष्यतामसौ जनः प्रत्याख्यानयोग्यो न वा' इति तत्कालागतेनाभिहितेव बाष्पेण, 'अपनयामि ते सहासुभिर्धैर्यावलेपम्' इति निर्भर्त्सितेव मनोभुवा पुनरपि तथैव चन्द्रापीडाभिमुखहृदया बभूव । तदेवमस्तमितप्रतिसमाधानबलात्प्रेमावेशेनास्वतन्त्रीकृता परवशेवोत्थाय जालवातायनेन तमेव क्रीडापर्वतमवलोकयन्त्यतिष्ठत् । तत्रस्था च सा तमानन्दजलव्यवधानोद्विग्नेन स्मृत्या ददर्श न चक्षुषा । अङ्गुलीगलितस्वेदपरामर्शभीतेव चिन्तया लिलेख न चित्रतूलिकया । रोमाञ्चतिरोधानशङ्कितेव हृदयेनालिलिङ्ग न वक्षसा । तत्सङ्गमकालातिपातासहेव मनो गमाय नियुक्तवती न परिजनम् ।

१९८ चन्द्रापीडोपि प्रविश्य स्वच्छं कादम्बरीहृदयमिव द्वितीयं मणिगृहं शिलातलास्तीर्णायामुभयत उपर्युपरिनिवेशितबहूपधानायां कथायां निषद्य केयूरकेणोत्सङ्गे गृहीतचरणयुगलस्तामिर्यथादिष्टेषु भूमिभागेषूपविष्टाभिः कन्यकाभिः परिवृतो दोलायमानेन चेतसा चिन्तां विवेश । 'किं तावदस्या गन्धर्वराजदुहितुः कादम्बर्याः सहभुव एते विलासा एवेदृशाः सकललोकहृदयहारिणः । आहोस्विदनाराधितप्रसन्नेन भगवता मकरकेतुना मयि नियुक्ताः । येन मां सास्रेण सरागेण कूणितत्रिभागेण हृदयान्तःपतत्स्मरशरकुसुमरजोरूषितेनेव चक्षुषा तिर्यग्विलोकयति । मद्विलोकिता च धवलेन स्मितालोकेन दुकूलेनेव लज्जयात्मानमावृणोति । मल्लज्जाविवर्तमानवदना च प्रतिविम्बप्रवेशलोभेनेव कपोलदर्पणमर्पयति । मदवकाशदायिनो हृदयस्य प्रथमाविनयलेखामिव कररुहेण शयनाङ्के लिखति । मत्ताम्बूलवीटिकोपनयनखेदविधुतेन रक्तोत्पलभ्रमभ्रमद्भ्रमरवृन्देन करतलेन खिन्नं मुखमिव गृहीततमालपल्लवेनेव वीजयति' । पुनश्चाचिन्तयत् । 'प्रायेण मानुष्यकसुलभा लघुता मिथ्यासङ्कल्पसहस्रैरेवं मां विप्रलभते । लुप्तविवेको यौवनमदो मदयति मदनो वा । यतस्तिमिरोपहतेव यूनां दृष्टिरल्पमपि कालुष्यं महत्पश्यति । क्षेहलवोपि वारिणेव यौवनमदेन दूरं विस्तार्यते । स्वयमुत्पादितानेकचिन्ताशताकुला कविमतिरिव तरलता न किंचिन्नोत्प्रेक्षते । निपुणमन्मथगृहीता चित्रतूलिकेव तरुणचित्तवृत्तिर्न किंचिन्नालिखति । सञ्जात-

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रूपाभिमाना कुलटेवात्मसम्भावना न क्वचिन्नात्मानमर्पयति । स्वप्न इवानुभूतमपि मनोरथो दर्शयति । इन्द्रजालपिच्छिकेवासम्भाव्यमपि प्रत्याशा पुरः स्थापयति' । भूयश्च चिन्तितवान् । 'किमनेन वृथैव मनसा खेदितेन । यदि सत्यमेवं धवलेक्षणा मय्येवंजातचित्तवृत्तिस्तदा न चिरात्स एवैनामप्रार्थितानुकूलो मन्मथः प्रकटीकरिष्यति । स एवास्य संशयस्य छेत्ता भविष्यति' इत्यवधार्योत्थायोपविश्य च ताभिः कन्यकाभिः सहाक्षैर्गेयैश्च विपञ्चीवाद्यैश्च पाणविकैश्च स्वरसन्देहविवादैश्च सुभाषितगोष्ठीभिश्चान्यैश्च तैस्तैरालापैः सुकुमारैः कलाविलासैः क्रीडन्नासांचक्रे । मुहूर्तं च स्थित्वा निर्गम्योपवनालोकनकुतूहलक्षिप्तचित्तः क्रीडापर्वतकशिखरमारुरोह ।

१९९ कादम्बरी तु तं दृष्ट्वा चिरयतीति महाश्वेतायाः किल वर्त्मावलोकयितुं विमुच्य तं गवाक्षमनङ्गक्षिप्तचित्ता सौधस्योपरितनं तलं कैलासशिखरमिव गौर्यारुरोह । तत्र च विरलपरिजना, सकलशशिमण्डलपाण्डुरेणातपत्रेण हेमदण्डेन निवार्यमाणातपा चतुर्भिर्बालव्यजनैश्च फेनशुचिभिरुद्धूयमानैरुपवीज्यमाना, शिरसि कुसुमगन्धलुब्धेन भ्रमता भ्रमरकुलेन दिवापि नीलावगुण्ठनेनेव चन्द्रापीडाभिसरणवेशाभ्यासं कुर्वती, मुहुश्चामरशिखां समासज्य मुहुश्छत्रदण्डमवलम्ब्य मुहुस्तमालिकास्कन्धे करौ विन्यस्य मुहुर्मदलेखां परिष्वज्य मुहुः परिजनान्तरितसकलदेहा नेत्रत्रिभागेणावलोक्य मुहुरावलितत्रिवलीवलया परिवृत्य मुहुः प्रतिहारीवेत्रलताशिखरे कपोलं निधाय मुहुर्निश्चलकरविधृतामधरपल्लवे वीटिकां विनिवेश्य मुहुरुड्डीणोत्पलप्रहारपलायमानपरिजनानुसरणदत्तकतिपयपदा विहस्य तं विलोकयन्ती तेन च विलोक्यमाना महान्तमपि कालमतिक्रान्तं नाज्ञासीत् । आरुह्य च प्रतीहार्या निवेदितमहाश्वेताप्रत्यागमना तस्मादवततार । स्नानादिषु मन्दादरापि महाश्वेतानुरोधेन दिवसव्यापारमकरोत् । चन्द्रापीडोपि तस्मादवतीर्य प्रथमविसर्जितेनैव कादम्बरीपरिजनेन निर्वर्तितस्नानविधिर्निरुपहतशिलार्चिताभिमतदैवतः क्रीडापर्वतक एव सर्वमाहारादिकमहःकर्म चक्रे ।

२०० क्रमेण च कृताहारः क्रीडापर्वतकप्राग्भागभाजि, मनोहारिणि, हारीतहरिते, हरिणीरोमन्थफेनसीकरासारे, सीरायुधहलभयनिश्चलकालिन्दीजलत्विषि, तरुणीचरणालक्तकशोणशोचिषि, कुसुमरजःसिकतिलतले, लतामण्डपोपगूढे, शिखण्डिताण्डवसङ्गीतगृहे मरकतशिलातले समुपविष्टो दृष्टवान्सहसैवातिबहलधाम्ना धवलेनालोकेन जलेनेव निर्वाप्यमाणं दिवसम्, मृणालवलयेनेव पीयमानमातपम्, क्षीरोदेनेव प्लाव्यमानां महीम्, चन्दनरसवर्षेणेव सिच्यमानान्दिगन्तान्, सुधयेव विलिप्यमानमम्बरतलम् । आसीच्चास्य मनसि । 'किमु खलु भगवानोषधिपतिरकाण्ड एव शीतांशुरुदितो

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भवेत् । उत यत्रविक्षेपविशीर्यमाणपाण्डुरधारासहस्राणि धारागृहाणि मुक्तानि । आहोस्विदनिलविकीर्यमाणसीकरधवलितभुवनाऽम्बरसिन्धुर्धरातलमवतीर्णा' ।

२०१ कुतूहलाच्चालोकानुसारप्रहितचक्षुरद्राक्षीदनल्पकन्यकाकदम्बपरिवृतां म्रियमाणधवलातपत्रामुद्धूयमानचामरद्वयां कादम्बरीप्रतीहार्यां वामपाणिना वेत्रलतागर्भेणार्द्रवस्त्रशकलावच्छन्नमुखं चन्दनानुलेपनसनाथं नालिकेरसमुद्गकमुद्वहन्त्या दक्षिणकरेण दत्तहस्तावलम्बां केयूरकेण च निश्वासहार्यं निर्मोकशुचिनी धौते कल्पलतादुकूले दधता निवेद्यमानमार्गां मालतीकुसुमदामाधिष्ठितकरतलया च तमालिकयानुगम्यमानामागच्छन्तीं मदलेखाम्, तस्याश्च समीपे तरलिकाम्, तया च सितांशुकोपच्छदे पटलके गृहीतम्, धवलताकारणमिव क्षीरोदस्य, सहभुवमिव चन्द्रमसः, मृणालदण्डमिव नारायणनाभिपुण्डरीकस्य, मन्दरक्षोभविक्षिप्तमिवामृतफेनपिण्डनिकरम्, वासुकिनिर्मोकमिव मन्थनश्रमोज्झितम्, हासमिव श्रियः कुलगृहवियोगगलितम्, मन्दरमथनविखण्डिताशेषशशिकलाखण्डसञ्चयमिव संहृतम्, प्रतिमातारागणमिव जलनिधिजलादुद्धृतम्, दिग्गजकरसीकरासारमिव पुञ्जीभूतम्, नक्षत्रमालाभरणमिव मदनद्विपस्य, शरन्मेघशकलैरिव कल्पितम्, कादम्बरीरूपवशीकृतमुनिजनहृदयैरिव निर्मितम्, गुरुमिव सर्वरत्नानाम्, यशोराशिमिवैकत्र घटितम्, सर्वसागराणां प्रतिपक्षमिव, चन्द्रमसो जीवितमिव ज्योत्स्नायाः, लक्ष्मीहृदयमिव नलिनीदलगलज्जलविन्दुविलासतरलम्, उत्कण्ठितमिव मृणालवलयधवलकरम्, शरच्छशिनमिव घनमुक्तांशुनिवहधवलितदिङ्मुखम्, मन्दाकिनीप्रवाहमिव सुरयुवतिकुचपरिमलवाहिनम्, प्रभावर्षिणम्, अतितारं हारम् । दृष्ट्वा चायमस्य चन्द्रापीडश्चन्द्रातपद्युतिमुपो धवलिम्नः कारणमिति मनसा निश्चित्य दूरादेव प्रत्युत्थानादिना समुचितेनोपचारक्रमेण मदलेखामापतन्तीं प्रतिजग्राह । सा तु तस्मिन्नेव मरकतग्रावणि मुहूर्तमुपविश्य स्वयमुत्थाय तेन चन्दनाङ्गरागेणानुलिप्य ते च द्वे दुकूले परिधाप्य तैश्च मालतीकुसुमदामभिरारचितशेखरं कृत्वा तं हारमादाय चन्द्रापीडमुवाच । 'कुमार तवेयमपहस्तिताहङ्कारकान्ता पेशलता प्रीतिपरवशं जनं किमिव न कारयति । प्रश्रय एव ते ददात्यवकाशमेवंविधानाम् । अनया चाकृत्या कस्यासि न जीवितस्वामी । अनेन चाकारणाविष्कृतवात्सल्येन चरितेन कस्य न बन्धुत्वमध्यारोपयसि । एषा च ते प्रकृतिमधुरा व्यवहृतिः कस्य न वयस्यतामुत्पादयति । कं वा न समाश्वासयन्त्यमी स्वभावसुकुमारवृत्तयो भवद्गुणाः । त्वन्मूर्तिरेवात्रोपालम्भमर्हति या प्रथम-

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१ 'कादम्बरी' इति ज.

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दर्शन एव विश्रम्भमुपजनयति । इतरथा हि त्वद्विधे सकलभुवनप्रथित-
महिम्नि प्रयुज्यमानं सर्वमेवानुचितमिवाभाति । तथा हि । सम्भाषण-
मप्यधःकरणमिवापतति । आदरोपि प्रभुताभिमानमिवानुमापयति । स्तुति-
रप्यात्मोत्सेकमिव सूचयति । उपचारोपि चपलतामिव प्रकाशयति ।
प्रीतिरप्यनात्मज्ञतामिव ज्ञापयति । विज्ञापनापि प्रागल्भ्यमिव ज्ञायते । 5
सेवापि चापलमिव दृश्यते । दानमपि परिभव इव भवति । अपि च स्वयं-
गृहीतहृदयाय किं दीयते । जीवितेश्वराय किं प्रतिपाद्यते । प्रथमकृतागमन-
महोपकारस्य का ते प्रत्युपक्रिया । दर्शनदत्तजीवितफलस्य सफलमागमनं केन
ते क्रियते । प्रणयितां चानेन व्यपदेशेन दर्शयति कादम्बरी न विभवम् ।
अप्रतिपाद्या हि परस्वता सज्जनविभवानाम् । आस्तां तावद्विभवः । भवादृशस्य 10
दास्यमप्यङ्गीकुर्वाणा नाकार्यकारिणीति नियुज्यते । दत्त्वात्मानमपि वञ्चिता
न भवति । जीवितमप्यर्पयित्वा न पश्चात्तप्यते । प्रणयिजनप्रत्याख्यान-
पराङ्मुखी च दाक्षिण्यपरवती महत्ता सताम् । न च तादृशी भवति
याचमानानां यादृशी ददतां लज्जा । यत्तु सत्यमसुना व्यतिकरेण कृतापराध-
मिव त्वय्यात्मानमवगच्छति कादम्बरी । तदयममृतमथनसमुद्भूतानां सर्व- 15
रत्नानामेकः शेष इति शेषनामा हारोमुनैव हेतुना बहुमतो भगवतोम्भसां
पत्या गृहमुपगताय प्रचेतसे दत्तः पाशभृतापि गन्धर्वराजाय गन्धर्वराजेनापि
कादम्बर्यै तयापि त्वद्वपुरस्यानुरूपमाभरणस्येति विभावयन्त्या नभःस्थल-
मेवोचितं सुधासूतेर्धाम न धरेत्यवधार्यानुप्रेषितः । यद्यपि निजगुणगणा-
भरणभूषिताङ्गयष्टयो भवादृशाः क्लेशहेतुमितरजनबहुमतमाभरणभारमङ्गेषु 20
नारोपयन्ति तथापि कादम्बरीप्रीतिरत्र कारणम् । किं न कृतमुरसि शिला-
शकलं कौस्तुभाभिधानं लक्ष्म्याः सहजमिति बहुमानमाविष्कुर्वता भगवता
शार्ङ्गपाणिना । न च नारायणोऽत्रभवन्तमतिरिच्यते । नापि कौस्तुभमणि-
रणुनापि गुणलवेन शेषमतिशेते । न चापि कादम्बरीमाकारानुकृतिक-
लयाप्यल्पीयस्या लक्ष्मीरनुगन्तुमलम् । अतोर्हतीयमिमं बहुमानं त्वत्तः । न 25
चाभूमिरेषा प्रीतिप्रसरस्य । नियतं च भवता भग्नप्रणया महाश्वेतामुपालम्-
भसहस्रैः खेदयित्वा स्वात्मानमुत्सक्ष्यति । अत एव महाश्वेता तरलिका-
मपीमं हारमादाय त्वत्सकाशं प्रेषितवती । तथापि कुमारस्य सन्दिष्टमेव ।
'न खलु महाभागेन मनसापि कार्यः कादम्बर्याः प्रथमप्रणयप्रसरभङ्गः' ।"
इत्युक्त्वा ताराचक्रमिव चामीकराचलस्य तटे तं तस्य वक्षःस्थले बबन्ध । 30

२०२ चन्द्रापीडस्तु विस्मयमानः प्रत्यवादीत् । "मदलेखे किमुच्यते ।
निपुणासि । जानासि ग्राहयितुम् । उत्तरावकाशमपहरन्त्या कृतं वचसि

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१ 'लब्धप्रणया महाश्वेतोपालम्भ०' इति न.

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कौशलम् । अयि मुग्धे के वयमात्मनः । के वा वयं ग्रहणस्याग्रहणस्य वा । गता खल्वियमस्तं कथा । सौजन्यशालिनीभिर्भवतीभिरुपकरणीकृतोयं जनो यथेष्टमिष्टेष्वनिष्टेषु वा व्यापारेषु विनियुज्यताम् । अतिदक्षिणायाः खलु देव्याः कादम्बर्या निर्दाक्षिण्या गुणा न कंचिन्न दासीकुर्वन्ति" । इत्युक्त्वा च कादम्बरीसम्बद्धाभिरेव कथाभिः सुचिरं स्थित्वा विसर्जयाम्बभूव मदलेखाम् । अनतिदूरं गतायां च तस्यां क्रीडापर्वतकगतमुदयगिरिगतमिव चन्द्रमसं चन्दनदुकूलहारधवलं चन्द्रापीडं द्रष्टुमुत्सारितवेत्रच्छत्रचामरचिह्ना निपिद्धाशेषपरिजनानुगमना तमालिकाद्वितीया चित्ररथसुता पुनरपि तदेव सौधशिखरमारुरोह । तत्रस्था च पुनस्तथैव विविधविलासतरङ्गितैर्विकारिविलोकितैर्जहारास्य मनः । तथा हि मुहुर्नितम्बविम्बन्यस्तवामहस्तपल्लवा प्रावृतांशुकानुसारप्रसारितदक्षिणकरा निश्चलतारका लिखितेव, मुहुर्जृम्भिकारम्भदत्तोत्तानकरतलतया तद्वोत्रस्खलनभिया निरुद्धवदनेव, मुहुरंशुकपल्लवताडितनिश्वासामोदलुब्धमधुकरमुखरतया प्रस्तुताह्वानेव, मुहुरनिलगलितांशुकसंभ्रमद्विगुणीकृतभुजयुगलप्रावृतपयोधरतया दत्तालिङ्गनसंज्ञेव, मुहुः केशपाशाकृष्टकुसुमपूरिताञ्जलिसमाघ्राणलीलया कृतनमस्कारेव, मुहुरुभयतर्जनीभ्रमितमुक्ताप्रालम्बतया निवेदितहृदयोत्कलिकोद्गमेव, मुहुरुपहारकुसुमस्खलनविधुतकरतलतया कथितकुसुमायुधशरप्रहारवेदनेव, मुहुर्गलितरसनानिगडनियमितचरणतया संयम्यार्पितेव मन्मथेन, मुहुश्चलितोरुविधृतशिथिलदुकूला, क्षितितलदोलायमानांशुकैकदेशाच्छादितकुचा, चकितपरिवर्तनभ्रुव्यत्रिवलीलता, अंसस्खलच्चिकुरकलापसङ्कलनाकुलकरकमला, कटाक्षक्षेपधवलीकृतकर्णोत्पलं विलक्ष्यमाणस्मितसुधाधूलिधूसरितकपोलं साचीकृत्य वदनमनेकरसभङ्गिभङ्गुरं विलोकयन्ती तावदवतस्थे यावदुपसंहृतालोको लोहितो दिवसो बभूव ।

२०३ अथ हृदयस्थितकमलिनीरागेणेव रज्यमाने राजीवजीवितेश्वरे सकललोकचक्रवालचक्रवर्तिनि भगवति पूष्णि, क्रमेण च दिनपरिलम्बनरोषरक्ताभिः कामिनीदृष्टिभिरिव संक्रामितशोणिम्नि व्योम्नि, संहृतशोचिषि जाते जरठहारीतहरितवाजिनि, रविविरहमीलितसरोजसंहतिषु हरितायमानेषु कमलवनेषु, श्वेतायमानेषु कुमुदखण्डेषु, लोहितायमानेषु दिङ्मुखेषु, नीलायमाने शर्वरीमुखे, शनैःशनैश्च पुनर्दिनश्रीसमागमाशाभिरिवानुरागिणीभिः सहैव दीधितिभिरदर्शनतामुपगते भगवति गभस्तिमालिनि, तत्कालविजृम्भितेन कादम्बरीहृदयरागरससागरेणेवापूरिते सन्ध्यारागेण जीवलोके, कुसुमायुधानलदह्यमानचक्रवाकहृदयसहस्रधूम इव जनितमानिनीनयनवा-

१ 'विलक्षमित' इति क.

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रिणि विस्तीर्यमाणे तरुणतमालत्विषि तिमिरे, दिक्करिकराकीर्णसीकरासार इव श्वेतायमानतारागणे गगने, जातायां चादर्शनक्षमायां वेलायां सौधशिखरादवततार कादम्बरी । क्रीडापर्वतकनितम्बाच्च चन्द्रापीडः । ततोचिरादिव गृहीतपादः प्रसाद्यमान इव कुमुदिनीभिः, कलुषमुखीः कुपिता इव प्रसादयन्नाशाः, प्रबोधाशङ्कयेव परिहरन्सुप्ताः कमलिनीः, लाञ्छनच्छलेन निशामिव हृदयेन समुद्वहन्, रोहिणीचरणताडनलग्नमलक्तकरसमिवोदयरागं दधानः, तिमिरनीलाम्बरां दिवमभिसारिकामिवोपसर्पन्, अतिवल्लभतया विकिरन्निव सौभाग्यमुदगाद्गगनानीक्षणोत्सवः सुधासूतिः । उच्छ्रिते च कुसुमायुधाधिराज्यैकातपत्रे कुमुदिनीवधूवरे विभावरीविलासदन्तपत्रे श्वेतभानौ धवलितदिशि, दन्तादिवोत्कीर्णे भुवने, चन्द्रापीडश्चन्द्रातपनिरन्तरतयैव कुमुदमय्या इव गृहकुमुदिन्याः कल्लोलधौतसुधाधवलसोपाने तनुतरङ्गतालवृन्तवातवाहिनि सुसहसमिथुने विरहवाचालचक्रवाकयुगले तीरे कुमुददलावलीभिः पर्यन्तलिखितपत्रलतादन्तुरमवदातसिन्धुवारदामोपहारं हरिचन्दनरसैः प्रक्षालितं कादम्बरीपरिजनोपदिष्टं मुक्ताशिलापट्टं चन्द्रशीतलमधिशिश्ये । तत्रस्थस्य चास्यागत्याकथयत्केयूरकः 'देवी कादम्बरी देवं द्रष्टुमागता' इति ।

२०४ अथ चन्द्रापीडः ससम्भ्रममुत्थायागच्छन्तीम्, अल्पसखीजनपरिवृताम्, अपनीताशेषराजचिह्नाम्, इतरामिवैकावलीमात्राभरणाम्, अच्छाच्छेन चन्दनरसेन धवलीकृततनुलताम्, एककर्णावसक्तदन्तपत्राम्, इन्दुकलाकलिकाकोमलं कर्णपूरीकृतं कुमुददलं दधानाम्, ज्योत्स्नाशुचिनी कल्पद्रुमदुकूले बिभ्रतीम्, तत्कालरमणीयेन वेषेण साक्षादिव चन्द्रोदयदेवताम्, मदलेखया दत्तहस्तावलम्ब्यां कादम्बरीमपश्यत् । आगत्य च प्रीतिपेशलतां दर्शयन्ती प्राकृतेव परिजनोचिते भूतले समुपाविशत् । चन्द्रापीडोपि 'कुमार, अध्यास्यतां शिलातलमेव' इत्यसकृदनुबध्यमानोपि मदलेखया भूमिमेवाभजत । सर्वासु चासीनासु मुहूर्तमिव स्थित्वा वक्तुमुपचक्रमे चन्द्रापीडः । 'देवि दृष्टिपातमात्रप्रीते दासजने सम्भाषणादिकस्यापि प्रसादस्य नास्त्यवकाशः । किमुतैतावतोऽनुग्रहस्य । न खलु चिन्तयन्नपि निपुणं तमात्मनो गुणलवमवलोकयामि यस्यायमनुरूपोनुग्रहातिरेकः । अतिसरलता तवेयमपगताभिमानमधुरा च सुजनता यदभिनवसेवकजनेष्येवमनुरुध्यते । प्रायेण मामुपचारहार्यमदक्षिणं देवी मन्यते । धन्यः खलु परिजनस्ते यस्योपरि नियन्त्रणा स्यात् । आज्ञासंविभागकरणोचिते भृत्यजनेक इवादरः । परोपकारोपकरणं शरीरम् । तृणलवलघु च जीवितम् । अपत्रपे त्वत्प्रतिपत्तिभिरुपायनीकर्तुमेवमागतायास्ते । वयमेते शरीरमिदमेतज्जीवित-

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मेतानीन्द्रियाणि । एतेषामन्यतरदारोपय परिग्रहेण गरीयस्त्वम्' इति । अथैवंवादिनोस्य वचनमाक्षिप्य मदलेखा सस्मितमवादीत् । 'कुमार भवत्वतियन्त्रणया । खिद्यते खलु सखी कादम्बरी । किमर्थं चैवमुच्यते । सर्वमिदमन्तरेणापि वचनमनया परिगृहीतं किं पुनरमुनोपचारफल्गुना वचसा सन्देहदोलामारोप्यते' इति । स्थित्वा च कंचित्कालं कृतप्रस्तावा 'कथं राजा तारापीडः, कथं देवी विलासवती, कथमार्यः शुकनासः, कीदृशी चोज्जयिनी, कियत्यध्वनि सा च, कीदृग्भारतं वर्षम्, रमणीयो वा मर्त्यलोकः' इत्यशेषं पप्रच्छ । एवंविधाभिश्च कथाभिः सुचिरं स्थित्वोत्थाय कादम्बरी केयूरकं चन्द्रापीडसमीपशायिनं समादिश्य परिजनं च शयनसौधशिखरमारुरोह । तत्र च सितदुकूलवितानतलास्तीर्णं शयनीयमलञ्चकार । चन्द्रापीडोपि तस्मिन्नेव शिलातले निरभिमानतामभिरूपतामतिगम्भीरतां च कादम्बर्या निष्कारणवत्सलतां च महाश्वेतायाः सुजनतां च मदलेखाया महानुभावतां च परिजनस्यातिसमृद्धिं च गन्धर्वराजलोकस्य रम्यतां च किम्पुरुषदेशस्य मनसा भावयन्केयूरकेण संवाह्यमानचरणः क्षणादिव क्षणदां क्षपितवान् ।

२०५ अथ क्रमेण कादम्बरीदर्शनप्रजागरखिन्नः स्वप्तुमिव तालतमालतालीकदलीकन्दलिनीं प्रविरलकल्लोलानिलशीतलां वेलावनराजिमवततार तारापतिः । अभ्यर्णविरहविधुरस्य च कामिनीजनस्य निश्वसितैरिवोष्णैर्म्लानिमनीयत चन्द्रिका । चन्द्रापीडविलोकनारूढमदनेव कुमुददलोदरनीतनिशापङ्कजेषु निपपात लक्ष्मीः । क्षणदापगमे च स्मृत्वा कामिनीकर्णोत्पलप्रहाराणामुत्कण्ठितेष्विव क्षामतां व्रजत्सु पाण्डुतनुषु वासगृहप्रदीपेषु, अनवरतशरक्षेपखिन्नानङ्गनिश्वासविभ्रमेषु वहत्सु लताकुसुमपरिमलेषु प्रभातमातरिश्वसु मन्दरगिरिलतागृहगहनानि च भियेव भजन्तीष्वरुणोदयोपप्लविनीषु तारकासु, क्रमेण च समुद्गते चक्रवाकहृदयनिवासलग्नानुरागमिवालोहितमण्डलमुद्वहति सवितरि शिलातलादुत्थाय चन्द्रापीडः प्रक्षालितमुखकमलः कृतसंध्यानमस्कृतिर्गृहीतताम्बूलः 'केयूरक विलोकय देवी कादम्बरी प्रबुद्धा न वा क्व वा तिष्ठति' इत्यवोचत् । गतप्रतिनिवृत्तेन च तेन 'देव मन्दरप्रासादस्याधस्तादङ्गनसौधवेदिकायां महाश्वेतया सहावतिष्ठते' इत्यावेदिते गन्धर्वराजतनयामालोकयितुमाजगाम । ददर्श च धवलभस्मललाटिकाभिरक्षमालिकापरिवर्तनप्रचलकरतलाभिः पाशुपतव्रतधारिणीभिर्धातुरागारुणाम्बराभिश्च परिव्राजिकाभिः परिणततालफलवल्कललोहितवस्त्राभिश्च रक्तपटव्रतवाहिनीभिः सितवसननिबिडनिबद्धस्तनपरिकराभिश्च श्वेतपटव्यञ्जना-

१ 'सुमन्दर' इति न. २ 'व्यञ्जनाभिः' इति न.

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भिर्जटाजिनमौञ्जीवल्कलापाढधारिणीभिर्वर्णिचिह्नाभिस्तापसीभिः साक्षादिव मन्त्रदेवताभिः पठन्तीभिर्भगवतऋग्यम्बकस्याम्बिकायाः कार्तिकेयस्य विष्टरश्रवसो जिनस्यार्यविलोकितेश्वरस्यार्हतो विरिञ्चस्य पुण्याः स्तुतीरुपास्यमानामन्तःपुराभ्यर्हिताश्च सादरं नमस्कारैराभाषणैरभ्युत्थानैरासनवेत्रासनदानैश्च दर्शनागतगन्धर्वराजबान्धववृद्धाः संमानयन्तीं महाश्वेताम्, पृष्ठतश्च समुपविष्टेन किन्नरमिथुनेन मधुकरमधुराभ्यां वंशाभ्यां दत्ते ताने कलगिरा गायन्त्या नारददुहित्रा पठ्यमाने च सर्वमङ्गलमहीयसि महाभारते दत्तावधानां पुरो धृते मणिदर्पणे ताम्बूलरागबद्धकृष्णिकान्धकारिताभ्यन्तरं दशनज्योत्स्नासिक्तमुन्मृष्टमधूच्छिष्टपट्टपाटलमधरं विलोकयन्तीं शैवलतृष्णया कर्णपूरशिरीषप्रेपितोत्तानविलोचनेन बद्धमण्डलं भ्रमता भवनकलहंसेन प्रभातशशिनेव क्रियमाणगमनप्रणामप्रदक्षिणां कादम्बरीं समुपसृत्य कृतनमस्कारस्तस्यामेव सुधावेदिकायां विन्यस्तमासनं भेजे । स्थित्वा च कंचित्कालं महाश्वेताया वदनं विलोक्य स्फुरितकपोलोदरं मन्दस्मितमकरोत् । असौ तु तावतैव विदिताभिप्राया कादम्बरीमब्रवीत् । 'सखि भवत्या गुणैश्चन्द्रापीडश्चन्द्रकान्त इव चन्द्रमयूखैरार्द्रीकृतो न शक्नोति वक्तुम् । जिगमिषति खलु कुमारः । पृष्ठतो दुःखमविदितवृत्तान्तं राजचक्रमास्ते । अपि च युवयोर्दूरस्थितयोरपि स्थितेयमिदानीं कमलिनीकमलबान्धवयोरिव कुमुदिनीकुमुदनाथयोरिव प्रीतिरा प्रलयात् । अतोभ्यनुजानातु भवती' इति ।

२०६ अथ कादम्बरी 'सखि स्वाधीनोयं सपरिजनो जनः कुमारस्य स्व इवान्तरात्मा, क इवात्रानुरोधः' इत्यभिधाय गन्धर्वकुमारानाहूय 'प्रापयत कुमारं स्वां भूमिम्' इत्यादिदेश । चन्द्रापीडोप्युत्थाय प्रणम्य प्रथमं महाश्वेतां ततः कादम्बरीं तस्याश्च प्रेमस्निग्धेन चक्षुषा मनसा च गृह्यमाणः, 'देवि किं ब्रवीमि, बहुभाषिणो न श्रद्दधाति लोकः, स्मर्तव्योस्मि परिजनकथासु' इत्यभिधाय कन्यकान्तःपुरान्निर्जगाम । कादम्बरीवर्जमशेषकन्यकाजनो गुणगौरवाकृष्टः परवश इव तं व्रजन्तमा बहिस्तोरणादनुवव्राज । निवृत्ते च कन्यकाजने केयूरकेणोपनीतं वाजिनमारुह्य गन्धर्वकुमारकैस्तैरनुगम्यमानो हेमकूटात्प्रवृत्तो गन्तुम् । गच्छतश्चास्य चित्ररथतनया न केवलमन्तर्बहिरपि सैव सर्वाशानिबन्धनमासीत् । तथा हि । तन्मयेन मानसेनासह्यविरहदुःखानुशयलग्नामिव पृष्ठतः, कृतमार्गगमनविरोधामिव पुरस्तात्, वियोगाकुलहृदयोत्कलिकावेशोत्क्षिप्तामिव नभसि, सन्यगालोकयितुं वदनं विरहातुरमानसामिवावस्थितामुरःस्थले, तामेव ददर्श । क्रमेण च प्राप्य महाश्वेताश्रममच्छोदसरस्तीरे सन्निविष्टमिन्द्रायुधखुरपुटानुसारेणैवागतमात्मस्कन्धा-

१ 'उत्सृष्ट' इति न.

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वारमपश्यत् । निवर्तिताशेषगन्धर्वकुमारश्च सानन्देन सकुतूहलेन सविस्मयेन च स्कन्धावारवर्तिना जनेन प्रणम्यमानः स्वभवनं विवेश । संमानिताशेषराजलोकश्च वैशम्पायनेन पत्रलेखया च सहैवं महाश्वेतैवं कादम्बर्यैवं मदलेखैवं तमालिकैवं केयूरक इत्यनयैव कथया प्रायो दिवसमनैषीत् । कादम्बरीरूपदर्शनविद्विष्टेव नास्य पुरेव प्रीतिमकरोद्राजलक्ष्मीः । तामेव च धवलेक्षणामावद्धरणरणकेन चेतसा चिन्तयतो जाग्रत एव सा जगाम रात्रिः । अपरेद्युश्च समुत्थिते भगवति रवावास्थानमण्डपगतस्तद्गतेनैव मनसा सहसैव प्रतीहारेण सह प्रविशन्तं केयूरकं ददर्श । दूरादेव च क्षितितलस्पर्शिना मौलिना कृतपादपतनमेह्येहीत्युक्त्वा प्रथममपाङ्गविसर्पिणा चक्षुषा ततो हृदयेन ततो रोमोद्गमेन पश्चाद्भुजाभ्यां प्रधावितः प्रथितं तमालिलिङ्ग गाढम् । उपावेशयच्चैनमात्मनः समीप एव । पप्रच्छ च स्मितसुधाधवलीकृताक्षरं क्षरत्प्रीतिद्रवमयमिव वचनमादृतः । 'केयूरक कथय कुशलिनी देवी ससखीजना सपरिजना कादम्बरी भगवती महाश्वेता च' इति । असौ तु तेन राजसूनोः प्रीतिप्रकर्षजन्मना स्मितेनैव स्नपित इवानुलिप्त इव सद्य एवापगताध्वखेदः प्रणम्यादततरमवोचत् । 'अद्य कुशलिनी यामेवं देवः पृच्छति' । इत्यभिधायापनीयार्द्रवस्त्रकर्पटावगुण्ठितं विससूत्रसंयतमुखमार्द्रचन्दनपङ्कन्यस्तबालमृणालवलयमुद्रं नलिनीपत्रपुटमदर्शयत् । उद्घाट्य च तत्र कादम्बरीप्रहितान्यभिज्ञानान्यदर्शयत् । तद्यथा मरकतहरिन्ति व्यपनीतत्वङ्मि चारुमञ्जरीभाञ्जि क्षीरीणि पूगीफलानि शुककामिनीकपोलपाण्डूनि ताम्बूलीदलानि हरचन्द्रखण्डस्थूलशकलं च कर्पूरमतिबहलमृगमदामोदमनोहरं च मलयजविलेपनम् । अब्रवीच्च । "चूडामणिचुम्बिना कोमलाङ्गुलिविवरविनिर्गतलोहितांशुजालेनाञ्जलिना देवमर्चयति देवी कादम्बरी, महाश्वेता च सकण्ठग्रहेण कुशलवचसा, पर्यस्तशिखण्डमाणिक्यज्योत्स्नास्नपितललाटेन च नमस्कारेण मदलेखा, क्षितितलघटितसीमन्तमकरिकाकोटिकोणेन सकलकन्यालोकश्च सचरणरजःस्पर्शेन च पादप्रणामेन तमालिका । सन्दिष्टं च तव महाश्वेतया । 'धन्याः खलु ते येषां न गतोसि चक्षुषोर्विषयम्[1] । तथा नाम समक्षं भवतस्ते तुहिनशीतलाश्चन्द्रमया इव गुणा विरहे विवस्वन्मया इव संवृत्ताः । स्पृहयन्ति खलु जनाः कथमपि दैवोपपादितायामृतोत्पत्तिवासरायेवातीतदिवसाय । त्वया वियुक्तं विनिवृत्तमहोत्सवालसमिव वर्तते गन्धर्वराजनगरम् । तथाप्यकारणपक्षपातिनं भवन्तं द्रष्टुमिच्छत्यनिच्छन्त्या अपि मे बलादिव हृदयम् । अपि च बलवदस्वस्थशरीरा कादम्बरी । स्मरति च

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१ 'मुखे' इति क. २ 'अविषयम्' इति ग.

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स्नेराननं स्मरकल्पं त्वाम् । अतः पुनरागमनगौरवेणार्हसीमां गुणवदभिमानिनीं कर्तुम् । उदारजनादरो हि बहुमानमारोपयति । अवश्यं सोढव्या चेयमस्मद्विधजनपरिचयकदर्थना कुमारेण । भवत्सुजनतैव जनयत्यनुचितं सन्देशप्रागल्भ्यम् । एष देवस्य शयनीये विस्मृतः शेषो हारः प्रहितः' ।" इत्युत्तरीयपटान्तसंयतं सूक्ष्मसूत्रविवरनिःसृतैरंशुसन्तानैः संसूच्यमानं विमुच्य चामरग्राहिण्याः करे समर्पितवान् ।

२०७ अथ चन्द्रापीडो महाश्वेताचरणाराधनतपःफलमिदं यदेवं परिजनेप्यनुस्मरणादिकं प्रसादभारमतिमहान्तमारोपयति देवी कादम्बरीत्युक्त्वा तत्सर्वं शिरसि कृत्वा स्वयमेव जग्राह । तेन च कादम्बर्याः कपोललावण्येनेव गलितेन स्निग्धालोकेनेव रसतामुपनीतेन हृदयेनेव द्रुतेन गुणगणेनेव निस्यन्दितेन स्पर्शवता ह्लादिना सुरभिणा च विलेपनेन विलिप्य तमेव कण्ठे हारमकरोत् । आगृहीतताम्बूलश्च मुहूर्तादिवोत्थाय वामबाहुना स्कन्धदेशे समवलम्ब्य केयूरकसूर्ध्वस्थित एव कृतयथाक्रियमाणसंमानमुदितं प्रधानराजलोकं विसृज्य शनैः शनैर्गन्धमादनं करिणं द्रष्टुमयासीत् । तत्र च स्थित्वा क्षणमिव तस्मै स्वयमेव निजनखांशुजालजटिलं समृणालमिव शष्पकवलमवकीर्य वल्लभतुरङ्गमन्दुराभिमुखः प्रतस्थे । गच्छंश्चोभयतः किंचिच्चिकिचिदिव तिर्यग्वलितवदनः परिजनं विलोकयाम्बभूव । अथ चित्तज्ञैः प्रतीहारैः प्रतिषिद्धानुगमने निखिले समुत्सारिते परिजने केयूरकद्वितीय एव मन्दुरां प्रविवेश । उत्सारणभयसंभ्रान्तलोचनेषु प्रणम्यापसृतेषु मन्दुरापालेष्विन्द्रायुधस्य पृष्ठावगुण्ठनपटं किंचिदेकपार्श्वगलितं समीकुर्वन्नुत्सारयंश्च कूणितनेत्रत्रिभागस्य दृष्टिनिरोधिनीं कुङ्कुमकपिलां केसरसटां खुरधोरणीविन्यस्तचरणो लीलामन्दं मन्दुरादारुदत्तदेहभरः सकुतूहलमुवाच । 'केयूरक, कथय मन्निर्गमादारभ्य को वा वृत्तान्तो गन्धर्वराजकुले केन वा व्यापारेण वासरमतिनीतवती गन्धर्वराजपुत्री किं वाकरोन्महाश्वेता किमभाषत वा मदलेखा के वाभवन्नालापाः परिजनस्य भवतो वा को व्यापार आसीत् । आसीद्वा काचिदस्मदाश्रयिणी कथा' । केयूरकस्तु सर्वमाचचक्षे । "देव श्रूयताम् । निर्गते त्वयि हृदयसहस्रप्रयाणपटहकलकलमिव नूपुरचक्रक्वणितेन कन्यकान्तःपुरे कुर्वति[1] देवी कादम्बरी सपरिजना सौधशिखरमारुह्य तुरगधूलिरेखाधूसरं देवस्यैव गमनमार्गमालोकितवती । तिरोहितदर्शने च देवे मदलेखास्कन्धनिक्षिप्तमुखी प्रीत्या तं दिगन्तं दुग्धोदधिधवलैः प्लावयन्तीव दृष्टिपातैः सितातपत्रापदेशेन शशिनेवेर्ष्यया निवार्यमाणरविकरस्पर्शा सुचिरं तत्रैव स्थितवती । तस्माच्च कथमपि सखेदमवतीर्य क्षणमिवास्थानमण्डपे स्थित्वो-

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१ 'कुर्वन्ती' इति न

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त्थाय स्खलनभियेव निवेद्यमानोपहारकुसुमा शब्दायमानैर्मधुकरैः, जलधाराधवलनखमयूखोन्मुखानामनुगलं गलद्भिर्वलयैः कण्ठबन्धानिवोपपादयन्ती केकारवोद्विग्ना भवनशिखण्डिनाम्, पदे पदे च कुसुमधवलान्करेण गृहलतापल्लवान्मनसा च देवस्य गुणगणानवलम्बमाना तमेव क्रीडापर्वतकमागतवती यत्र स्थितवान्देवः। तमुपेत्य च 'देवेनात्र मरकतशिलामकरिकाप्रस्रवणसिच्यमानहरितलतामण्डपे शीकरिणि शिलातले स्थितम्, अत्र गन्धोदकपरिमललीनालिजालजटिलशिलाप्रदेशे स्नातम्, अत्र कुसुमधूलिसिकतिले गिरिनदिकातटे भगवानर्चितः शूलपाणिः, अत्र हेपितशशधररोचिषि स्फाटिकशिलातले भुक्तम्, अत्र संक्रान्तचन्दनरसलाञ्छने मुक्ताशैलशिलापट्टे सुप्तम्', इति परिजनेन पुनरुक्तं निवेद्यमानानि देवस्यैव स्थानचिह्नानि पश्यन्ती क्षपितवती दिवसम्। दिवसावसाने च कथमपि महाश्वेताप्रयत्नादनभिमतमपि तस्मिन्नेव स्फटिकमणिवेश्मन्याहारमकरोत्। अस्तमुपगते च भगवति रवावुदिते चन्द्रमसि तत्रैव कंचित्कालं स्थित्वा चन्द्रकान्तमयीव चन्द्रोदये प्रत्यार्द्रीकृततनुश्चन्द्रबिम्बप्रवेशभयेनेव करौ कपोलयोः कृत्वा किमपि चिन्तयन्ती मुकुलितेक्षणा क्षणमात्रं स्थित्वोत्थाय विमलनखनिपतितशशिप्रतिमाभरगुरूणीव कृच्छ्रादुत्क्षिपन्ती लीलामन्थरगमनपटूनि पदानि शय्यागृहमगात्। शयननिक्षिप्तगात्रयष्टिश्च ततः प्रभृति प्रबलया शिरोवेदनया विचेष्टमाना दारुणेन च दाहरूपिणा ज्वरेणाभिभूयमाना केनाप्याधिना मङ्गलप्रदीपैः कुमुदाकरैश्चक्रवाकैश्च सार्धमनिमीलितलोचना दुःखदुःखेन क्षणदामनैषीत्। उषसि च मामाहूय देवस्य वार्ताव्यतिकरोपलम्भाय सोपालम्भमादिष्टवती"।

२०८ चन्द्रापीडस्तदाकर्ण्य जिगमिषुरश्वोश्व इति वदन्भवनान्निर्ययौ। आरोपितपर्याणं च त्वरिततुरगपरिचारकोपनीतमिन्द्रायुधमारुह्य, पश्चादारोप्य पत्रलेखाम्, स्कन्धावारे स्थापयित्वा वैशम्पायनम्, अशेषं परिजनं निवर्त्य च, अन्यतुरगारूढेनैव केयूरकेणानुगम्यमानो हेमकूटं ययौ। आसाद्य च कादम्बरीभवनद्वारमवततार। अवतीर्य च द्वारपालार्पिततुरङ्गः कादम्बरीप्रथमदर्शनकुतूहलिन्या पत्रलेखया चानुगम्यमानः प्रविश्य 'क्व देवी कादम्बरी तिष्ठति' इति संमुखागतमन्यतमं वर्षधरमप्राक्षीत्। कृतप्रणामेन च तेन 'देव मत्तमयूरस्य क्रीडापर्वतकस्याधस्तात्कमलवनदीर्घिकातीरे विरचितं हिमगृहमध्यास्ते' इत्यावेदिते केयूरकेणोपदिश्यमानवर्त्मा प्रमदवनमध्येन गत्वा कंचिदध्वानं मरकतहरितानां कदलीदलानां प्रभया शष्पीकृतरविकिरणं हरितायमानं दिवसं ददर्श। तेषां च मध्ये निरन्तरनलिनीदलच्छन्नं हिमगृहमपश्यत्। तस्माच्च निष्पतन्तमार्द्रांशुकच्छलेनाच्छोदजलेनेव संवीतम्, बाहुलताविधृतैर्मृणालवलयैराभरणकैरिव धवलितावयवम्, आपाण्डुभि-

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श्रैकश्रवणाश्रयैस्ताडङ्कीकृतैः केतकीगर्भदलैरुपहसितदन्तपत्रम्, आलिखित-चन्दनललाटिकानि मुखारविन्दानि वद्धसौभाग्यपट्टानीव दधानम्, कृत-चन्दनविन्दुविशेषकांश्च दिवापि स्पर्शलोभस्थितेन्दुप्रतिविम्बानिव कपोलानु-द्वहन्तम्, अपहृताशेषशिरीषसौभाग्याभिः शैवलमञ्जरीभिः कृतकर्णपूरम्, कर्पूरधूलिधूसरेषु मलयजरसलवलुलितेषु वकुलावलीवलयेषु स्तनेषु न्यस्त-नलिनीपत्रप्रावरणम्, अनवरतचन्दनचर्चाप्रणयनपाण्डुरैः सन्तापरोषमृदित-चन्द्रकैरिव करैः कल्पितमृणालदण्डानि विसतन्तुमयानि चामराणि विभ्राणम्, उन्नालैश्च कमलैः कुमुदैः कुवलयैः कदलीदलैः कमलिनीपलाशैः कुसुमस्तवकैश्चातपत्रीकृतैर्निवारितातपम्, जलदेवतानामिव समूहम्, वरुणश्रि-यामिव समागमम्, शरदामिव समाजम्, सरसीनामिव गोष्ठीवन्धम्। शिशिरोपचारनिपुणं कादम्वर्याः शरीरपरिचारकं शरीरप्रायं परिजनमद्राक्षीत्

२०९ तेन च प्रणम्यमानः पादनखपतनभयादिव त्वरितापसृतेन दीयमा-नमार्गश्चन्दनपङ्ककृतवेदिकानां पुण्डरीककलिकाघटितघण्टिकानां विकसित-सिन्दुवारकुसुममञ्जरीचामराणां लम्बितस्थूलमल्लिकामुकुलहाराणामावद्धल-वङ्गपल्लववन्दनमालिकानां दोलायमानकुमुददामध्वजानां मृणालवेत्रहस्ता-भिर्गृहीतरुचिरकुसुमाभरणाभिर्मधुलक्ष्मीप्रतिकृतिभिरिव द्वारपालिकाभिर-धिष्ठितानां कदलीतोरणानां तलेन प्रविश्य सर्वतो निसृष्टदृष्टिर्दृष्टवान्क्वचिदु-भयतटनिखाततमालपल्लवकृतवनलेखाः कुमुदधूलिवालुकापुलिनमालिनीश्च-न्दनरसेन प्रवर्त्यमाना गृहनदिकाः, क्वचिन्निचुलमञ्जरीरचितरक्तचामराणां जलार्द्रवितानकानां तलेषु ससिन्दूरकुट्टिमेष्वास्तीर्यमाणानि रक्तपङ्कजशय-नानि, क्वचिदेलारसेन सिच्यमानानि स्पर्शानुमेयरम्यभित्तीनि स्फटिकभव-नानि, क्वचिच्छिरीषपक्ष्मकृतशाद्वलानां मृणालधारागृहाणां शिखरमारोप्य-माणानां धाराकदम्बधूलिधूसराणां यन्त्रमयूरकाणां कदम्बकानि, क्वचित्सह-काररससिक्तैर्जम्बूपल्लवैराच्छाद्यमानाभ्यन्तराः पर्णशालाः, क्वचित्क्रीडितकृत्रि-मकरिकलभयूथकाकुलीक्रियमाणाः काञ्चनकमलिनिकाः, क्वचिद्गन्धोदककूपेषु वद्धकाञ्चनसुधापङ्ककामपीठेषु स्थूलविसलतादण्डघटितारकाणि कृतकेतकद-लजलद्रोणिकानि कुवलयावलीरज्जुभिर्ग्रथ्यमानानि पत्रपुटघटीयन्त्रकाणि, क्वचित्स्फटिकवलाकावलीवान्तवारिधारालिखितेन्द्रायुधाः सञ्चार्यमाणा माया-मेघमालाः, क्वचिदुपान्तरूढपाण्डुयवाङ्कुरासु तरुणतरुणमालतीकुड्मलदन्तुरित-तरङ्गासु हरिचन्दनद्रववापिकासु शिशिरीक्रियमाणा हारयष्टीः, क्वचिन्मुक्ता-फलक्षोदरचितालवालकाननवरतस्थूलजलबिन्दुदुर्दिनमुत्सृजतः यन्त्रवृक्षकान्, क्वचिद्विधुतपक्षनिक्षिप्तसीकरानीतनीहारा भ्रमन्तीर्यन्त्रमयीः पत्रशकुनिश्रेणीः,

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१ 'चन्दनमालिकानाम्' इति न-क. २ 'कृतक' इति प-क.

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क्वचिन्मधुकरकिङ्किणीपङ्क्तिपटुतरवाध्यमानाः[1] कुसुमदामदोलाः, क्वचिदुदरारूढनिर्गतोन्नालनलिनीच्छदच्छादितमुखान्प्रवेश्यमानाञ्छातकुम्भकुम्भान्, क्वचिद्घटितकदलीगर्भस्तम्भदण्डानि बध्यमानानि चारुवंशाकृतीनि कुसुमस्तवकातपत्राणि, क्वचित्करमृदितकर्पूरपल्लवरसेनाधिवास्यमानानि विसतन्तुमयान्यंशुकानि, क्वचिल्लवलीफलद्रवेणार्द्रीक्रियमाणांस्तृणशून्यकमञ्जरीकर्णपूरान्, क्वचिदम्भोजिनीदलव्यजनैर्वीज्यमानानुपलभाजनभाजः शीतौषधिरसानन्यांश्चैवंप्रकाराञ्छिशिरोपचारोपकरणकल्पनाव्यापारान्परिजनेन कृतान्क्रियमाणांश्च वीक्षमाणो हिमगृहकस्य मध्यभागं हृदयमिव हिमवतः, जलक्रीडागृहमिव प्रचेतसः, जन्मभूमिमिव सर्वचन्द्रकलानाम्, कुलगृहमिव सर्वचन्द्रनवनदेवतानाम्, प्रभवमिव सर्वचन्द्रमणीनाम्, निवासमिव सर्वमाघमासयामिनीनाम्, सङ्केतसदनमिव सर्वप्रावृषाम्, ग्रीष्मोष्मापनोदोद्देशमिव सर्वनिम्नगानाम्, वडवानलसन्तापापनोदनिवासमिव सर्वसागराणाम्, वैद्युतदहनदाहप्रतीकारस्थानमिव सर्वजलधराणाम्, इन्दुविरहदुःसहदिवसातिवाहनस्थानमिव कुमुदिनीनाम्, हरहुताशननिर्वापणक्षेत्रमिव मकरध्वजस्य, दिनकरकरैरपि सर्वतो जलयन्त्रधारासहस्रसमुत्सारितैरतिशीतस्पर्शभयनिवृत्तैरिव परिहृतम्, अनिलैरपि कदम्बकेसरोत्करवाहिभिः कण्टकितैरिवानुगतम्, कदलीवनैरपि पवनचलितदलैर्जाड्यजनितवेपथुभिरिव परिवारितम्, अलिभिरपि कुसुमामोदमदमुखरैराबद्धदन्तवीणैरिव वाचालितम्, लताभिरपि निरन्तरमधुकरपटलजटिलाभिर्गृहीतनीलप्रावरणकाभिरिव विराजितमाससाद। क्रमेण च तत्रान्तर्बहिश्चातिवहलेन पिण्डहार्येणेवोपलिप्यमानोतिशीतलेन स्पर्शेनामन्यतात्मनो मनश्चन्द्रमयं कुमुदमयानीन्द्रियाणि ज्योत्स्नामयान्यङ्गानि मृणालिकामयीं धियम्। अगणयच्च हारमयानर्ककिरणांश्चन्दनमयमातपं कर्पूरमयं पवनमुदकमयं कालं तुषारमयं त्रिभुवनम्।

२१० एवंविधस्य च तस्यैकदेशे सखीकदम्बकपरिवृतामशेषसरित्परिवारामिव भगवतीं गङ्गां हिमवतो गुहातलंगतां[3], कुल्याभ्रमिभ्रमितेन कर्पूररसस्रोतसा कृतपरिवेशाया मृणालदण्डमण्डपिकायास्तले कुसुमशयनमधिशयानाम्, हाराङ्गदवलयरसनानूपुरैर्मृणालमयैर्निगडैरिव संयतामीर्ष्यया मन्मथेन, चन्दनधवले स्पृष्टामिव ललाटे शशलाञ्छनेन, बाष्पवारिवाहिनि चुम्बितामिव चक्षुषि वरुणेन, वर्धितनिश्वासमरुति दष्टामिव मुखे मातरिश्वना, सन्तापप्रतिषेध्यासितामिवाङ्गेषु पतङ्गेन, कन्दर्पदाहदीपिते गृहीतामिव हृदये हुतभुजा, स्वेदिनि परिष्वक्तामिव वपुषि जलेन, दैवतैरपि

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१ 'पटुतरावध्यमानाः' इति क. २ 'तृणशून्य' इति क. ३ 'गुहाचलगताम्' इति पत्रा.

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विलुप्यमानसौभाग्यामिव सर्वशः, हृदयेन सह प्रियतमसमीपमिवोपगतैरङ्गैरुपजनितदौर्बल्याम्, आश्यानचन्दनपाण्डुरं च रोमाञ्चमनवरतहारस्पर्शलग्नं मुक्ताफलकिरणपुञ्जमिवोद्वहन्तीम्, स्वेदसीकरिणीं च कपोलपालीं पक्षपवनेन वीजयन्निरनुकम्प्यमानामिवावतंसमधुकरैः, अवतंसमधुकरवदहनदग्धमिव श्रोत्रमपाङ्गनिर्गतेनाश्रुस्रोतसा सिञ्चन्तीम्, अतिप्रवृत्तस्य चाश्रुणो निर्वाह-5 प्रणालिकामिव कर्पूरकेतकीकलिकां कर्णे कलयन्तीम्, आयतश्वासविधुतितरलितेन च सन्तापभयपलायमानेन देहप्रभावितानेनेवांशुकेन विमुच्यमानकुचकलशाम्, आपतत्प्रचलचामरप्रतिविम्बं च कुचकलशयुगलं प्रियान्तिकगमनौत्सुक्यकृतपक्षमिव करतलेन निरुन्धतीम्, मुहुर्मुहुर्मुजलतया तुषारशिलाशालभञ्जिकामालिङ्गन्तीम्, मुहुः कपोलफलकेन कर्पूरपुत्रिकामा-10 श्लिष्यन्तीम्, मुहुश्चरणारविन्देन चन्दनपङ्कप्रतियातनामास्पृशन्तीम्, स्तनसंक्रान्तेनात्ममुखेनापि कुतूहलिनेव परिवृत्य विलोक्यमानाम्, कर्णपूरपल्लवेनापि स्वप्रतिविम्बपल्लवशायिना सोत्कण्ठेनेव चुम्ब्यमानकपोलफलकाम्, हारैरपि मुक्तात्मभिर्मदनपरवशैरिव प्रसारितकरैरालिङ्ग्यमानाम्, मणिदर्पणमुरसि निहितं नोदेतव्यमद्येति जीवितस्पर्शमयं शपथं शंसिनमिव कार-15 यन्तीम्, करिणीमिव संमुखागतप्रमदवनगन्धवारणप्रसारितकराम्, प्रस्थितामिवानभीष्टदक्षिणवातमृगागमनाम्, मदनाभिषेकवेदिकामिव कमलावृतचन्दनधवलपयोधरकलशावष्टब्धपार्श्वाम्, आकाशकमलिनीमिव स्वच्छाम्बरतलदृश्यमानमृणालकोमलोरुमूलाम्, कुसुमचापलेखामिव मदनारोपितगुणकोटिकान्ततराम्, मधुमासदेवतामिव शिशिरहारिणीम्, मधुकरीमिव 20 कुसुममार्गणाकुलाम्, चन्दनविलेपनामनङ्गरागिणीं च बालां मन्मथजननीं च मृणालिनीमभ्यर्थिततुषारस्पर्शां च कादम्बरीं व्यलोकयत्।

२११ अथ सा यथादर्शनमागत्यागत्य चन्द्रापीडागमनमावेदयन्तं परिजनमुत्तरलतारकेण चक्षुषा 'कथय, किं सत्यमागतः, दृष्टस्त्वया, कियत्यध्वनि, क्वासौ' इति प्रतिमुखं निक्षिप्तेनानक्षरं पप्रच्छ। प्रवर्धमानधवलिम्ना चक्षुषा 25 दृष्ट्वा च सम्मुखमापतन्तं तं दूरादेव वरारोहा नवग्रहा करिणीवोरुस्तम्भविधृता, विचेष्टमानाङ्गी, कुसुमशयनपरिमलोपगतैः परवशा मुखरैर्मधुकरकुलैरिवोत्थाप्यमाना, संभ्रमच्युतोत्तरीयका हारकिरणानुरसि कर्तुमिच्छन्ती, मणिकुट्टिमनिहितेन वामकरतलेन हस्तावलम्बनं निजप्रतिमामिव याचमाना, स्रस्तकेशकलापसंयमनश्रमितेन गलत्स्वेदसलिलेन दक्षिणकरेण समभ्युक्ष्ये-30 वात्मानमर्पयन्ती, वलितत्रिकताम्यच्त्रिवलीतरङ्गितरोमराजितया निष्पीड्य-

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१ 'विनोदितव्यमेतत्' इति न. २ 'निक्षिप्तनामाक्षरम्' इति न. ३ 'आच्छादयमाना' इति न.

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मानेव सर्वरसाननङ्गेन, अन्तःप्रविष्टललाटिकाचन्दनरसमिश्रमिव चक्षुषा क्षरन्ती शिशिरमानन्दजलम्, आनन्दवारिबिन्दुवेणिकया चलितावतंसधूलिधूसरं प्रियप्रतिमाप्रवेशलोभेनेव कपोलफलकं प्रक्षालयन्ती, ललाटिकाचन्दनभरेणेव किञ्चिदधोमुखी, तत्क्षणमपाङ्गभागपुञ्जिततारकया तन्मुखलग्नयेव दीर्घया दृष्ट्याकृष्यमाणा कुसुमशयनादुत्तस्थौ । चन्द्रापीडस्तु समुपसृत्य पूर्ववदेव तां महाश्वेताप्रणामपुरःसरं दर्शितविनयः प्रणनाम । कृतप्रतिप्रणामायां च तस्यां पुनस्तस्मिन्नेव कुसुमशयने समुपविष्टायां प्रतीहार्या समुपनीतां जाम्बूनदमयीमासन्दिकां रोचिष्णुरत्नप्रत्युप्तपादां पादेनैवोत्सार्य क्षितावेवोपाविशत् । अथ केयूरकः 'देवि देवस्य चन्द्रापीडस्य प्रसादभूमिरेषा पत्रलेखा नाम ताम्बूलकरङ्कवाहिनी' इत्यभिधाय पत्रलेखामदर्शयत् । अथ कादम्बरी दृष्ट्वा ताम् 'अहो मानुषीषु पक्षपातः प्रजापतेः' इति चिन्तयाम्बभूव । कृतप्रणामां च तां सादरमेह्येहीत्यभिधायात्मनः समीपे सकुतूहलं परिजनेन दृश्यमानां पृष्ठतः समुपावेशयत् । दर्शनादेवोपारूढप्रीत्यतिशया च मुहुर्मुहुरेनां सोपग्रहं करकिसलयेन पस्पर्श ।

२१२ चन्द्रापीडस्तु सपदि कृतसकलागमनोचितोपचारस्तदवस्थां चित्ररथतनयामालोक्याचिन्तयत् । 'अतिदुर्विदग्धं हि मे हृदयमद्यापि न श्रद्दधाति । भवतु पृच्छामि तावदेनां निपुणालापेन' इति । प्रकाशमब्रवीत् । 'देवि, जानामि कामरतिं निमित्तीकृत्य प्रवृत्तोयमविचलसन्तापतन्त्रो व्याधिः । सुतनु सत्यं न तथा त्वामेष व्यथयति यथास्मान् । इच्छामि देहदानेनापि स्वस्थामत्रभवतीं कर्तुम् । उत्कम्पिनीमनुकम्पमानस्य कुसुमेषु पीडया पतितामवेक्षमाणस्य पततीव मे हृदयम् । अनङ्गदे तनुभूते ते भुजलते । गाढसन्तापतया च दृष्ट्या वहसि स्थलकमलिनीमिव रक्ततामरसाम् । दुःखितायां च त्वयि परिजनेनापि[1] चानवरतकृताश्रुविन्दुपातेन वर्तते मुक्ताभरणता । गृहाण स्वयं वरार्हाणि मङ्गलप्रसाधनानि । संकुसुमशिलीमुखा हि शोभते नवा लता' इति । अथ कादम्बरी बालतया स्वभावमुग्धापि कन्दर्पेणोपदिष्टयेव प्रज्ञया तमशेषमस्याव्यक्तव्याहारसूचितमर्थं मनसा जग्राह । मनोरथानां तु तावतीं भूमिमसम्भावयन्ती शालीनतां चावलम्बमाना तूष्णीमेवासीत् । केवलमुत्पादितान्यव्यपदेशा तत्क्षणं तमाननामोदमधुकरपटलान्धकारितं द्रष्टुमिव स्मितालोकमकरोत् । ततो मदलेखा प्रत्यवादीत् । 'कुमार किं कथयामि । दारुणोयमकथनीयः खलु सन्तापः । अपि च कुमारभावोपेतायाः किमिवास्या यन्न सन्तापाय । तथा हि । मृणालिन्याः शिशिरकिसलयमपि हुताशनायते । ज्योत्स्नाप्यातपायते । ननु किसलयतालवृन्तवातैर्मनसि

[1] 'परिजनोऽपि' इति ता.

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जायमानं किं न पश्यसि खेदम्। धीरत्वमेव प्राणसन्धारणहेतुरस्याः' इति। कादम्बरी तु हृदयेन तमेव मदलेखालापमस्य प्रत्युत्तरीचकार। चन्द्रापीडोप्युभयथाघटमानार्थतया सन्देहदोलारूढेनैव चेतसा महाश्वेतया सह प्रीत्युपचयचतुराभिः कथाभिर्महान्तं कालं स्थित्वा तथैव महता यत्नेन मोचयित्वात्मानं स्कन्धावारगमनाय कादम्बरीभवनान्निर्ययौ। 5

२१३ निर्गतं च तुरङ्गममारुरुक्षन्तं पश्चादागत्य केयूरकोभिहितवान्। "देव मदलेखा विज्ञापयति। 'देवी कादम्बरी प्रथमदर्शनजनितप्रीतिः पत्रलेखां निवर्त्यमानामिच्छति पश्चाद्यास्यति' इति। श्रुत्वा देवः प्रमाणम्" इति। आकर्ण्य चन्द्रापीडः 'केयूरक धन्या स्पृहणीया च पत्रलेखा यामेवमनुवर्त्तते दुर्लभो देवीप्रसादः, प्रवेश्यताम्' इत्यभिधाय पुनः स्कन्धावारमेवाजगाम। प्रविशन्नेव पितुः समीपादागतमभिज्ञाततरमालेखहारकमद्राक्षीत्। धृततुरङ्गमश्च प्रीतिविस्फारितेन चक्षुषा दूरादेवापृच्छत्। 'अङ्ग कच्चित्कुशली तातः सह सर्वेण परिजनेनाम्बा च सर्वान्तःपुरैः' इति। अथासावुपसृत्य प्रणामानन्तरं 'देव यथाज्ञापयसि' इत्यभिधाय लेखद्वितयमर्पयाम्बभूव। युवराजस्तु शिरसि कृत्वा स्वयमेव च तदुन्मुच्य क्रमशः पपाठ।

२१४ 'स्वस्त्युज्जयिनीतः सकलराजन्यशिखण्डशेखरीकृतचरणारविन्दः परमाहेश्वरो महाराजाधिराजो देवस्तारापीडः सर्वसम्पदामायतनं चन्द्रापीडमुदञ्चच्चारुचूडामणिमरीचिचक्रचुम्बिन्युत्तमाङ्गे चुम्बन्नन्दयति। कुशलिन्यः प्रजाः। किं तु कियानपि कालो भवतोऽदृष्टस्य गतः। बलवदुत्कण्ठितं नो हृदयम्। देवी च सहान्तःपुरैर्ग्लानिमुपनीता। अतो लेखवाचनविरतिरेव प्रयाणकालतां नेतव्या' इति। शुकनासप्रेषिते द्वितीयेप्यमुमेवार्थं लिखितमवाचयत्। अस्मिन्नेवावसरे समुपसृत्य वैशम्पायनोपि लेखद्वितयमपरमात्मीयमस्मादभिन्नार्थमेवादर्शयत्। अथ यथाज्ञापयति तात इत्युक्त्वा तथैव च तुरगाधिरूढः प्रयाणपटहमवादयत्। समीपे स्थितं च महताश्वीयेन परिवृतं महाबलाधिकृतं बलाहकपुत्रं मेघनादनामानमादिदेश। "भवता पत्रलेखया सहागन्तव्यम्। नियतं च केयूरकस्तामादायैतावतीं भूमिमागमिष्यतीति तन्मुखेन विज्ञाप्या प्रणम्य देवी कादम्बरी। 'नन्वियं सा त्रिभुवननिन्दनीया निरनुरोधा निष्परिचया दुर्ग्रहा प्रकृतिर्मर्त्यानां येषामकाण्डविसंवादिन्यः प्रीतयो न गणयन्ति निष्कारणवत्सलताम्। एवं गच्छता मयात्मनो नीतः स्नेहः कपटकूटजालिकताम्, प्रापिता भक्तिरलीककाकुकरणकुशलताम्, पातितमुपचारमात्रमधुरं धूर्ततायामात्मार्पणम्, प्रकटितं वाङ्मनसयोर्भिन्नार्थत्वम्। आस्तां तावदात्मा। अस्थानाहितप्रसादा दिव्ययोग्या देव्यपि वक्तव्यतां नीता। जनयन्ति हि पश्चाद्वैलक्ष्यमभूमि-

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पातिता व्यर्थाः प्रसादामृतदृष्टयो महताम् । न खलु तथा देवीं प्रति प्रबललज्जातिभारमन्थरं मे हृदयं यथा महाश्वेतां प्रति । नियतमेनामलीकाध्यारोपणवर्णितास्मद्गुणसम्भारामस्थानपक्षपातिनीमसङ्कदुपालप्स्यते देवी । तत्किं करोमि । गरीयसी गुरोराज्ञा प्रभवति देहमात्रकस्य । हृदयेन हेमकूटनिवासव्यसनिना लिखितं जन्मान्तरसहस्रस्य दास्यपत्रं देव्याः । न दत्तमस्याटविकस्य[1] गौल्मिकेनेव देवीप्रसादेन गन्तुम् । सर्वथा गतोस्मि पितुरादेशादुज्जयिनीम् । प्रसङ्गतो जनकथाकीर्तनेषु स्मर्तव्यः खलु चन्द्रापीडचण्डालः । मा चैवं मंस्था यथा जीवन्पुनर्देवीचरणारविन्दवन्दनानन्दमनुभूय स्थास्यति चन्द्रापीडः' इति । महाश्वेतायाश्च सप्रदक्षिणं शिरसा पादौ वन्दनीयौ । मदलेखायाश्च कथनीयः प्रणामपूर्वमशिथिलः कण्ठग्रहः । गाढमालिङ्गनीया च तमालिका । अस्मद्वचनादशेषः प्रष्टव्यः कुशलं कादम्बरीपरिजनः । रचिताञ्जलिना च भगवानामन्त्रणीयो हेमकूटः" इति ।

२१५ एवमादिश्य तं 'सुहृदादिसाधनमक्लेशयता शनैः शनैर्गन्तव्यम्' इत्युक्त्वा वैशम्पायनं स्कन्धावारभरे न्ययुङ्क्त । स्वयमपि च तथारूढ एव गमनहेलाहर्षहेपारवकम्पितकैलासेन खुरताण्डवखण्डितभुवा कान्तकुन्तलतावनवाहिना तरुणतुरगप्रायेणाश्वसैन्येनानुगम्यमानस्तमेव लेखहारकं पर्याणलग्नमभिनवकादम्बरीवियोगशून्येनापि हृदयेनोज्जयिनीमार्गं पृच्छन्प्रतस्थे । क्रमेण चातिप्रवृद्धप्रकाण्डपादपप्रायया, मालिनीलतामण्डपैर्मण्डलिततरुखण्डया, गजपतिपातितपादपपरिहारवक्रीकृतमार्गया, जनजनिततृणपर्णकाष्ठकोटिकूटप्रकटितवीरपुरुषघातस्थानया, महापादपमूलोत्कीर्णकान्तारदुर्गया, तृषितपथिकखण्डितदलोज्झितामलकीफलनिकरया, विकसितकरञ्जमञ्जरीरजोविच्छुरिततटैः, तटतरुवद्धपटच्चरकर्पटध्वजचिह्नैः, इष्टकास्थितशुष्कपल्लवविष्टरानुमितपथिकविश्रामैः, विश्रान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलाञ्छितोपकण्ठैः, पत्रसङ्करासुरभीकृताशिशिरपङ्किलविवर्णास्वादुजलैः, व्रततिग्रन्थिग्रथितपर्णपुटतृणपूलीचिह्नानुमेयैर्जरत्कान्तारकूपैरसुलभसलिलतयानभिलषितोदेशया, मधुविन्दुस्यन्दिसिन्दुवारवनराजिरजोधूसरिततीराभिश्च कुब्जकलताजालकैर्जटिलीकृतसैकतासिरध्वगोत्खातवालुकाकूपकोपलभ्यमानकलुषस्वल्पसलिलाभिः शुष्कगिरिनदिकाभिर्विषमीकृतान्तरालया, कुक्कुटकुलकौलेयकरटितानुमीयमानगुल्मगहनग्रामटिकया शून्यया दिवसमटव्या गत्वा परिणते रविविम्बे बिम्बारुणातपविसरे वासरे निःशाखीकृतकदम्बशाल्मलीपलाशबहुलैः शिखरशेषैकपल्लवविडम्बितातपत्रैः पादपैरूर्ध्वस्थितप्ररोहस्थूलस्थाणुमूलग्रन्थिजटिलैश्च हरितालकपिलपक्वेणुविटपिदलरचितवृति-

१ 'दत्तमस्याः । टविकगौल्मिकेनेव' इति ग.

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भिर्भृगभयकृततृणपुरुषकैर्विपाकपाण्डुभिः फलिनैः प्रियङ्गुप्रायैरटवीक्षेत्रैर्विरलीकृतवनप्रदेशे चिरप्ररूढस्य रक्तचन्दनतरोरुपरि बद्धम्, सरसपिशितपिण्डनिभैरलक्तकैरभिनवशोणितारुणेन रक्तचन्दनरसेन चार्द्रम्, जिह्वालतालोहिनीभी रक्तपताकाभिः केशकलापकान्तिना च कृष्णचामरावचूलेन प्रत्यग्रविशसितानां जीवानामिवावयवैरुपरचितदण्डमण्डनम्, परिणतवराटकघटितबहुदार्धचन्द्रखण्डखचितं सुतमहिपरक्षणावतीर्णदिनकरावतारितशशिनेव विराजितशिखरम्, दोलायितशृङ्गसङ्गिलोहशृङ्खलावलम्बमानघर्घररवघोरघण्टया च घटितकेसरिसटारुचिरचामरया काञ्चनत्रिशूलिकया लिखितनभःस्थलमितस्ततः पथिकपुरुषोपहारमार्गमिवालोकयन्तं महान्तं रक्तध्वजं दूरत एव ददर्श।

२१६ तदभिमुखश्च किञ्चिदध्वानं गत्वा केतकीसूचिखण्डपाण्डुरेण वनद्विरददन्तकपाटेन परिवृताम्, लोहतोरणेन च रक्तचामरावलिपरिकरां कालायसदर्पणमण्डलमालां शबरमुखमालामिव कपिलकेशभीषणां बिभ्राणेन सनाथीकृतद्वारदेशाम्, अभिमुखप्रतिष्ठितेन च विनिहितरक्तचन्दनहस्तकतया रुधिरारुणयमकरतलास्फालितेनेव शोणितलवलोभलोलशिवालिह्यमानलोहितलोचनेन लोहमहिषेणाध्यासिताञ्जनशिलावेदिकाम्, क्वचिद्रक्तोत्पलैः शबरनिपातितानां वनमहिषाणामिव लोचनैः क्वचिद्गलिकुड्मलैः केसरिणामिव करजैः क्वचित्किंशुककुसुमकुड्मलैः शार्दूलानामिव सरुधिरैर्नखरैः कृतपुण्यपुष्पप्रकराम्, अन्यत्राङ्कुरितामिव रुधिरहरिणविषाणकोटिकूटैः पल्लवितामिव सरसजिह्वाच्छेदशतैः कुसुमितामिव रक्तनयनसहस्रैः फलितामिव मुण्डमण्डलैरुपहारहिंसां दर्शयन्तीम्, शाखान्तरालनिरन्तरनिलीनरक्तकुक्कुटकुलैः श्वभयादकालदर्शितकुसुमस्तबकैरिव रक्ताशोकविटपैर्विभूषिताङ्गणाम्, बलिरुधिरपानतृष्णया समागतैश्च वेतालैरिव तालैर्दीयमानफलमुण्डोपहाराम्, शङ्काज्वरकम्पितैरिव कदलिकावनैर्भयोत्कण्टकितैरिव श्रीफलतरुणखण्डैरूर्ध्वकेशैरिव खर्जूरवनैः समन्ताद्गहनीकृताम्, विदलितवनकरिकुम्भविगलितरक्तमुक्ताफलानि नवरुधिरारुणबलिसिक्थलुब्धमुग्धकुक्कुरसुक्कानि विकिरद्भिरम्बिकापरिग्रहदुर्ललितैः क्रीडद्भिः केसरिकिशोरकैरशून्योद्देशाम्, प्रभूतरुधिरदर्शनोद्भूतमूर्छापतितेनेव प्रतिबिम्बितेनास्ताम्रेण सवित्रा ताम्रतरीकृतैः क्षतजजलप्रवाहैः पिच्छिलीकृताजिराम्, अवलम्बमानदीपधूमरक्तांशुकेन ग्रथितशिखिगलवलयावलिना पिष्टपिण्डपाण्डुरितघनघण्टामालभारिणा त्रापुषसिंहमुखमध्यस्थितस्थूललोहकण्टकं दत्तदन्तदण्डार्गलं गलत्पीतनीललोहितदर्पणस्फुरितबुद्बुदमालं कपाटपट्टद्वयं दधानेन गर्भगृहद्वारदेशेन दीप्य-

१ 'परिणद्ध' इति क.

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मानाम्, अन्तःपिण्डिकापीठपातिभिश्च सर्वपशुजीवितैरिव शरणमुपागतैरलक्तकपटैरविरहितचरणमूलाम्, पतितकृष्णचामरप्रतिबिम्बानां च शिरश्छेदलग्नकेशजालकानामिव परशुपट्टिशप्रभृतीनां जीवविशसनशस्त्राणां प्रभाभिर्वद्धबहलान्धकारतया पातालनिवासिनीमिवोपलक्ष्यमाणाम्, रक्तचन्दनखचितस्फुरत्फलपल्लवकुलितैश्च बिल्वपत्रदामभिर्बालकमुण्डप्रालम्बैरिव कृतमण्डनाम्, शोणिततामकदम्बस्तबककृतार्चनैश्च पशूपहारपटहपटुरटितरसोल्लसितरोमाञ्चैरिवाङ्गैः क्रूरतामुद्वहन्तीम्, चारुचामीकरपट्टप्रावृतेन च ललाटेन शबरसुन्दरीरचितसिन्दूरतिलकविन्दुना दाडिमकुसुमकर्णपूरप्रभासेकलोहितायमानकपोलभित्तिना रुधिरताम्बूलारुणिताधरपुटेन भृकुटिकुटिलभ्रुणा रक्तनयनेन मुखेन कुसुम्भपाटलितदुकूलकलितया च देहलतया महाकालाभिसारिकावेषविभ्रमं बिभ्रतीम्, सम्पिण्डितनीलगुग्गुलुधूपधूमारुणीकृताभिश्च प्रचलन्तीभिर्गर्भगृहदीपिकालताभिरङ्गुलीभिरिव महिषासुरशोणितलवालोहिनीभिः स्कन्धपीठकण्डूयनचलितत्रिशूलदण्डकृतापराधं वनमहिषमिव तर्जयन्तीम्, प्रलम्बकूर्चधरैश्छागैरपि धृतव्रतैरिव स्फुरदधरपुटैराखुभिरपि जपपरैरिव कृष्णाजिनप्रावृताङ्गैः कुरङ्गैरपि प्रतिशयितैरिव ज्वलितलोहितमूर्धरत्नरश्मिभिः कृष्णसर्पैरपि शिरोधृतमणिदीपकैरिवाराध्यमानाम्, सर्वतः कठोरवायसगणेन च रटता स्तुतिपरेणेव स्तूयमानाम्, स्थूलस्थूलैः शिराजालकैर्गोधागोलिकाकृकलासकुलैरिव दग्धस्थाण्वाशङ्क्या समारूढैर्गवाक्षितेन, अलक्ष्मीसमुत्खातलक्षणस्थानैरिव विस्फोटव्रणविन्दुभिः कलमापितसकलशरीरेण, कर्णावतंससंस्थापितया च चूडया रुद्राक्षमालिकामिव दधानेन, अम्बिकापादपतनश्यामललाटवर्धमानार्बुदेन, कुवादिकदत्तसिद्धाञ्जनस्फुटितैकलोचनतया त्रिकालमितरलोचनाञ्जनदानादरश्लक्ष्णीकृतदारुशलाकेन, प्रत्यहं कटुकालाबुस्वेदप्रारब्धदन्तुरताप्रतीकारेण, कथञ्चिदस्थानदत्तेष्टकाप्रहारतया शुष्ककभुजोपशान्तमर्दनव्यसनेन, उपर्युपर्यविश्रान्तकटुकवर्तिप्रयोगवर्धिततिमिरेण, अश्मभेदसङ्गृहीतवराहदंष्ट्रेण, इङ्गुदीकोशकृतौषधाञ्जनसंग्रहेण, सूचीस्यूतशिरासङ्कोचितवामकराङ्गुलिना, कौशेयककोशावरणक्षतिव्रणितचरणाङ्गुष्ठकेन, असम्यक्कृतरसायनानीताकालज्वरेण, जरां गतेनापि दक्षिणापथाधिराज्यवरप्रार्थनाकदर्थितदुर्गेण, दुःशिक्षितश्रमणादिष्टतिलकावद्धविभवप्रत्याशेन, हरितपत्ररसाङ्गारमषीमलिनश्मश्रुकवाहिना, पट्टिकालिखितदुर्गास्तोत्रेण, धूमरक्तालक्तकाक्षरतालपत्रकुहकतन्त्रमन्त्रपुस्तिकासंग्राहिणा, जीर्णमहापाशुपतोपदेशलिखितमहाकालमतेन, आविर्भूतनिधिवादव्याधिना, सञ्जातधातुवादवायुना, लभासुरविवरप्रवेशपिशाचेन, प्रवृत्तयक्षकन्यकाका-

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२ श्रवणादिष्ट इति ब.

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मित्वमनोरथव्यामोहेन, वर्धितान्तर्धानमन्त्रसाधनसंग्रहेण, श्रीपर्वताश्चर्यवार्तासहस्राभिज्ञेन, असकृदभिमन्त्रितसिद्धार्थकप्रहतिप्रधावितैः पिशाचगृहीतकैः करतलताडनचिंपिटीकृतश्रवणपुटेन, अविमुक्तशैवाभिमानेन, दुर्गृहीतालाबुवीणावादनोद्वेजितपथिकपरिहृतेन, दिवसमेव मशकक्वणितानुकारि किमपि कम्पितोत्तमाङ्गं गायता, स्वदेशभाषानिबद्धभागीरथीभक्तिस्तोत्रनर्तकेन, गृहीततुरगब्रह्मचर्यतयान्यदेशागतोपितासु जरत्प्रव्रजितासु बहुकृत्वः संप्रयुक्तस्त्रीवशीकरणचूर्णेन, अतिरोषणतया कदाचिद्दुर्न्यस्ताष्टपुष्पिकापातोत्पादितक्रोधेन, चण्डिकामपि मुखभङ्गिविकारैर्भृशमुपहसता, कदाचिन्निवार्यमाणावासरुपिताध्वगारब्धबहुबाहुयुद्धपातभग्नपृष्ठकेन, कदाचित्कृतापराधबालकपलायनामर्षपश्चात्प्रधावितस्खलिताधोमुखनिपातोपलस्फुटितशिरःकपालभुग्नग्रीवेण, कदाचिज्जनपदकृतनवागतापरधार्मिकादरमत्सरोद्बद्धात्मना, निःसंस्कारतया यत्किञ्चनकारिणा, खञ्जतया मन्दं मन्दं सञ्चारिणा, बधिरतया संज्ञाव्यवहारिणा, रात्र्यन्धतया दिवाविहारिणा, लम्बोदरतया प्रभूताहारिणा, अनेकशः फलपातनकुपितवानरनखोल्लेखच्छिद्रितनासापुटेन, बहुशः कुसुमावचयचलितभ्रमरसहस्रदंशशीर्णीकृतशरीरेण, सहस्रशः शयनीकृतासंस्कृतशून्यदेवकुलकालसर्पदष्टेन, शतशः श्रीफलतरुशिखरच्युतिचूर्णितोत्तमाङ्गेन, असकृदुत्सन्नदेवमातृगृहवास्यृक्षनखजर्जरितकपोलेन, सर्वदा वसन्तक्रीडिना जनेनोक्षिप्तखण्डखट्वारोपितवृद्धदासीविवाहप्रासविडम्बनेन, अनेकायतनप्रतिशयितनिष्फलोत्थानेन, दौस्थित्यमपि विविधव्याधिपरिवृतं स्वकुटुम्बमिवोद्वहता, मूर्खतामपि बहुव्यसनानुगतां प्रसूतानेकापत्यामिव दर्शयता, क्रोधमप्यनेकदण्डाघातनिर्मितबहुगात्रगण्डकं फलितमिव प्रकाशयता, क्लेशमपि सर्वावयवज्वलितदीपिकादाहव्रणविभावितं बहुमुखमिव प्रकटयता, परिभवमपि निष्कारणाक्रुष्टजनपददत्तपदाकृष्टिशतं सप्रवाहमिव दधानेन, शुष्कवनलताविनिर्मितबृहत्कुसुमकरण्डकेन, वेणुलतारचितपुष्पपातनाङ्कुशिकेन, क्षणमप्यमुक्तकालकम्बलखण्डखोलेन, जरद्द्रविडधार्मिकेणाधिष्ठितां चण्डिकामपश्यत्। तस्यामेव च वासमरचयत्।

२१७ अथावतीर्य तुरगात्प्रविश्य भक्तिप्रवणेन चेतसा तां प्रणनाम। कृतप्रदक्षिणश्च पुनः प्रणम्य प्रशान्तोद्देशदर्शनकुतूहलेन परिभ्रमन्नुच्चैरारटन्तमाक्रोशन्तं च कुपितं द्रविडधार्मिकमेकदेशे ददर्श। दृष्ट्वा च कादम्बरीविरहोत्कण्ठोद्वेगदूयमानोपि सुचिरं जहास। न्यवारयच्च तेन सार्धं संरब्धकलहानुपहसतः स्वसैनिकान्। उपसान्त्वनैश्च कथमपि प्रियालापशतानुनयैः प्रशममुपनीय क्रमेण जन्मभूमिं जातिं विद्यां च कलत्रमपत्यानि विभवं वयः-

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१ 'निविडीकृत' इति न. २ 'कृष्ट०' इति न. ३ 'प्रारब्ध०' इति न.

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प्रमाणं प्रव्रज्यायाश्च कारणं स्वयमेव पप्रच्छ । पृष्टश्चासाववर्णयदात्मानम् । अतीतस्वशौर्यरूपविभववर्णनवाचालेन तेन सुतरामरज्यत राजपुत्रः । विरहातुरहृदयस्य विनोदनतामिवागात् । उपजातपरिचयश्चास्मै ताम्बूलमदापयत् । अस्तमुपगते च भगवति सप्तसप्तौ, आवासितेषु यथासम्पन्नपादपतलेषु राजसूनुषु, शाखावसक्ततपनीयपर्याणेषु क्षितितललुठनपांशुलसटावधूननानुमितोत्साहेषु गृहीतकतिपयशष्पकवलेषु पीतोदकेषु स्नानार्द्रपृष्ठतया विगतश्रमेषु पुरोनिखातकुन्तयष्टिषु संयतेषु वाजिषु, वाजिसमीपविरचितपर्णप्रस्तरे च दिवसगमनखिन्नपरिकल्पितयामिके सुषुप्सति सैनिकजने, कृतबहुपावकप्रभापीततमसि दिवस इव विराजमाने सेनानिवेशे, चन्द्रापीडः परिजनेनैकदेशे संयतस्येन्द्रायुधस्य पुरः परिकल्पितं प्रतीहारनिवेदितं शयनीयमगात् । निषण्णस्य चास्य तत्क्षणमेव पस्पर्श दुःखासिका हृदयम् । अरतिगृहीतश्च विसर्जयाम्बभूव राजलोकम् । अतिवल्लभानपि नाललाप पार्श्वस्थान् । निमीलितलोचनो मुहुर्मुहुर्मनसा जगाम किम्पुरुषविषयम् । अनन्यचेताः सस्मार हेमकूटस्य । निष्कारणबान्धवतामचिन्तयन्महाश्वेताप्रसादानाम् । जीवितफलमभिललाष पुनः पुनः कादम्बरीदर्शनम् । अपगताभिमानपेशलाय नितरामस्पृहयन्मदलेखापरिचयाय । तमालिकां द्रष्टुमाचकाङ्क्ष । केयूरकागमनमुत्प्रैक्षत । हिमगृहकमपश्यत् । उष्णमायतं पुनरुक्तं निशश्वास । बबन्ध चाधिकां प्रीतिं शेषहारे । पश्चात्स्थितां पुण्यभागिनीममन्यत पत्रलेखाम् । एवं चानुपजातनिद्र एव तामनयन्निशाम् । उषसि चोत्थाय तस्य जरद्द्रविडधार्मिकस्येच्छया निसृष्टैर्धनविसरैः पूरयित्वा मनोरथमभिमतमभिरमणीयेषु प्रदेशेषु निवसन्नल्पैरेवाहोभिरुज्जयिनीमाजगाम ।

२१८ आकस्मिकागमनप्रहृष्टसंभ्रान्तानां पौराणामर्घकमलानीव नमस्काराञ्जलिसहस्राणि प्रतीच्छन्नतर्कित एवाविवेश नगरीम् । अहमहमिकया च प्रधावितादतिरभसहर्षरसविह्वलात्परिजनात् 'द्वारि देव चन्द्रापीडो वर्तते' इत्युपलभ्यास्य पिता निर्भरानन्दमन्दगमनो मन्दर इव क्षीरोदजलमुत्तरीयांशुकममलमागलितमाकर्षन्प्रहर्षनेत्रजलबिन्दुवर्षी मुक्तमुक्ताफलासार इव कल्पपादपः प्रत्यासन्नवर्तिभिर्जरापाण्डुमौलिभिश्चन्दनविलेपनैरनुपहतक्षौमधारिभिः केयूरिभिरुष्णीषिभिः किरीटिभिः शेखरिभिर्बहुकैलासामिव बहुक्षीरोदामिव क्षितिं दर्शयद्भिः प्रतिपन्नासिवेत्रच्छत्रकेतुचामरैरनुगम्यमानो राजसहस्रैश्चरणाभ्यामेव प्रत्युज्जगाम । दृष्ट्वा च पितरं दूरादेवावतीर्य वाजिनश्चूडामणिमरीचिमालिना मौलिना महीमगच्छत् । अथ प्रसारितभुजेनैह्येहीत्याहूय पित्रा सुचिरं गाढमुपगूढः तत्कालसंनिहितानां च माननीयानां कृतनमस्कारः करे गृहीत्वा विलासवतीभवनमनीयत राज्ञा । तयापि तथैव सर्वान्तः-

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पुरपरिवारया प्रत्युद्गम्याभिनन्दितागमनः कृतागमनमङ्गलाचारो दिग्विजय-सम्बद्धाभिरेव कथाभिः कञ्चित्कालं स्थित्वा शुकनासं द्रष्टुमाययौ । तत्राप्य-मुनैव क्रमेण सुचिरं स्थित्वा निवेद्य वैशम्पायनं स्कन्धावारवर्तिनं कुशलिन-मालोक्य च मनोरमामागत्य विलासवतीभवन एव सर्वाः स्नानादिकाः परवश इव क्रिया निरवर्तयत् । अपराह्णे निजमेव भवनमयासीत् । तत्र च 5 रणरणकखिद्यमानमानसः कादम्वर्या विना न केवलमात्मानं स्वभवनमवन्ती-नगरं वा सकलमेव महीमण्डलं शून्यममन्यत । ततो गन्धर्वराजपुत्रीवार्ता-श्रवणोत्सुकश्च महोत्सवमिवेप्सितवरप्राप्तिकालमिवामृतोत्पत्तिसमयमिव पत्र-लेखागमनं प्रत्यपालयत् ।

२१९ ततः कतिपयदिवसापगमे मेघनादः पत्रलेखामादायागच्छत् । 10 उपानयच्चैनाम् । कृतनमस्कारां च दूरादेव स्मितेन प्रकाशितप्रीतिश्चन्द्रा-पीडः प्रकृतिवल्लभामपि कादम्बरीसकाशात्प्रसादलब्धापरसौभाग्यामिव वल्लभतरतामुपागतामुत्थायातिशयदर्शितादरसालिङ्ग्य पत्रलेखाम् । मेघनादं च प्रणतं पृष्ठे करकिसलयेन पस्पर्श । समुपविष्टश्चाब्रवीत् । 'पत्रलेखे कथय तत्रभवत्या महाश्वेतायाः समदलेखाया देव्याः कादम्बर्याश्च कुशलम् । 15 कुशली वा सकलस्तमालिकाकेयूरकादिः परिजनः' इति । साब्रवीत् । 'देव यथाज्ञापयसि भद्रम् । त्वामर्चयति शेखरीकृताञ्जलिना ससखीजना सपरि-जना देवी कादम्बरी' । इत्येवमुक्तवती पत्रलेखामादाय मन्दिराभ्यन्तरं विसर्जितराजलोको विवेश । तत्र चोत्ताम्यता मनसा धारयितुमपारयन्कुतूह-लमतिप्रीत्या दूरमुत्सारितपरिजनः प्रविश्यागारमचिरप्ररूढायाः स्थलकम- 20 लिन्याः पृथुभिरुन्नालैः पलाशैरुपरचितातपत्रकृत्याया अध्यास्य मध्यभाग-मन्यतरस्य मरकतपताकायमानस्य पत्रमण्डपस्य तले चरणारविन्देन समुत्सार्य सुखप्रसुप्तं हंसमिथुनमुपविश्याप्राक्षीत् । 'पत्रलेखे कथय कथमसि स्थिता । कियन्ति वा दिनानि । कीदृशो वा देवीप्रसादः । का वा गोष्ठ्यः समभवन् । कीदृश्यो वा कथाः समजायन्त । को वातिशयेनास्मान्स्मरति । कस्य वा 25 गरीयसी प्रीतिः' । इत्येवं पृष्टा च व्यजिज्ञपत् । "देव दत्तावधानेन श्रूयतां यथा स्थितास्मि यावन्ति वा दिनानि यादृशो वा देवीप्रसादो यथा वा गोष्ठ्यः समभवन्यादृश्यश्च कथाः समजायन्त ।

२२० ततः खल्वागते देवे केयूरकेण सह प्रतिनिवृत्याहं तथैव कुसुम-शयनीयसमीपे समुपाविशम् । अतिष्ठं च सुखं नवनवानुभवन्ती देवी- 30 प्रसादान् । किं बहुना । प्रायेण मम चक्षुषि चक्षुर्वपुषि वपुः करे करपल्लवो नामाक्षरेषु वाणी प्रीतौ हृदयं देव्याः सकलमेव तं दिवसमभवत् । अपराह्णे च मामेवावलम्ब्य निष्क्रम्य हिमगृहकात्सञ्चरन्ती यदृच्छया निषिद्धपरिजना

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वल्लभवालोद्यानं जगाम। तत्र सुधाधवलां कालिन्दीजलतरङ्गमय्येव मरकतसोपानमालया प्रमदवनवेदिकामध्यारोहत्। तस्यां च मणिस्थूणावष्टम्भा स्थिता। स्थित्वा च मुहूर्तमिव हृदयेन सह दीर्घकालमवधार्य किमपि व्याहर्तुमिच्छन्ती निश्चलधृततारकेण निष्पन्दपक्ष्मणा चक्षुषा मुखं मे सुचिरं व्यलोकयत्। विलोकयन्त्येव च कृतसङ्कल्पा मदनाग्निं प्रवेष्टुमिच्छन्ती सस्नाविव स्वेदाम्भःस्रोतसि। स्वेदाम्भःस्रोतसेव तरलीकृता समकम्पत। कम्पिताङ्गी च पतनभियेवागृह्यत विषादेन।

२२१ अथ मया विदिताभिप्रायया तन्मुखविनिवेशितनिष्कम्पनयनदत्तावधानयाज्ञापयेति विज्ञापिते निजावयवैरपि वेपथुमद्भिर्निर्वार्यमाणेव, रहस्यश्रवणलज्जयात्मप्रतिमामपि लिखितमणिकुट्टिमेन चरणाङ्गुष्ठेनापक्रमायेवामृशन्ती, भवनकलहंसान्कुट्टिमोल्लेखमुखरितनूपुरेण चरणारविन्देन विसर्जयन्ती, कर्णोत्पलमधुकरानपि स्विद्यद्वदनव्यजनीकृतेनांशुकपल्लवेनोत्सारयन्ती, ताम्बूलवीटिकाशकलमुत्कोचमिव दन्तखण्डितं शिखण्डिने ददती, वनदेवताश्रवणशङ्कितेव मुहुर्मुहुरितस्ततो विलोकयन्ती, वक्तुकामापि न शक्नोति स्म किञ्चिदपि लज्जाकलितगद्गदा गदितुम्। प्रयत्नतोपि चास्या निःशेषं ज्वलता मदनानलेनेव दग्धा, अजस्रं प्रवहता नयनोदकेनेवोढा, प्रविशद्भिर्दुःखैरिवाक्रान्ता, पतद्भिः कुसुमचापशरैरिव शकलीकृता, निष्पतद्भिर्निश्वासितैरिव निर्वासिता, हृदयवर्तिभिश्चिन्ताशतैरिव विधृता, निश्वासपायिभिर्मधुकरकुलैरिव निपीता न प्रावर्तत वाणी। केवलं दुःखसहस्रगणनाय मुक्ताक्षमालिकामिव कल्पयन्ती गलद्भिरस्पृष्टकपोलस्थलैः शुचिभिरधोमुखी नयनजलबिन्दुभिर्दुर्दिनमदर्शयत्। तदा च तस्याः सकाशादशिक्षतेव लज्जापि लज्जालीलां विनयोपि विनयातिशयं मुग्धतापि मुग्धतां वैदग्ध्यमपि वैदग्ध्यं भयमपि भीरुतां विभ्रमोपि विभ्रमितां विषादोपि विषादितां विलासोपि विलासम्। तथाभूता च देवि किमिदमिति विज्ञापिता मया प्रमृज्य लोहितायमानोदरे लोचने दुःखप्रकर्षेणात्मनः समुद्बन्धनायेव मृणालकोमलया बाहुलतया वेदिकाकुसुमपालिकाग्रथितकुसुममालामवलम्ब्य समुन्नतैकभ्रूलता मृत्युमार्गमिवालोकयन्ती दीर्घमुष्णं च निःश्वसितवती। तद्दुःखकारणमुत्प्रेक्षमाणया च कथनाय पुनःपुनरनुबध्यमाना मया व्रीडया नखमुखलिखितकेतकीदलां लिखित्वेव वक्तव्यमर्पयन्ती विवक्षास्फुरिताधरा निःश्वासमधुकरानिवोपांशु सन्दिशन्ती क्षितितलनिहितनिश्चलनयना सुचिरमतिष्ठत्।

२२२ क्रमेण च भूयो मन्मुखे निधाय दृष्टिं पुनःपुनरप्यापूर्यमाणलोचनच्युतैर्मदनानलधूमधूसरां वाचमिव क्षालयन्ती बाष्पजलबिन्दुभिर्बाष्पजलबिन्दुव्याजेन च विलक्षस्खलितस्फुरितैर्दशनांशुभिः साध्वसविस्मृतानपूर्वानमिथेयवर्णानिव प्रक्षती कथमपि व्याहाराभिमुखमात्मानमकरोत्। अब्रवीच्च

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माम्। 'पत्रलेखे, वल्लभतया तस्मिन्स्थाने न तातो नाम्बा न महाश्वेता न मदलेखा न जीवितं यत्र मे भवती । दर्शनात्प्रभृति म्रियासि । न जाने केनापि कारणेनापहस्तितसकलसखीजनं त्वयि विश्वसिति मे हृदयम् । कमपरमुपालभे । कस्य वान्यस्य कथयामि परिभवम् । केन वान्येन सह साधारणीकरोमि दुःखम् । दुःखभारमिममसह्यं निवेद्य भवत्यास्त्यक्ष्यामि जीवितम्। जीवितेनैव शपामि ते । स्वहृदयेनापि विदितवृत्तान्तेनामुना जिह्मेमि किमुतापरहृदयेन । कथमिव मादृशी रजनिकरकिरणावदातं कौलीनेन कुलं कलङ्कयिष्यति, कुलक्रमागतां च लज्जां परित्यक्ष्यति, अकन्यकोचिते वा चापले चेतः प्रवर्तयिष्यति । साहं न सङ्कल्पिता पित्रा न दत्ता मात्रा नानुमोदिता गुरुभिर्न किञ्चित्सन्दिशामि न किञ्चित्प्रेषयामि नाकारं दर्शयामि । कातरेवानाथेव बलादवलिप्तेन गुरुगर्हणीयतां नीता कुमारेण चन्द्रापीडेन । कथय महतां किमयमाचारः, किं परिचयस्येदं फलम्, यदेवमभिनवविसकिसलयतन्तुसुकुमारं मे मनः परिभूयते । अपरिभवनीयो हि कुमारिकाजनो यूनाम्। प्रायेण प्रथमं मदनानलो लज्जां दहति ततो हृदयम्। आदौ विनयादिकं कुसुमेषुशराः खण्डयन्ति पश्चान्मर्माणि। तदामत्रये भवतीं पुनर्जन्मान्तरसमागमाय । न हि मे त्वत्तोन्या प्रियतरा। प्राणपरित्यागप्रायश्चित्ताचरणेन प्रक्षालयाम्यात्मनः कलङ्कम्' । इत्यभिधाय तूष्णीमभूत्।

२२३ अहं तु यत्सत्यमविदितवृत्तान्ततया हीतेव भीतेव विलक्षेव विसंज्ञेव सविषादं विज्ञापितवती । 'देवि श्रोतुमिच्छाम्याज्ञापय किं कृतं देवेन चन्द्रापीडेन को वापराधः समजनि केन वा खल्वविनयेन खेदितमखेदनीयं देव्याः कुमुदकोमलं मनः। श्रुत्वा प्रथममुत्सृष्टजीवितायां मयि पश्चात्समुत्स्रक्ष्यसि जीवितम्।' इत्येवमभिहिता च पुनरवदत्। 'आवेदयामि ते। अवहिता शृणु। स्वप्नेषु प्रतिदिवसमागत्यागत्य मे रहस्यसन्देशेषु निपुणधूर्तः पञ्जरशुकसारिका दूतीः करोति । सुप्तायाः श्रवणदन्तपत्रोदरेषु व्यर्थमनोरथमोहितमानसः सङ्केतस्थानानि लिखति । स्वेदप्रक्षालिताक्षरानपि निपतितसाञ्जनाश्रुबिन्दुपङ्क्तिकथितात्मावस्थानान्मनोहरान्संमोहाशानुवर्तिनो मदनलेखान्प्रेषयति । निजानुरागेण बलादरञ्जयदलक्तकरसेनेव चरणौ । अविनयनिश्चेतनो नखप्रतिबिम्बितमात्मानं बहु मन्यते। उपवनेष्वेकाकिन्या ग्रहणभयपलायमानायाः पल्लवलग्नांशुकदशाप्रतिहतगमनाया गृहीत्वेव सखीभिरर्पिताया मिथ्याप्रगल्भः पराङ्मुखायाः परिष्वङ्गमाचरति । स्तनस्थले मे लिखन्पत्रलतां कुटिलतामिवानृजुप्रकृतिः प्रकृतिमुग्धं मनः शिक्षयति। हृदयोत्कलिकातरङ्गवातैरिव शीतलैर्मुखमरुद्भिः श्रमजलसीकरतारकिता-

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वलीकचाटुकारः कपोलौ वीजयति । स्वेदसलिलशिथिलितग्रहणगलितोत्पल-शून्येनापि करेण यवाङ्कुरानिव नखकिरणाञ्छुद्धान्दुर्विदग्धः कर्णपूरीकरोति । वल्लभतरबालबकुलसेककालकवलीकृतान्सुरागण्डूषान्सकचग्रहमसकृद्धृष्टो मां पाययति । भवनाशोकताडनोद्यतान्पादप्रहारान्दुर्बुद्धिविडम्बितः शिरसा प्रतीच्छति । मन्मथमूढमानसश्च कथय हे पत्रलेखे केन प्रकारेण निश्चेतनो निपिष्यते । प्रत्याख्यानमपीर्ष्यां सम्भावयति । आक्रोशमपि परिहासमाकल-यति । असम्भाषणमपि मानं मन्यते । दोषसङ्कीर्तनमपि स्मरणोपायमव-गच्छति । अवज्ञानमप्यनियन्त्रणं प्रणयमुल्लेक्षते । लोकापवादमपि यशो गणयति' इति ।

२२४ तामेवंवादिनीमाकर्ण्य प्रहर्षरसनिर्भरा मनस्यकरवम् । 'अहो चन्द्रापीडमुद्दिश्य सुदूरमाकृष्टा खल्वियं मकरकेतुना । यदि च सत्यमेव कादम्बरीव्याजेन साक्षान्मनोभवचित्तवृत्तिः प्रसन्ना देवस्य, ततः सहजैः सादरं संवर्धितैः प्रत्युपकृतमस्य गुणैः, यशसा धवलिताः ककुभः, यौवनेन रतिरससागरतरङ्गैः पातिता रत्नवृष्टिः, यौवनविलासैर्लिखितं नाम शशिनि, सौभाग्येन प्रकाशिता निजश्रीः, लावण्येनैन्दवीभिरिव वृष्टमसृतं कलाभिः । तथा च चिरालब्धः कालो मलयानिलेन समासादितोवसरश्चन्द्रोदयेन प्राप्त-मनुरूपं फलं मधुमासकुसुमसमृद्ध्या गतो मदिरारसदोषो गुणतां दर्शितं मुखं मन्मथयुगावतारेण' इति । अथाहं प्रकाशं विहस्याब्रवम् । 'देवि यद्येव-मुत्सृज कोपं प्रसीद । नार्हसि कामापराधैर्दैवं दूषयितुम् । एतानि खलु कुसुमचापस्य चापलानि शठस्य न देवस्य' । इत्येवमुक्तवतीं मां पुनः सकुतूहला सा प्रत्यभाषत । 'योयं कामः कोपि वा कथय कानि कान्यस्य रूपाणि' इति । तामहं व्यजिज्ञपम् । 'देवि कुतोस्य रूपम् । अतनुरेष हुता-शनः । तथाहि । अप्रकाशयञ्ज्वालावलीः सन्तापं जनयति । अप्रकटयन्धूम-पटलमश्रु पातयति । अदर्शयन्भस्मरजोनिकरं पाण्डुतामाविर्भावयति । न च तद्भूतमेतावति त्रिभुवनेस्य शरशरव्यतां यन्न यातं याति यास्यति वा । गृहीतकुसुमकार्मुको बाणैर्बलवन्तमपि विध्यति । अपि चानेनाधिष्ठि-तानां कामिनीनां पश्यन्तीनां चिन्ताप्रियमुखचन्द्रसहस्राणि सङ्कटमम्बर-तलम्, लिखन्तीनां दयिताकारानविस्तीर्णं महीमण्डलम्, गणयन्तीनां वल्लभगुणानल्पीयसी संख्या, शृण्वतीनां प्रियतमकथामबहुभाषिणी सरस्वती, ध्यायन्तीनां प्राणसमसमागमसुखानि ह्रसीयान्कालो हृदयस्यापतति' इति ।

२२५ एतदाकर्ण्य च क्षणं विचिन्त्य प्रत्यवादीत् 'पत्रलेखे, यथा कथयसि तथा जनोयं कारितः कुमारे पक्षपातं पञ्चेषुणा । यान्यस्यैतानि रूपाणि

१ 'को ह्यसत्यं तथा' इत्यस्मात्परमधिकं क-न-पुस्तकयोः.

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समधिकानि वा तानि मयि वर्तन्ते । हृदयादव्यतिरिक्तासीदानीं भवतीमेव पृच्छामि । उपदिश त्वं यदत्र मे साम्प्रतम् । एवंविधानां वृत्तान्तानामनभिज्ञास्मि । अपि च मे गुरुजनवक्तव्यतां नीताया नितरां लज्जिताया जीवितान्मरणमेव श्रेयः पश्यति हृदयम्' । इत्येवंवादिनीं भूयस्तामहमेवमवोचम् । 'अलमलमिदानीं देवि किमनेनाकारणमरणानुबन्धेन । अनाराधितप्रसन्नेन कुसुमशरेण भगवता ते वरो दत्तः । का चात्र गुरुजनवक्तव्यता यदा खलु कन्यकां गुरुरिव पञ्चशरः सङ्कल्पयति मातेवानुमोदते पितेव ददाति सखीवोत्कण्ठां जनयति धात्रीव तरुणतायां रत्युपचारं शिक्षयति । किमिव कथयामि ते याः स्वयं वृतवत्यः पतीन् । यदि च नैवमनर्थक एव तर्हि धर्मशास्त्रोपदिष्टः स्वयंवरविधिः । तत्प्रसीद देवि । अलममुना मरणानुबन्धेन शपे ते पादपङ्कजस्पर्शेन । सन्दिश प्रेषय माम् । याम्यानयामि देवि ते हृदयदयितम्' । इत्येवमुक्ते मया प्रीतिद्रवार्द्रया दृष्ट्या पिबन्तीव मां निरुध्यमानैरपि मकरकेतुशरजर्जरितां भित्त्वेव लज्जां लब्धान्तरैर्निपतद्भिरनुरागविभ्रमैराकुलीक्रियमाणा प्रियवचनश्रवणप्रीत्या च स्वेदाश्लिष्टमुत्क्षिप्य रोमाञ्चजालकेन दधतीवोत्तरीयांशुकं प्रेङ्खत्कुण्डलमाणिक्यपत्रमकरकोटिलग्नं च शशिकिरणमयं मरणपाशमिव मकरकेतुना निहितं कण्ठे हारमुन्मोचयन्ती प्रहर्षविह्वलान्तःकरणापि कन्यकाजनसहजां लज्जामिवालम्ब्य शनैरवदत् ।

२२६ 'जानामि ते गरीयसीं प्रीतिम् । केवलमकठोरशिरीषपुष्पमृदुप्रकृतेः कुतः प्रागल्भ्यमेतावन्नारीजनस्य विशेषतो बालभावभाजः कुमारीलोकस्य । साहसकारिण्यस्ता याः स्वयं सन्दिशन्ति समुपसर्पन्ति वा । स्वयं साहसं सन्दिशन्ती बाला जिह्रेमि । किं वा सन्दिशामि । अतिप्रियोसीति पौनरुक्त्यम्, तवाहं प्रियात्मेति जडप्रश्नः, त्वयि गरीयानुराग इति वेश्यालापः, त्वया विना न जीवामीत्यनुभवविरोधः, परिभवति मामनङ्ग इत्यात्मदोषोपालम्भः, मनोभवेनाहं भवते दत्तेत्युपसर्पणोपायः, बलाद्धृतोसि मयेति बन्धकीधार्ष्टर्यम्, अवश्यमागन्तव्यमिति सौभाग्यगर्वः, स्वयमागच्छामीति स्त्रीचापलम्, अनन्यरक्तोयं परिजन इति स्वभक्तिनिवेदनलाघवम्, प्रत्याख्यानशङ्कया न सन्दिशामीत्यप्रबुद्धबोधनम्, अनपेक्षितानुजीवितदुःखदारुणा स्वामित्यतिप्रणयिता, ज्ञास्यसि मरणेन प्रीतिमित्यसम्भाव्यमेव' इति ।

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NOTES.

Chandrāpīḍa, while pursuing a pair of Kinnaras, missed his way. Being unable to overtake them, he gave up the pursuit and thought of returning. After riding a short distance, he comes across the lake called Achchhoda.

Para 129. आलोकमात्रेणैव by the mere sight (of the lake). अपगतश्रमः—अपगतः श्रमः यस्य whose fatigue disappeared. मनसि अकरोत् thought. The subject of अकरोत् is चंद्रापीड. तुरग... नुसरणम्—तुरगस्य इव मुखं यस्य सः तुरगमुखः किन्नरः तयोः मिथुनं (couple) तस्य अनुसरणम् (pursuit). आलोकयतः qualifies मे. एतत् qualifies सरः which is the object of आलोकयतः. ईक्षणयुगलस्य नेत्रद्वयस्य. परिसमाप्तं द्रष्ट...फलम् (द्रष्टव्यस्य दर्शनं तदेव फलम्)—The fruit *i. e.* the purpose, be-all and end-all in the case of the two eyes, *viz.* seeing what is worthy of being seen, has been completely accomplished. The purpose for which man is endowed with eyes is to see what is worth seeing. रमणीयानामन्तः—the furthest limit of things beautiful *i. e.* the most beautiful thing. आह्लादनीयानाम् of delightful things. A observes 'आह्लादनीयमाह्लादकरं कर्तरि चेष्यते। अनीयर्प्रत्ययः कृत्यल्युटो बहुलं स्मृतः॥;' D "आह्लादनीयानां आह्लादकारणानां कृत्यल्युटो बहुलं (पा. III. 3. 113) इति कर्तर्यनीयर्प्रत्ययः." आह्लादनीय would ordinarily mean 'one that should or must be delighted'; but here it means 'one that delights'. अवधिः=सीमा the highest limit. सीमान्तलेखा (सीम्नः अन्तः तस्य लेखा). Lit. the line of the furthest point of the boundary *i. e.* the utmost limit. Boundaries may be indicated by drawing lines with chalk &c. A 'सीमान्तस्य परिच्छेदो रेखयैव हि सम्भवेत्.' प्रीतिजननानां of things that cause pleasure. परिसमाप्तिः=अन्तः Highest pitch. अवसानम्=अन्तः. What the author means is that the lake was the most beautiful thing in the world, the object the most worthy of being seen par excellence. इदं qualifies सरःसलिलम्, which is the object of उत्पाद्य. वेधसा=ब्रह्मणा. पुनरुक्त...स्वसृष्टिः (Brahmā) has rendered his own creation as it were superfluous (by producing nectar after he had created the lake). The lake is quite sufficient for all the purposes for which अमृत is required and so there was no necessity for creating the latter. इदमपि...समर्थम् these words con-

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stitute the reason of the assertion made in the preceding sentence. अतिविमल...आह्लादयति—In these five sentences the author illustrates how the lake causes pleasurable sensations to the five ज्ञानेन्द्रियs (श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी). प्रीतिम् pleasure. उपाहरति brings, causes. कमलसुगन्धितया (शोभनः गन्धः यस्य तत् सुगन्धि कमलैः सुगन्धि तस्य भावः कमल...न्धिता तया)—On account of its emitting the perfume of the lotuses. घ्राणम् the nose. आप्याययति (causal of प्यै I. A. with आ) gratifies. हंसमुखरतया on account of its resounding (मुखर) with the cackling of geese. श्रुतिम् the ear. रसनाम् the tongue. नियतम् certainly. अस्यैव of this very (lake). उमापतिः शिवः. कैलासनिवासव्यसनम्—his fondness for dwelling on the mountain कैलास. The fact that S'iva always dwells on कैलास is here represented as due to the former's eagerness for seeing the beautiful lake near कैलास. सांप्रतम् (an *adj.* of दोहदम्) proper; or an adverb 'properly'. The meaning is:—it is not proper that विष्णु has a longing for lying on the water (of the sea, as he does at present). The sentence यत् &c. gives the reason for this assertion. If we explain by saying that 'he has no particular longing for lying on water', that explanation would be opposed to the spirit of the next sentence, containing the words अपहाय and स्वपिति (in the present tense). In the sentence यत्... स्वपिति, it is said that विष्णु does lie upon water and in the sentence न सांप्रतं &c., we think, this longing of his is declared to be improper, now that he has got such a vast lake of fresh water to lie upon. जलशयनदोहदम् (दोहदः-दम् longing, generally of a pregnant woman) his longing for lying on the waters (of the ocean). रथाङ्गपाणिः (रथाङ्गं चक्रं पाणौ यस्य) विष्णुः. Vishṇu is deseribed as lying on the sea during the four months of the rainy season. Compare मेघदूत 'शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ'; our author himself says elsewhere (P. 40, Peterson's edi.) 'जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्.' As the present (स्वपिति) is used, it seems to us wrong to refer to विष्णु's lying in the sea at the end of a युग. यदिद...स्वपिति. यत् means 'since'. अमृतरस इव सुरभि सलिलं यस्य this qualifies इदं (सरः), which is the object of अपहाय. The idea is that if Vishṇu at all wants to sleep on waters he should rather do so on the fresh and pleasant waters of a big lake than on those of the salt sea. लवणरसेन परुषं (disagreeable) पयः यस्य तस्मिन् उदन्वति सागरे 'उदन्वान् उदधौ च' पा० 4. 2. 13. 'जयति स भगवान्कृष्णः शेते यः शेषभोगशय्यायाम्।

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मध्येपयः पयोधेरपर इवांभोनिधिः कृष्णः ॥' वेणीसं०. प्रथमम् Formerly, in bygone ages. येन on account of which, so that. प्रलये कल्पान्ते यः वराहः (विष्णोरवतारः) तस्य घोणा नासिका तया अभिघातः प्रहारः पृथिव्या उद्धरणार्थं तस्माद्भीता. Being frightened by the stroke of the nose (*i. e.* the snout) of the great Boar at the time of universal destruction. भूतधात्री the supporter of all beings *i. e.* the earth. कलश...सलिलं-कलशयोनिः अगस्त्यः तेन पानाय परिकलितं (thought) सकलं सलिलं यस्य—is an *adj.* of सागरम् and means 'all the waters of which were meant for his mouthful (lit. for drinking) by the sage Agastya.' Or the words may mean 'all the waters of which were shown to be of small measure by being the mouthful of अगस्त्य'. A 'परिकलितं परिमितम्.' It is said that Agastya in order to help Indra drank off the sea, because the demons named Kāleyas hid themselves in the sea during the day and stalked abroad at night. सागरमवतीर्णा entered into the ocean. The demon हिरण्याक्ष, on the strength of a boon from Brahmā, became insolent and carried the earth into the sea; Vishṇu assuming the form of a Boar (3rd incarnation) brought it up. Compare गीतगोविन्द 'वसति दशनशिखरे धरणी तव लग्ना। शशिनि कलङ्ककलेव निमग्ना॥ केशव धृतशूकररूप जय जगदीश हरे॥'. The earth was really taken into the sea by हिरण्याक्ष. प्रलय...भीता does not really constitute the reason why it entered the sea. The earth which was really taken into the sea by हिरण्याक्ष is represented as entering it through fear of the stroke of the tusk of the Boar when he brought it up. Perhaps Bāṇa had before him some story referring to the fact that the earth went into the sea through fear of the Varāha. There is a great significance in the employment of the word कलशयोनि; if one born of a mere घट drank the sea, it must be very small indeed. अन्यथा otherwise (*i. e.* if the vast lake had existed formerly, the earth would have been sunk into it rather than into the comparatively small ocean drunk by one sprung from a pot). अगाध...म्भसि—whose waters are as deep as many Pātālas (अगाधानि अनेकपातालानि तद्वत् गम्भीराणि अम्भांसि यस्मिन्)—qualifies महासरसि. Seven पाताल are mentioned, अतल, वितल, सुतल, तलातल, रसातल, महातल, and पाताल. किमे...भवेत् (if the earth had been plunged into the great lake) what of one, it would not have been reached (आसादिता obtained) by even thousands of big boars. सलिललेशम् a little

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water. आदाय आदाय having frequently taken up (नित्यवीप्सयोः। पा. 8. 1. 4. आभीक्ष्ण्ये वीप्सायां च द्योत्ये पदस्य द्विर्वचनं स्यात्). प्रलयपयोदाः clouds at the time of universal destruction. It is believed that at the time of प्रलय vast clouds called पुष्कर and आवर्तक cover the sky. Compare वेणीसं० 'महाप्रलयमारुतक्षुभितपुष्करावर्तक०.' प्रलय...दिशः (प्रलये दुर्दिनं 'मेघच्छन्नेऽह्नि दुर्दिनम्' तेन अन्धकारिताः दश दिशः यैः) qualifies पयोदाः and means 'which had darkened the ten quarters by the cloudy day at the time of Pralaya'. प्लावयन्ति flood. सृष्टेः अर्वाक् before the creation of the world. यत् qualifies भुवनम्. सलिल...मभूत् the universe which at first was full of water and in the form of the egg of Brahman. ब्रह्माण्डम् the primordial egg from which the universe sprang. It was believed that before the creation of different objects, there was water alone; cf. सर्वं सलिलमेवासीत् पृथिवी तत्र निर्मिता। अयोध्याकाण्ड 110. 3. As regards the egg, see मार्कण्डेय पु० 101. 21–23. 'निष्प्रमेऽस्मिन्निरालोके सर्वत्र तमसावृते। बृहदण्डमभूदेकमक्षरं कारणं परम्॥ तद्विभेद तदन्तःस्थो भगवान्प्रपितामहः।'. See मनु. I. 8–9. पिण्डीभूय forming into a mass *i. e.* contracting itself in size. सरो...स्थितम्—has remained in the guise of a lake. The idea is that the universe, which at first was nothing but a mass of water, formed itself into a compact mass, *viz.* the lake.

Para 130. (इति...प्रतस्थे). विचारयन् qualifies चन्द्रापीड (understood), the subject of अवततार. तस्य (of the lake) goes with दक्षिणं तीरं, which is the object of आसाद्य (having reached). All the remaining compounds qualify तीरम्. शिला...प्रायम् which was full of sand, that was as rough as the pieces of stones. विद्या...लिङ्गम्—विद्याधरैः देवयोनिविशेषैः उद्धृतानि आदत्तानि सनालानि नालसहितानि कुमुदानि तेषां कलापः समूहः तेन अर्चितानि पूजितानि अनेकानि चारूणि मनोहराणि सैकतानि सिकतामयानि लिङ्गानि यस्मिन्—On which many and charming Lingas (of S'iva) made of sand were worshipped with a number of Kumuda (white moonlotuses) flowers along with their stems, (flowers) that were plucked by Vidyādharas (semi-divine beings). सैकत is an *adj.* from सिकता according to 'सिकताशर्कराभ्यां च' पा० V. 2. 104. This is a reference to लिङ्गपूजा. अरुन्धती...शोभितम्—decked by the red lotuses thrown upon it (पर्यस्त scattered) when Arundhatī (the wife of Vasishṭha) offered the respectful offering of water (अर्घ्यपयः) to the sun. अर्घ्य–अर्घः पूजाविधिः तदर्थं द्रव्यं अर्घ्यम्. पयसः पर्यस्तानि. उप...तपम् on which the sunshine (आतप) was enjoyed by mermaids (rather 'mermen')

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sitting upon stones lying near the bank (उपकूल). अभ्यर्णतया कैलासस्य on account of the nearness of कैलास (to the lake अच्छोद). This constitutes the reason why the मातृs came there to bathe. मातृ *(plu.)* the divine mothers, said to attend on S'iva; they are seven, or eight according to others (ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा। कौवेरीत्यपि कौमारी सप्तैव मातरः स्मृताः ॥ हलायुधः). अवकीर्ण...द्धूलनम्—अवकीर्ण (scattered about) यद्भस्म तेन सूचितं आदौ (स्नानार्थं) मग्नं पश्चात् (जलात्) उत्थितं गणानां शिवानुचराणां वृन्दं समूहः तस्य (त्रिपुण्ड्रसमये भस्मनः) उद्धूलनं यस्मिन्—the ashes scattered about on which indicate the sprinkling (of the forehead) with ashes (at the time of making the त्रिपुण्ड्र mark) on the part of the attendants of S'iva (गण), who first plunged into the lake and then came out. A 'गणान्वदन्ति प्रमथांस्तदुद्धूलनमुच्यते। उपलेपो यदङ्गानां सर्वतो भस्मधूलिभिः ॥'. अवगाहा...सिक्तम्—sprinkled with the discharge (प्रस्रवण) of rut dropped down from the temples of Gaṇapati who entered it (lake) for a bath (अवगाह). It should be remembered that Gaṇapati has the head of an elephant and hence the rut spoken of above. अतिप्रमाण...मार्गम्—from the very big foot-prints on which was to be inferred (अनुमीयमान) the path by which the thirsty lion of Pārvatī entered (the lake). The lion is the वाहन of कात्यायनी. 'उमा कात्यायनी गौरी' इत्यमरः. व्यपनीतपर्याणम्—(व्यपनीतं दूरीकृतं पर्याणं यस्य) whose saddle is removed. इन्द्रायुध is the name of the horse of चंद्रापीड. क्षिति...त्थितं and गृहीत...ग्रासं qualify इन्द्रायुधम् (understood), which is the object of अवतार्य. क्षितितले आदौ लुठितम् पश्चाद् उत्थितम् who first rolled on the ground and then stood up. गृहीत...ग्रासम् who took a few (कतिपय) mouthfuls of grass (यवस *n.*). सरोऽवतार्य having led to the lake (अवतार्य Indeclinable *p. p.* of the caus. of तॄ with अव). पीतसलिलं इच्छया स्नातं च उत्थाप्य having brought it out (of the water) when it drank water and bathed at its pleasure. मूलशाखायां चरणे बद्ध्वा having tied it by its foot to the principal branch (of a tree). अपगतखलीनम्—whose bridle was removed. खलीनः—नम् (खे मुखविले लीनः). The reading चरणौ बद्ध्वा is not good, as in that case बद्ध्वा will govern two objects, अपगतखलीनं and चरणौ, which cannot be so construed as to yield a good sense. We, therefore, prefer the reading of the Calcutta editions. कनकमय्या हस्तपाशशृंखलया—by the golden chain made of the band he carried in his hand (as the reins, it seems). The reins were embossed with gold, as चन्द्रापीड was a prince. कृपाणिकावलूनान् qualifies कवलान्

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which is the object of क्षिप्त्वा. कृपा...लूनान् cut off by a dagger or knife. सरस्तीर...कवलान् mouthfuls of the shoots (प्रवालः-लम्) of Dūrvā grass growing on the bank of the lake. Having looked after his horse he thought of himself. चातक.....माहारम्—having partaken of a meal consisting of water like the Chātaka bird. The Chātaka is supposed to subsist only on the few rain drops that fall into its mouth. Cf. भर्तृहरि 'सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोविन्दवः'. चक्राह्वः इव like the चक्रवाक bird. मृणालशकलानि pieces of lotus-fibres. शिशिरांशुः (शिशिराः अंशवः किरणाः यस्य) the moon. करायैः by the tips of his fingers (with reference to चन्द्रापीड); by the ends of rays (in the case of the moon). The moon touches the Kumuda lotuses by her rays and causes them to bloom. फणी इव like a serpent. जलतरङ्गवातान् the breezes wafted from the ripples of the lake. अभिनन्द्य having hailed with joy. It is supposed that serpents subsist upon the wind; cf. भर्तृहरि—'हिंसाशून्यमयत्नलभ्यमशनं धात्रा मरुत्कल्पितं व्यालानां पशवस्तृणाङ्कुरभुजः सृष्टाः स्थलीशायिनः'. One of the synonyms of सर्प is पवनाशन. 'उरगः पन्नगो भोगी जिह्मगः पवनाशनः'. अनङ्ग...तुरः इव like one suffering from the strokes of the arrows of Cupid (अनङ्ग). नलिनी—...रीयम् (having placed on the chest) the upper garment in the form of the leaf of a lotus plant (नलिनीदलमेव उत्तरीयम्). सीकरा...करः—सीकरेण आर्द्रं पुष्करं (कमलं शुण्डाग्रं च) तेन उपशोभितः करः (हस्तः शुण्डा च) यस्य whose hand was adorned by the lotus wet with the spray (with reference to चन्द्रापीड); or whose trunk was adorned by a tip that was wet with the spray (with reference to the wild elephant). उदगात् went out (Aorist). प्रत्यग्रभग्नानि च तानि शिशिराणि च which were cool because they were plucked very recently. समृणालकैः along with the fibres. जलकणिकाचितैः covered (आचित) with drops of water. पलाशम् a leaf. लता...क्षिप्ते—surrounded by a bower of creepers. स्तरमास्तीर्य having spread a bed (स्तरः). चन्द्रापीड spread flowers upon the stone to lie down upon. निधाय...त्तरीयम् having placed below his head (as a pillow) his upper garment rolled into a heap. समुच्चरन्तं (proceeding, rising from)—qualifies गीतशब्दं the object of अशृणोत्. उन्मुक्तकवलेन who left off the mouthful (of grass it was eating). निश्चल...टेन—whose ears were motionless (निश्चलं श्रवणपुटं यस्य). तन्मु...तेन which turned its face in that direction (from which the sound came). उद्ग्रीवेण (उद्गता ग्रीवा यस्य) that raised its neck. श्रुतिसुभगम् agreeable

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to the ear. वीणा...मिश्रम् blended with the sound of the strings (तन्त्री) of a lute. झंकारः is an onomatopoetic word. अमानुषम् not human, superhuman. वि...संपाते (विगतः मर्त्यानां संपातः यस्मिन्) in which no human being can enter. सम्भूतिः possibility. समु...कौतुकः in whom a curiosity was produced. गीत...प्राहिणोत् he cast his eye in the direction indicated by the production of the music. अतिदवीयस्तया on account of the great distance (दवीयस् is the comparative of दूर). प्रयत्न...चनोऽपि (प्रयत्नेन व्याप्ते लोचने यस्य सः चन्द्रापीडः) although he exerted his eyes. अनवरतम् ceaseless. गीत...ज्ञासया from the desire of knowing the source of the music. कृत...बुद्धिः—कृता गमने बुद्धिर्येन—who made up his mind to go. दत्तपर्याणम् saddled. प्रियगीतैः—प्रियं गीतं येषां to whom music is dear. प्रथम...वर्त्मा (Chandrāpīḍa) who was instructed as regards the road by wild deer that had started before him (in the direction of the music), although they were not requested by him (to do so). पश्चिमया सरस्तीरवनलेखया अभिप्रतस्थे he started along the grove lying to the western side of the bank of the lake. सप्तच्छद...परिमलया, अलि...रितया and तमालनीलया are *adj.* of वनलेखया as well as दिङ्नागमदवीथ्या. सप्तच्छदः a tree having seven leaves, Marāthi सातवीण. एला cardamom. लवली a kind of creeper. लवलीलतानां लोलानि चञ्चलानि कुसुमानि तेषां सुरभिः परिमलः यस्यां सा वनलेखा; while °वीथी is °कुसुमवत् सुरभिः परिमलः यस्याः. अलि...रितया which resounded (मुखरित) with the hum (विरुति) of swarms of bees. तमाल a tree which has dark leaves. वनलेखा is तमालैः नीला, while नागवीथी is तमालवत् नीला. दिङ्नागमदवीथ्या इव as if along the line of rut proceeding from (the temples of) the elephants of the quarters. There was a belief that there were eight guardian elephants such as ऐरावत &c. of the eight quarters. The rut issuing from the temple of elephants is dark. Hence the वनलेखा dark with तमाल trees is compared with the line of rut. संगीतध्वनिं निमित्तीकृत्य lit. Making music his mark *i. e.* towards the music.

Para 131. (क्रमेण...पश्यत्). All the instrumentals in the first five lines qualify कैलासमारुतैः in l. 26. संमुखागतैः that blew on his face. अच्छ...जडिमभिः (अच्छ...जालजनितः जडिमा येषाम्) which were made cold by the number of particles of water (taken) from pure springs. जर्ज...वल्कलैः that shattered (loosened) the bark of birch trees. वृषः bull. रोमन्थः (रोमं मन्थातीति) ruminating, chewing the cud. As the winds proceed from कैलास on which शिव

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resides, they naturally carry particles of the foam issuing from the mouth of S'iva's bull. षण्मुख...चुम्बिभिः kissing (licking) the crest of the peacock of Kārtikeya (who has six faces and rides a peacock). अम्बिका...दुर्ललितैः that possesses the rudeness (दुर्ललितं) of causing the tender sprouts worn by Pārvatī as an ear-ornament (कर्णपूरः) to dance. A 'दुर्ललितं दुःशीलं स्फुटमथवोल्लासनाद्धेतोः। दुर्ललितैरुद्भटैः सौरभलाभान्नितान्तमित्यर्थः॥'; D 'दुर्ललितैर्गलितैः'. उत्तर...दोहादिभिः that long for swinging (प्रेङ्खोलनं) the blue lotuses placed on their ears by the damsels of Uttarakuru (it is said to be a country of eternal bliss). On उत्तरकुरु A says 'उत्तरकुरवः शाङ्खतास्यं वर्षं तदेव कुरुवर्षम्।'; D 'उत्तरकुरव इति भूमण्डलस्य नवानां वर्षाणामुत्तरस्य वर्षस्य पर्यायतः तत्रत्यानां दिव्ययानत्वात् सर्वत्र गतिरप्रतिहता वर्तते'. आकम्पितकक्कोलैः that shook the Kakkola trees. The other reading (of P. 3rd edition) आ...कल्लोलैः (which shook the billows) makes no sense and is rather inappropriate in the description of कैलासमारुत. नमेरुः a kind of tree. पांशु pollen. पशु...शेषैः—पशुपतेः शिवस्य जटा तस्याः बन्धः तेन आर्तः पीडितः वासुकिः नागराजः तेन परिपीताः तेभ्यः शेषाः अवशिष्टाः (winds) that remained after Vāsuki, who was distressed by being used in tying the matted hair of S'iva, had taken his fill. शिव has serpents as his ornaments and he may be represented as tying his hair with one of them. गत्वा च... अपश्यत्. The principal sentence in this long passage is क्रमेण कैलासमारुतैरभिनन्द्यमानः (p. 2. l. 27.) (चन्द्रापीडः) गत्वा च तं प्रदेशं...पादपैः परिवृतं (p. 3. l. 22.)...शूलपाणेः शून्यं सिद्धायतनमपश्यत् (p. 3. l. 24). All the instrumentals from मरकतहरितैः (p. 2. l. 27) to दृष्टिहारिभिः (p. 3. l. 22) qualify पादपैः. मर...रितैः that were as green as emerald. हारि...रमणीयैः charming on account of the cooing of attractive Hārīta (a kind of pigeon) birds. भ्रम...कुड्मलैः—the hard (जरठ) buds (कुड्मल) of which are loosened by the nails of wandering भृङ्गराज (birds). जरठ also means 'full grown' (परिणत). उन्मद intoxicated. सहकारः Mango-tree. कवलीकृत devoured. उन्मद...कलिकैः the distinctly manifest (विकच) mango-blossoms (चूतकलिका) in which are resounding with (the hum of) the swarms (चक्रवालं) of intoxicated bees. अचकित...डुरैः the shoots of मरिच plants in which are kissed by चकोर (Greek partridge) birds that are not frightened. A चकोर is said to detect poison. See कामन्दकीयनीतिसार 'चकोरस्य विजानीते नयने विषदर्शनात्। सुग्वकं भाषते क्रौञ्चो म्रियते कोकिलः किल॥' VII. 12. *Vide* also कौटिल्य's अर्थशास्त्र

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'चकोरस्याक्षिणी विरज्येते' I. 20. What the author means seems to be this—As the चकोर birds are not frightened, there is no danger of any poisonous plant of any kind, since at the approach of poison, their eyes change colour. Mr. Kale reads चकित for अचकित. It is hard to say what the propriety of the word is. चम्पक...फलैः the long pepper (Marāthi पिंपळी) fruits in which are eaten (जग्ध p. p. parti. of अद्) by कपिञ्जल birds rendered tawny by heaps of the pollen of *champaka* flowers. फल...कलविङ्कैः on which sparrows are born in the nests (नीड) on thickly growing (निविड) pomegranate trees that groan under (निपीडित) the massive weight of their fruits. कलविङ्क is चटक. It would have been better, if we could have read फलनिकरभर &c. निकरः collection. प्रक्रीडित...ताडीपुटैः in which the rows of palm fruits (or rather leaves) are set in motion (तरलित) by being beaten with the palms of the hands of restless (चपल) and frolicsome (प्रक्रीडित) monkeys. अन्योन्य...कुसुमैः the flowers of which are made to fall down by the edges (पाली) of the wings of pigeons angered by mutual quarrels. कुसुम...शिखरैः the tops of which are resorted to by Sārikās (birds) spotted with (सार) the mass of the pollen of flowers. शकलित torn to pieces. स्फीत abounding in. जलधर...खण्डैः the groves of Tamāla trees in which resound with the chirping (ध्वान) of simple Chātaka birds that coveting the water of the clouds, are deceived (विप्रलब्ध). The grove of the dark Tamāla trees is looked upon as a dark cloud by the foolish chātakas and when they fly towards it they do not get water and are thus deceived. इभ...वलयैः—इभानां हस्तिनां कलभकैः उल्लूनाः खण्डिताः पल्लवाः येषां तानि इभ...पल्लवानि वेल्लितानि आन्दोलितानि लवलीवलयानि येषु—In which the coils (वलय) of Lavalī creepers are swinging to and fro, as their sprouts are cut down by the young ones (कलभक) of elephants. आलीय...स्तवकैः The bunches of flowers on which are scattered (पर्यस्त) by the movements (क्षेप) of the wings of Pārāvata birds that hide themselves (आलीयमान present p.) on trees and are intoxicated by fresh youth. तनु...वीजितैः fanned by the tender leaves of plantain trees that shake even by a slight (तनु) breeze. अविरल...वनैः in which cocoa-nut groves are bent down (अवनत) by the masses (निकर) of thickly growing fruits. अकठोर...परिवृतैः—अकठोराणि मृदूनि पत्रपुटानि येषां ते अकठोरपत्रपुटाः, अकठोर...पुटाश्च ते

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पूगविटपिनः पूगवृक्षाः तैः परिवृताः तैः—surrounded by betel-nut trees whose leaves are not hard. अनिवा...जालकैः in which numbers of fruits of date-palm trees (पिण्डखर्जूर) are pierced by the beaks of birds that are restrained by no one (अनिवारित). Both A. and D. say 'पिण्डखर्जूरः महाखर्जूरः'. मद...तान्तरैः the spaces (अन्तर) between which are made to resound (विरावित) by the sweet tones (रव) of peahens that become noisy (मुखर) through intoxication. अक...दन्तुरैः bristling with the masses of buds that are not plucked (by any one). अकलित may also mean 'countless'. The reading आकलित (of K and N) is not so good as अकलित. आकलित means 'produced'. अन्तरान्तरा (Ind.) at intervals, here and there. कैलास...भागैः-कैलासतरङ्गिणीभिः तरङ्गितः अत एव सिकतिलः तलभूमिभागः येषां तैः the surface of the ground at the root of which is sandy (सिकतिल) being watered (तरङ्गित) by the streams (तरङ्गिणी) issuing from Kailāsa. सिकतिल is formed according to 'देशे लुबिलचौ च' पा० V. 2. 105 and means सिकताः सन्ति अस्मिन्देशे. वन...निभम् (*adj.* of किसलयनिकरम्) resembling the collection (निवह) of the palms of the hands of sylvan deities. It was supposed that forests were presided over by certain guardian deities. अलक्तक...सिक्तमिव as if it were sprinkled with a few drops of the Alaktaka dye. किसलयनिकरम् (object of उद्वहद्भिः) collection of sprouts. ग्रन्थि...मूलैः the roots of which are resorted to by crowds (कुल) of chamarīs (from whose tails chowries are made) delighted by eating (the fruits or leaves of) ग्रन्थिपर्णक trees (a very fragrant tree). कर्पू...प्रायैः mostly containing camphor and Aguru (the fragrant aloe wood) trees. इन्द्रायु...वस्थानैः which were घनावस्थान like the rainbow. घनावस्थान (घनं अवस्थानं येषां) means 'that were thickly planted' with reference to trees; and (घने मेघे अवस्थानं येषां) 'that remain on clouds' with reference to rainbows. The only point of resemblance between trees and rainbows is the fact of the word घनावस्थान being applicable to both (though in different senses) by a pun on the word घन. In the same way there are numerous comparisons below in which the common property consists solely in the fact that the same word is applicable to two objects. Bāṇa is very fond of this quibble on words. कुसु...भ्यन्तरैः (अदत्तः दिनकरस्य सूर्यस्य करानां किरणानां प्रवेशः तेन शिशिरं शीतलं अभ्यन्तरं येषाम्) whose inside is cool, because no entrance is allowed

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to the rays of the sun, like कुमुद lotuses. The trees are so thick that the sun's rays cannot penetrate them; कुमुदs (moon-lotuses) close their petals in the day and so the sun's rays cannot enter them. दाशरथि...प्रान्तैः whose boundaries are surrounded by lotuses as dark as collyrium (अञ्जनवन्नीलानि नलानि कमलानि तैः परिगतः प्रान्तः येषाम्), like the armies of Rāma, the son of Das'aratha (the extremities of which are surrounded *i. e.* commanded by अञ्जन, नील and नल the monkey chiefs, अञ्जननीलनलैः परिगताः प्रान्ताः येषाम्). The monkey नल built the सेतु. नल also means 'a kind of grass.' प्रासादै...वतैः which were full of doves, like palaces (on which there are monkeys). पारावतः means 'dove, monkey.' We may also assign the same meaning to पारावत in connection with trees and palaces. D 'पारावतः कपोतः अतसीवृक्षश्च.' भवन...सनैः in which were present (संनिहित) वेत्र (ratan) and असन trees (संनिहिताः वेत्रासनाः येषु), like ascetics living in their houses (संनिहितानि वेत्रासनानि येषाम् who have chairs made of cane near them). भवनतापस appears to be an ascetic who does not resort to a forest &c. for practising austerities. रुद्रै...परिकरैः whose cluster is tied round by the pepper-betel creepers (नागलताभिः ताम्बूलवल्लीभिः बद्धः परिकरः समूहः येषाम्) like the Rudras whose loins are girded up by the creeper-like serpents (नागाः लताः इव ताभिः बद्धः परिकरः येषाम्). The Rudras are eleven and hence the plural. Serpents entwine themselves round S'iva. उदधि...जालकैः (निरन्तरोद्भिन्नानि प्रवाललताङ्कुरजालकानि येषु) in which numbers of tender leaves and sprouts of creepers are thickly (निरन्तर) put forth, as if they (trees) were the sandy banks of the ocean (on which also shoots of coral appear thickly). In the latter case प्रवाललता means coral, while in the former we separate as प्रवाल and लताङ्कुर and प्रवाल means 'leaves.' अभिषेक...सनाथैः accompanied by the flowers, fruits and shoots of all plants, like medicated waters for a bath (in which also a number of plants are used). 'कुष्ठमांसीहरिद्रामिर्वचाशैलेयचन्दनैः। मुराचम्पककर्पूरैः मुस्ता सर्वौषधिः स्मृता॥'. आलेख्य...संशोभितैः adorned with hundreds of birds whose wings (पत्र) are coloured (चित्र) in different (natural) hues, like houses with paintings (आलेख्य). Here वर्ण has two senses (1) natural colour; (2) paint. The house also is decorated with hundreds of birds painted upon it. कुरु...सेवितैः which are resorted to by भारद्वाज (sky-lark) birds,

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like the Kurus, who were served by the Brāhmaṇa (द्विज) भारद्वाज(Droṇa.). Droṇa was the teacher of the sons of धृतराष्ट्र and पाण्डु. महा...मुखैः—in which bees (शिलीमुख) are attracted by पुन्नाग. (Marāthi नागकेशर) trees like the beginning of great battles, in which arrows (शिलीमुख) are drawn by the best of men (पुन्नाग, पुंसु नरेषु नागः श्रेष्ठः). महा...तलैः the ground at the root of which (trees) is touched by the new sprouts hanging down, like big elephants that touched the ground with their hanging leaf-like tails (प्रलम्बः वालः एव पल्लवः तेन स्पृष्टं भूतलं यैः). The मेदिनी says 'वालो ना कुन्तलेऽश्वस्य करिणश्चापि वालधौ.' The commentator (in N) understands चमरप्रान्ताः by वालपल्लवाः, which appears to us unwarranted and far-fetched. He remarks further 'शोभातिशयार्थं हस्तिनां चामराणि कर्णे बध्यन्ते इति सर्वप्रसिद्धम्.' We fail to see how the चामरs on the ears of elephants touch the ground. Our interpretation is quite natural and reasonable. अप्रमत्त... गुल्मकैः on the skirts (पर्यन्तः) of which (trees) there are many bushes (गुल्मकः), like vigilant (अप्रमत्त) kings, who place many detachments on their borders (पर्यन्तेऽवस्थिताः बहवः गुल्मकाः येषाम्). गुल्मक is a technical name applied to a division of an army consisting of 45 footsoldiers, 27 cavalrymen, 9 elephants and 9 chariots. दंशितै...कायैः whose bodies are covered by the armour in the form of a crowd of bees (भ्रमराणां संघातः समूहः एव कवचं तेन आवृतः कायः येषाम्), like mailed persons whose bodies are covered with armour (resembling) a crowd of bees (भ्रमरसंघातसदृशं कवचं तेन आवृतः कायः येषाम्). The com. takes भ्रमर in the sense of the 'nails' on the armour. प्रमाणा...गुञ्जैः In which berries of Guñjas are touched with their fingers by monkeys (वानरकराङ्गुलिभिः स्पृष्टाः गुञ्जाः येषु), like persons ready (अभिमुख) to weigh (प्रमाण). In taking वानर &c. with प्रमाणाभिमुखैः we must separate as वा (or) नरकराङ्गुलि &c. It is well-known that Guñja berries are used in weighing gold and silver. D. seems to have read घृष्ट for स्पृष्ट. D. says 'अन्यत्र वानरा इति वाद्यवादका उच्यन्ते गुञ्जा वाद्यभाण्डं 'गुञ्जा भाण्डेऽपि वादके' इति वैजयन्ती". अवनि...तलैः the ground underneath which is marked by the foot-prints of lions (सिंहपादैः अङ्कितं तलं येषाम्), like the beds of kings, the four pedestals of which were shaped into the likeness of a lion's foot (सिंहपादेषु अङ्कितानि तलानि येषाम्). D. 'सिंहपादैः सिंहाकृतिभिः पादैः अङ्कितं तलं अधोभागः येषाम्'. आरब्ध...वृतैः surrounded by crowds of peacocks with erect crests (उद्गता शिखा येषां

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ते उच्छिखाः शिखिनः तेषां मण्डलं तेन परिवृतैः), like those who have begun the performance of the penance of five fires. आरब्धा पञ्चतपःक्रिया (पञ्चाग्निसाधनं) यैः ते आरब्धपञ्चतपःक्रियाः. उच्छिखाः उद्गतज्वालाः शिखिनः वह्नयः तेषां मण्डलं तेन परिवृतैः who are surrounded by (four) fires whose flames are blazing up. The पञ्चाग्निसाधन consists in sitting in the midst of four fires while the eye is fixed on the dazzling disc of the sun. Compare कुमारसंभव 5. 20 'शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा। विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥.' दीक्षितै...यनैः against which horns are rubbed by spotted antelopes (कृतं कृष्णसारैः विषाणानां कण्डूयनं येषु), like persons who are initiated for a sacrifice, who scratch their bodies with the horn of an antelope. कृतं कृष्णसारस्य विषाणेन कण्डूयनं यैः. Persons who were initiated for the performance of a sacrifice had to pare their nails and were to scratch their bodies with the horn of an antelope for the sake of purity. The शतपथब्राह्मण says 'अथ न दीक्षितः काष्ठेन वा नखेन वा कण्डूयेत...तस्माद्दीक्षितः क्षुरविषाणयैव कण्डूयेत नान्येन क्षुरविषाणाया.' III. 2. 1. 31. जरद्गृह...धरैः possessed of fibres and round trenches (आलवालक-मण्डल) (for holding water), like old sages that remain in their houses (and do not resort to a lonely cave or do not give up everything for तपश्चर्या), and who are possessed of a number of children with matted hair (जटालाः बालकाः तेषां मण्डलं तस्य धराः). The commentator explains 'जटायुक्ता ये बालाः स्तनंधयाः ते एव कमण्डलधराः पानीयसमूहधराः येषु'. This appears to us rather far-fetched. Our explanation is more natural, besides being easier. The com. has to take क as meaning 'water.' We take बालक as equal to बालक because in a pun (श्लेष), व and ब, ड and ल are regarded as non-different. यमकश्लेषचित्रेषु बवयोर्डलयोर्न भित्। नानुस्वारविसर्गौ च चित्रभङ्गाय संमतौ ॥ वाग्भटालं० I. 20. For जरद्गृहमुनिभिः compare भवनतापसैः above. इन्द्र...हारिभिः that attract the eye, like jugglers (who deceive the eye, who create illusions). परिवृतं is an adj. of सिद्धायतनं. चन्द्र...नाम्नः qualifies कैलासपादस्य. पादः means 'a hill at the foot of a mountain.' धवलयतः qualifies कैलासपादस्य and has प्रदेशं for its object. ज्योत्स्नावदातया प्रभया by its brilliance as pure (अवदात) as moon-light. भूतल... निविष्टं is to be connected with कैलासपादस्य and qualifies सिद्धायतनम्. भू...विष्टं built on ground lying at the foot of (the hill चन्द्रप्रभ). शूलपाणेः (शूलः पाणौ यस्य)=शिवस्य. शून्यम् tenantless. सिद्धायतनम्—D 'सिद्धायतनमीश्वरस्य सान्निध्यात्, सिद्धिक्षेत्राणि सिद्धायतनानीत्याहुः'—holy sanctuary, or a temple for सिद्ध, semidivine beings.

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Para 132. तच्च...त्र्यम्बकम्. The principal sentence is तच्च... प्रविश्य (l. 27) अद्राक्षीत्...भगवन्तं त्र्यम्बकम् (l. 32). तत् refers to सिद्धायतनम्. पव...कायः (Chandrāpīḍa) whose body was rendered white by the pollen inside (गर्भ) the flowers of केतकी plants, (pollen) that was thrown up (उद्धूत) by the wind and fell down (समापतत् present p.) here and there (इतस्ततः). भसव्रतम् is the object of प्रतिपाद्यमानः (*present p.* of the *caus.* of पद् with प्रति). पशुपति...व्रतम् who was as if forcibly made to accept the vow of (smearing the body with) holy ashes for the sake of seeing Lord S'iva (पशुपति). As भस्म is said to be dear to S'iva, his devotees besmear their bodies with holy ashes. The author represents that Chandrāpīḍa, who was really covered with white pollen, had as it were besmeared his body with ashes (which are also whitish) as a worshipper of शिव should do, in order that he may thus entitle himself to see S'iva. आय...माणः who was as if encircled (परिगृह्यमाण *pre. p. passive* of ग्रह् with परि) by the merit (पुण्य) caused by his entering the temple. The poet puts forth another fancy. पुण्य should be regarded as white, while sin is spoken of as dark. चं० was covered with white pollen. The poet fancies that the merit (पुण्य) which he must have acquired by entering the holy temple of S'iva was visibly clinging to his body. चतुः...ष्ठितम् (qualifies त्र्यम्बकम्) (the idol of S'iva) set up under a small hall of crystal (स्फटिक) (resting) on four pillars (चत्वारः स्तम्भाः यस्याः एतादृशी स्फटिकस्य मण्डपिका लघुः मण्डपः तस्याः तले प्रतिष्ठितम्). The instrumentals from अचिरोद्भूतैः (l. 28) up to शुचिभिः (l. 30) are to be connected with मन्दाकिनीपुण्डरीकैः. अचिरोद्भूतैः recently plucked. The reading अचिरोद्भूतैः given in a footnote by N and K is the best. आर्द्रार्द्रैः very wet. दल...बिन्दुभिः from the tips of the petals of which drops of water were falling (दलानां पत्राणां शिखरेभ्यः प्रान्तेभ्यः गलन्तः जलबिन्दवः येषु). ऊर्ध्व...दलैरिव (lotuses) like pieces of the moon split upwards. The moon is full of nectar; if cut into pieces, nectar will ooze from it. Hence the lotuses from the petals of which जलबिन्दुs were falling are compared to the disc of the moon cut upwards into pieces. The propriety of the word ऊर्ध्वविपाटित is as follows:—the lotus has a number of petals diverging upwards and converging at its bottom. If चन्द्रबिम्ब were cut upwards from below, it will be just like a lotus. The pieces diverging upwards will be like petals. निजा...यवैरिव like

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parts of his own (S'iva's) loud laughter (अट्टहास). Smiles and laughter are represented by Sanskrit poets as white. Hence the white lotuses (०पुण्डरीकैः in l. 30) are compared to the parts of the laughter which is attributed to शिव. शेष...शकलैरिव like pieces of the hoods of S'esha (the great serpent). शेषफणाs also are whitish. पाञ्चजन्यसहोदरैरिव as if they (lotuses) were the brothers of the conch पाञ्चजन्य (borne by विष्णु). पाञ्चजन्यः—'पञ्चजने पाताले भवः' इति क्षीरस्वामी. पाञ्चजन्य is white and has a conical shape. Similarly the lotuses were white and were half-expanded (bud-like). क्षीरो...कारैः (क्षीरोदस्य क्षीरसागरस्य हृदयं तस्य इव आकारः येषाम्) whose form was like the heart of the milky ocean. The heart is often spoken in Sanskrit literature as resembling a lotus in shape. Hence the white lotuses are spoken of as similar to the heart of the milky sea (which is also white). उप...विभ्रमैः (उपपादितः मौक्तिकमुकुटविभ्रमः यैः) which caused the delusion of a crown of pearls *i. e.* which were mistaken for crowns of pearls. Both lotuses and pearls are white; half-expanded lotuses are broad at the bottom and taper upwards. Hence they are compared to crowns of pearls. मन्दाकिनीपुण्डरीकैः lotuses growing in the Ganges. ०पुण्डरीकैः is to be connected with कृतार्चनम् (कृतं अर्चनं पूजा यस्य). कृतार्चनम् (qualifies त्र्यम्बकम्) who was worshipped (with lotuses). अमल...लिङ्गं whose image (in the form of a लिङ्ग) was made from a pure pearl-stone. अशेषेण सर्वेण त्रिभुवनेन वन्दितौ चरणौ यस्य. चराचरगुरुम् who is an object of worship to moveables and immoveables. चतुर्मुखम् (चत्वारि मुखानि यस्य) who had four faces. महादेव is generally represented as पञ्चमुण्ड; but here the idol was perhaps made with four faces, with reference to the four quarters. त्र्यम्बकम् (त्रीणि अम्बकानि नयनानि अस्य, त्रिषु अम्बकं दृष्टिः अस्य इति वा, त्रयाणां लोकानां अम्बकः पिता वेति) शिवम्.

Para 133. (तस्य च...ददर्श). The principal sentence is तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखीमासीनां.....कन्यकां ददर्श. तस्य=त्र्यम्बकस्य. दक्षिणां to the southern side. अभि...सीनाम् sitting in front. उप...सनाम् who was sitting in the posture called ब्रह्मासन (a posture for profound meditation). The अमरकोश says 'ध्यानयोगासने ब्रह्मासनम्'. From this it appears that ब्रह्मासन is a generic name applicable to any आसन such as पद्मासन. Bāṇa, however, seems to have intended a particular आसन, most probably पद्मासन. A says 'तत्र पद्मासनं ब्रह्मासनवाचाभिधीयते। अन्येऽस्मिन्नेतदस्यैव कवेर्विज्ञायते गिरा॥...तल्लक्षणं हि विद्वद्भि-

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रीदृशं दर्शितं यथा ॥ उत्तानौ चरणावूर्वोर्न्यस्यन्नाभौ करद्वयम् । दक्षिणोत्तरमुत्तानं ध्राणदृक्पद्मकासनी ॥'. नागोजीभट्ट on पातञ्जलयोगसूत्र II. 46 says 'अङ्गुष्ठौ संनिबध्नीयाद्धस्ताभ्यां व्युत्क्रमेण तु । ऊर्वोरुपरि विप्रेन्द्र कृत्वा पादतले उभे ॥'. All instrumentals from अतिविस्तारिणा to वहतेव (l. 4) are to be connected with देहप्रभावितानेन. सर्व...वकेन which flooded all directions. प्रलय...पाण्डुरेण white like the rapid current (पूर) of the milky ocean lashed into fury (विप्लुत flooded) at the time of Pralaya. तपोराशिना इव विसर्पता as if it (देह-प्रभा-वितान) were the mass of austerities (hoarded for a long time) spreading in all directions. The poet fancies that the brilliance of her body that illumines everything is nothing but her तपोराशि spreading itself far and wide. त्रिस्रोतोजलनिभेन resembling the waters of the Ganges (her complexion and the waters of the Ganges are both white). पादपान्तरैः पिण्डीभूय वहता इव which (प्रभा-वितान) as if flowed in a mass through the intervals of the trees. The idea is that the brilliance of her body shot through the trees in a mass and thus presented the appearance of the stream of the Ganges (whose waters also are white) running through rows of trees. देह...तानेन by the collection (वितान) of the bril-liance of her body. This is to be connected with कुर्वतीम्. स..... ननं qualifies प्रदेशम्, the object of कुर्वतीम्. कुर्वतीम् qualifies कन्यकां (p. 6 l. 12). सगिरि...कुर्वतीम् making that whole tract together with the mountains and forests as if it were created out of an elephant's tusk. Her brilliance covered the whole country, which thus looked white and is represented by the poet as made of ivory, which is also white. अन्य...गिरिम् whitening the Kailāsa mountain in a peculiar way. कैलास is white by itself, but her brilliance was so superb in its whiteness that it lent a distinct hue to Kailāsa. अन्त...नयन्तीम्—लोचन...विष्टेन qualifies देह-प्रभावितानेन (understood)—who as if reduced to whiteness (श्वेति-मन् *m.*) the mind of him also who saw her by (the brilliance of her body) that entered inside (अन्तः) (the spectator) by the entrance afforded by the eyes. The idea is:—when a person sees her brilliance, the latter as it were enters him through the eyes and by its own whiteness makes his mind also white (pure). अति...देहतया is to be connected with अपरि...यवाम् (l. 8) and these two mean 'whose limbs were not distinctly observed on account of her body being encircled (परिगत) by an

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extremely white sheen.' The idea is that between her body and the outer world intervened the extremely white brilliance (प्रभा). From the fact that she was surrounded by a halo of brilliance, the poet fancies that she was as if inside a house of crystal (*i. e.* her प्रभा was like crystal), as if she had plunged in a sea of milk, as if she was screened (अन्तरित) by an extremely white silken garment (चीनांशुक). Her प्रभा is compared to a विमलचीनांशुक. N, P, and K read चेलांशुक. Our reading has the authority of the Mss. consulted by P and N and of the Calcutta editions and is preferable for two reasons; firstly चीनांशुक was well known in India as a fine kind of texture (see शाकुन्तल II 'चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य') and secondly चेलांशुक makes no sense, as चेल and अंशुक are synonyms ('वस्त्रमाच्छादनं वासश्चेलं वसनमंशुकम्' इत्यमरः). The commentator glosses over the difficulty by explaining चेलांशुकम् as वस्त्रविशेषः. आदर्श...तिरस्कृतामिव she was as if reflected in a mirror and screened (तिरस्कृत) behind crowds of clouds (अभ्र) in the S'arad. Her brilliance is compared to a mirror (which is white) and a cloud in S'arad (which is also white, that in the rainy season being dark). पञ्च...उत्पादिताम् who was as if created out of whiteness alone, giving up the number (कलाप) of means (उपकरण) for creating a body, *viz.* the substances constituted by the five primary elements (पृथिवी, अप्, तेजः, वायुः and आकाशम्). Our bodies are made up of these five द्रव्यs but the poet imagines that, on account of her extreme whiteness, she was not created with the five द्रव्यs, but only with the गुण whiteness. दक्षा...त्र्यम्बकाम् who worshipped S'iva as if out of the fear of her hair being seized by insolent bands (of men), like the performance of Daksha's sacrifice (where शिव was honoured from the fear of being seized by the hair at the hands of his insolent followers, Ganas). दक्ष once celebrated a great sacrifice at which he did not invite his own daughter सती and her husband शिव. सती went uninvited, was insulted and threw herself into fire. शिव destroyed the sacrifice and killed दक्ष. रतिमिव...राधनाम् who betook herself to the worship of S'iva in order to secure the favour of S'iva for the sake of (her lover पुण्डरीक) whose body was like that of Cupid (मदनस्य इव देहः यस्य तन्निमित्तं), like रति, the wife of Cupid (who worshipped S'iva to secure his favour for

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the sake of the body of Cupid, मदनस्य देहः तन्निमित्तम्). मदन, who wanted to shoot his arrow at शिव, was burnt by him. Afterwards Cupid was restored to his body by शिव. क्षीरो...कृष्टाम् who was drawn by her eagerness for the digit of the moon on (the head of) S'iva which was familiar to her on account of her dwelling together with it (in the shrine of शिव), like the superintending deity (देवता) of the milky ocean (who was drawn by her eagerness to see the digit of the moon on S'iva, which was familiar to her on account of the moon dwelling with her in the ocean). The moon was produced from the ocean and therefore may be said to be परिचित to the देवता. The देवता may be लक्ष्मी who also was produced from the sea; and so चन्द्र and लक्ष्मी may be said to have dwelt together. इन्दुमूर्ति...गमनाम् who went to the abode (temple) of S'iva because she was afraid of the sun in the sky *i. e.* afraid of its heat (स्वर्गतः यः भानुः सूर्यः तस्मात् भयं आतपलक्षणं तेन कृतं त्रिनयनस्य शरणे गमनं यया), like the disc of the moon (which threw itself on the mercy of शिव being afraid of राहु). स्वर्भानु means राहु. ऐरावत...नताम् who came there thinking of S'iva who is eager for covering his body with the skin of an elephant (गजाजिनावगुण्ठनोत्कण्ठितः शितिकण्ठः तस्य चिन्तितं तद्विषया चिन्ता तया उपनताम् प्राप्ताम्), like the complexion or skin (छवि) of the body of Airāvata (which came to the wish of S'iva when he desired a covering of elephant's skin, गजा...त्कठितः शितिकण्ठः तेन आदौ चिन्तिता पश्चादुपनता). It should be remembered that ऐरावत is white. As to शिव's wearing गजचर्म see कुमारसंभव 5th सर्ग 'विभूषणोद्भासि पिनद्धभोगि वा गजाजिनालम्बि दुकूलधारि वा। कपालि वा स्यादथवेन्दुशेखरं न विश्वमूर्तेरवधार्यते वपुः ॥.' पशुपति...स्थानां who had remained there coming out (of her parental home), like the brilliance of the laugh of the southern face of S'iva (which laugh also comes out of the mouth). The southern face is specially mentioned, as she stood, as said above, दक्षिणां मूर्तिमाश्रित्य. Smiles and laughs are white. शरी...भूतिम् who was the holy ashes (भूति) used in smearing the body of Rudra, come in flesh and blood. She was so pure and white. आविर्भूतां...प्राप्ताम् who was as if moonlight manifested (in flesh and blood), come there for trying to remove (विघट्टन) the darkness on S'iva's throat. S'iva drank the हालाहल poison produced at the churning of the ocean and

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his throat became dark thereby. गौरी...ग्रहाम् who was as if the purity of the mind of Gaurī (Pārvatī) that (purity) had assumed a body (कृतः देहपरिग्रहः यया). कार्ति...मतीम् who was as if the performance of व्रतs made in his childhood by कार्तिकेय (षडानन), come there in flesh and blood. गिरीश...स्थिताम् who was as if the brilliance of the body of the bull of S'iva, (brilliance) remaining apart (from the body of the bull). आयतन...चताम् who was as if the abundance of flowers on the trees round the temple, ready to worship S'iva by itself. पिता...सिद्धि the perfection of the austerities of Brahmā. आदि...विश्रान्ताम् who was as if the fame of the Prajāpatis (Marīchi and others) in the first age, (fame) sitting down to rest after the fatigue of wandering in the seven worlds (भूः, भुवः, स्वः, महः, जनः, तपः, सत्यम्). Fame is white; the fame of the प्रजापतिs spread in the seven worlds and being tired after wandering, sat down in one place to rest in the form of the brilliantly fair girl. त्रयी...वासाम् who was as if the three Vedas (त्रयी=वेदत्रयी) that resorted (in the form of the girl) to a forest out of grief for righteousness (धर्म) that was destroyed in the Kali age (कलियुगे ध्वस्तः यः धर्मः तस्माद् यः शोकः तेन गृहीतः वनवासः यया). It is supposed that the four युगs कृत, त्रेता, द्वापर and कलि represent a descending scale of moral greatness. In कृतयुग, there is simply धर्म and no अधर्म; in त्रेता ¾ths of धर्म and ¼th of अधर्म; in द्वापर, there is equality of both; and in कलियुग only ¼th of धर्म and ¾ths of अधर्म. आगामि...स्थिताम् who was as if the germ of the कृतयुग that is to come (after the present कलियुग), remaining in the form of a young woman. The girl was so holy and righteous that she is represented as the seed out of which धर्म will expand in the future golden age. अमर...पतिताम् who was as if the line (वीथी) of the elephants of the gods, fallen (on the earth) on account of their velocity in coming to the celestial Ganges. ऐरावत is white and so must the other elephants of the gods be. The elephants came in great haste to bathe in the celestial Ganges, but their velocity carried them farther than they meant and they fell down on the earth in the form of the girl. कैलास...निपतिताम् who was as if the splendour of Kailāsa (which is white) fallen down on account of the shaking caused by रावण when he uprooted (uplifted) the mountain.

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रावण once uplifted the कैलास mountain, when शिव so pressed it that his fingers were crushed. श्वेतद्वीपलक्ष्मी the splendour of श्वेतद्वीप which was one of the 18 minor divisions of the जम्बूद्वीप. In the महाभारत it is said that श्वेतद्वीप is to the north of क्षीरोदधि 'क्षीरोदधेरुत्तरतः श्वेतो द्वीपो महाप्रभः। एकान्तिनस्ते पुरुषाः श्वेतद्वीपनिवासिनः॥' शान्ति० chap. 338. काश...माणां who was as if the brilliance of the expansion of the flowers (which are white) of Kās'a (a kind of grass), waiting for the season of S'arad (autumn). काश flowers are specially prominent in शरद्. See ऋतुसंहार III 'काशांकुशा विकचपद्ममनोज्ञवक्त्रा सोन्मादहंसरवनूपुरनादरम्या। आपक्वशालिरुचिरा तनुगात्रयष्टिः प्राप्ता शरन्नववधूरिव रूपरम्या॥.' शेष...निर्गताम् who was as if the lustre of the body of the serpent शेष (that is also whitish) come out (on the earth) leaving the Rasātala (पाताल). शेष supports the earth. मुसला...विगलिताम् who was as if the lustre of the body of Balarāma (मुसलं आयुधं यस्य) dropping down (in the form of the fair girl) on account of the fatigue (आयासः) caused by the tottering (of Balarāma) due to the intoxication of drink. Balarāma was fair, while Kṛishṇa was dark. The former is also represented as fond of drink. शुक्ल...कृताम् who was as if a number of bright halves of months collected in a mass. Each शुक्लपक्ष is followed by a dark half and hence the propriety of पुञ्जीकृताम् consists in this that she was as if a number of bright halves without the intervention of dark ones. सर्व...विभागाम् whom all the swans had as if allowed a share in their own whiteness. It is well known that the wings of Haṁsas are white 'हंसास्तु श्वेतगरुतः' इत्यमरः. A 'संविभागः कृतस्तस्यै हंसैः सर्वैरपि स्फुटम्। प्रत्येकं धवलतया धावल्यं संविभज्य दत्तमिव॥'; D 'सर्वहंसैः धवलतया धावल्यद्रव्यकृतसंविभागां संविभागः स्वार्थस्यांशप्रदानम्.' धर्महृदयादिव as if from the heart of righteousness (which must be white). शंखादि...र्णाम् as if carved out of a conch (which is white). मृणालैरिव as if with lotus-fibres. दन्त...घटिताम् as if made with pieces of ivory. इन्दु...क्षालिताम् as if she were washed with brushes (कूर्चकः) made of the moon's rays. वर्ण...च्छुरिताम् as if she were blended with masses (छटा) of whitewash (सुधा) used in painting (वर्णः). पारदः mercury. धौत washed (past *p. p.* of धाव्). रजतद्रवः melted silver. निर्मृष्टाम् rubbed out. P. 5. उत्कीर्णाम् carved (*p. p. p.* of कॄ with उद्). कुटज (Marāthi कुडा). सिन्दुवारः (Marāthi निगडी). छविः lustre. उल्लासिताम् brightened, beauti-

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fied. इयत्तामिव धवलिम्नः who as if the 'thus far' or '*ne plus ultra*' or beau-ideal' of whiteness. स्कन्धा...नीभिः (qualifies जटाभिः p. 5 l. 4) hanging down over the shoulders. उदय...निर्मिताभिः (निर्मिताभिः qualifies जटाभिः) which were as if made of the brilliance of the rays of the morning sun, having taken them (rays) from the disc of the sun when it occupied the rising mountain. Her जटा was reddish-brown like the morning sun. उन्मि...ताम्राभिः that were as red as the tremulous (or glittering तरल) brilliance of the flashing (उन्मिषत्) lightning. अचिर...चूर्णाभिः which (जटाs) had as if attached (लग्न) to them the holy ashes on the feet of S'iva when she bowed to him on account of the fact that a few (विरल) drops of water remained in them (जटाs) as she had recently bathed. प्रणामे लग्नं पशुपतिचरणभस्मचूर्णं यासु. जटामि...भागाम् whose head was illuminated by matted hair. जटापाश...द्वहन्तीम् who carried on her head (उत्तमांगेन) the two feet of S'iva that were intertwined with the mass of her matted hair, that (feet) were made of jewels and were marked with the name (of S'iva). The idea seems to be that she wore on her head the पादुकाs (in miniature) of शिव cut out of jewels and had the name of शिव or some formula (as ॐनमः शिवाय) engraved upon them. रवि...पट्टिकाम् the flat surface (पट्टिका) of whose forehead was adorned with holy ashes, that were as pure (or white विशद) as the powder (क्षोदः) of the lunar mansions (नक्षत्राणि) trodden (क्षुण्ण) under the hoofs of the horses (yoked) to the chariot of the sun. The idea is that the sun's horses in their march may be supposed to tread under their hoofs the brilliant नक्षत्रs; the ashes spread on her forehead were as white as the powder of the नक्षत्रs. शिखर...मेखलाम् who was as if the slope (मेखलाम्) of the Lord of mountains (Himālaya) having the digit of the moon touching a stone on its top (शिखरशिलायां क्षिप्ता शशाङ्ककला यस्याम्). The mountain Himālaya being covered with snow is white. The fair body of the girl is compared to the slope of the Himālaya on account of her whiteness; her beautiful face corresponds to the digit of the moon; the head corresponds to the शिखर. अतुल...भूतनाथम् honouring S'iva (भूतनाथ) with her eye, that was adorned (प्रसाधित) by her matchless devotion, that was fixed upon the *linga* (लक्षीकृतं लिङ्गं यया), and that was as if a second garland of white

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lotuses. The idea is:—she was looking steadfastly at the idol, to which white lotuses had been offered (मन्दाकिनीपुण्डरीकैः कृतार्चनम् p. 3 l. 30). Her white and chastened sight may be compared to a lotus and as she was constantly looking at the idol, it may be said that there was a garland of lotuses with which she worshipped S'iva in addition (and hence द्वितीयया इव) to those that had been already offered. अतिशुचिभिः qualifies दशनांशुभिः (l. 10). अनवरत...वशात् should be taken in connection with मुखान्निष्पतद्भिः (l. 10). It means 'because her lower lip moved as she was continuously singing.' शुद्ध...खैः इव as if they (दशनांशु) were the rays issuing from her pure heart. गीतगुणैरिव as if they were the good points (sweetness &c.) of her song. स्वरैः इव as if they were the seven musical notes (निषादर्षभगांधारषड्जमध्यमधैवताः। पंचमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः॥). स्तुति...मद्भिः as if they (दशनांशु) were the syllables of the praise in visible form. दशनांशुभिः (with the rays of her teeth) is to be connected with क्षपयन्तीम्. दशनां...पतिम् as if again bathing the lord of Pārvatī with the rays of her white teeth. The rays are like water. The propriety of पुनः is that the idol had been already bathed when the पूजा was begun. It was again bathed by the water in the form of the rays of her white teeth. अतिविमलैः is an *adj.* of मुक्ताफलैः (l. 14). वेदा...कृष्टैः as if they (the pearls) were the meanings of the Vedas drawn from the mouths of Brahmā himself. Each of the four Vedas was promulgated from a mouth of Brahmā. *Vide* विष्णुपुराण I. 5. गायत्री...गतैः as if they were the letters of the Gāyatrī (the holy mantra तत्सवितुर्वरेण्यं &c.) wreathed together. ग्रथनमुप० would be better than ग्रथनतामुप०, as ग्रथन being itself an abstract noun, the affix ता is useless. D reads ग्रथनामुपगतैः with the Calcutta editions, which is good. The reading ग्रथनस्फीततामुपगतैः (appearing plentiful on account of being wreathed together) of N yields a good sense. नारायण...धृतैः as if they (pearls) were the plucked-up seeds of the lotus issuing from the navel of Vishṇu. सप्तर्षि...गतैः as if they (the pearls) were the seven sages (मरीचि, अत्रि, अंगिरस्, पुलस्त्य, पुलह, क्रतु and वसिष्ठ) coming in the form of Nakshatras, wishing to purify themselves by the touch of her hands. The idea is:—the rosary was made of pearls which are here identified with नक्षत्रs, on account of the brilliance of both. The poet says

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that the seven holy sages assumed the form of नक्षत्रs (pearls that went to make up her rosary) because they wanted to purify themselves by the touch of her hand (as she would take up the rosary in her hand when engaged in devotion). Mark the word आत्मानम् which when reflexively used is always singular, whatever be the number of the noun it refers to. आम ...स्थूलैः (pearls) that were as big as the fruits of आमलकी (Marāthi आंवळा). मुक्ताफलैः is to be connected with उपरचितेन. मुक्ता...भागाम् whose neck was covered with a rosary (अक्षवलय) made of pearls. परिवेष...निशाम् who was as if the night of the full moon day, in which the disc of the moon is surrounded by a halo (परिवेषः). The girl is compared to पौर्णमासीनिशा, her face to चन्द्रमण्डल and अक्षवलय to the halo. अधो...गङ्गाम् who was as if the Ganges (which is white), possessed (सनाथा) of a single pair of swans (एकं यत् हंसमिथुनं) on account of her breasts that were round in shape like the skull on the head of शिव with face downwards and that had the appearance of two pots near the gate of मोक्ष (final beatitude). No satisfactory explanation of हरशिरःकपाल...कारेण is given by anybody. The comp. should be dissolvd as 'हरस्य शिरः तस्मिन् कपालं, अधोमुखं च तत् हरशिरःकपालं च तस्य मण्डलं तस्य इव आकारः यस्य.' Her protuberant breast is compared to the skull on the head of शिव. It is well-known that शिव wears skulls; skulls are white and hence her breasts are compared to them. The propriety of अधोमुख is to be explained as follows:— the human skull, if held in its natural position has an uneven surface, on account of the holes for the mouth, nose, eyes &c. If the skull were turned face downwards, then there are no holes, no ups and downs, but there is only a plain convex surface of the back of the head which in its protuberance resembles the breast. The com. in N explains;—'ऊर्ध्वे ते कपाले श्यामता नास्ति, इत्यतोऽधोमुखं यद्धरशिरःकपालं तद्वन्मण्डलाकारेण वर्तुलाकृतिना। हरपददानेन स्तने धवलत्वं द्योत्यते। ईश्वरस्य धवलत्वात्।'. It appears to take हरशिरःकपाल as 'S'iva's own head' and seems to explain अधोमुख by referring to the fact that शिव's throat is darkened by the poison हालाहल; the dark spot on the neck corresponds to the dark nipple of her breast. We think that this explanation, besides being profane as comparing her breast to the head of S'iva himself, is far-fetched and out of keeping

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with the context. The poet does not expressly refer to her nipple and so अधोमुख would be out of place. Besides what the poet insists upon throughout this passage is her whiteness and purity. Our explanation is in keeping with that; while the commentator's would introduce the discordant element of darkness and love. A and D seem to take हर...कपाल as the skull of ब्रह्मा on the head of S'iva. A 'ब्रह्ममुण्डकरोटिर्या सा कपालगिरोच्यते। द्वारे हि पूर्णकलशो मङ्गलार्थो निधीयते ॥;' D 'हरशिरःकपालं हरशिरःस्थब्रह्मशिरःकपालम्'. Brahmā is said to have had originally five heads; but one of them was cut off by S'iva with his ring-finger or burnt down by the fire from his third eye. The reading 'श्वेतगङ्गाम्' of P and K is not good, as, the Ganges being well-known to be white, the *adj.* श्वेत becomes superfluous. The fair girl is compared to the Ganges, her breasts to a single pair of हंसs (whose wings are white) in the Ganges. It is well-known that पूर्णकलशs are placed at the entrance of houses, pandals &c. on festive occasions as good omens. Her breasts are compared to two कलशs placed at the gate of मोक्ष, as if they (breasts) indicated the fortunate result, *viz.* मोक्ष (eternal bliss), which she had secured by her pure and austere life. गौरीसिंह...कृत्याम् in whose case the purpose of an upper garment was served (कृतं उत्तरीयकृत्यं यस्याः) by a bark garment produced from a celestial tree (पञ्चैते देवतरवो मन्दारः पारिजातकः। सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥), the knot of which (bark garment) was tied between the two breasts (स्तनयुगलमध्ये निबद्धः ग्रन्थिः यस्य), the appearance of which (वल्कल) was charming like a chowry (चामरस्य इव रुचिरा आकृतिः यस्य), and which was as if made from the mane (सटा) of the lion of Pārvatī. The bark garment resembled the lion's mane in its brilliance. अयुग्म...शात् from S'iva (who has three eyes and not a pair). प्रसादलब्धेन obtained through favour. चूडा...जालेनेव which (ब्रह्मसूत्र) which was as if a collection of the rays of the moon, which is S'iva's crest-jewel. मण्ड...कायाम् whose body was purified (पवित्रीकृतः कायः यस्याः) by the sacred thread (यज्ञोपवीत) which was placed like a circle (over the shoulder). The poet suggests that शिव, being pleased with her तपश्चर्या, allows her to make a ब्रह्मसूत्र out of the rays of the moon on his head (*i. e.* the ब्रह्मसूत्र was so white). आप्रपदीन *adj.* reaching to the feet (as) dress; 'स्यात्रिष्वाप्रपदीन तत्प्राप्तोत्याप्रपदं हि

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यत्' अमरः. The word is formed according to 'आप्रपदं प्राप्नोति' पा.5. 2. 8. पादस्याग्रं प्रपदं तन्मर्यादीकृत्य आप्रपदम्. स्वभावसितेनापि although it was naturally white (qualifies °पटेन). ब्रह्मासन...तायमानेन which (पट) appeared red on account of contact (परिष्वङ्ग) with the lustre of the upturned (उत्तान) soles of her feet in the posture of ब्रह्मासन (ब्रह्मासनस्य वन्धे उत्तानं चरणतलं तस्य परिष्वङ्गात्). ब्रह्मासन is referred to above (p. 4. l. 1.). The idea is that her soles were so red that they tinged the silken garment in contact with them. लोहितायमान is pre. p. of a denominative verb from लोहित. दुकूल...नितम्वाम् whose hips were covered with a silken garment. यौव...स्यमानाम् who was waited upon even by youth like a pupil. The word स्वकाल...नीतेन applies to both यौवनेन and शिष्येण and means (which approached at the proper time, which was free from passions and which was well-regulated, in the case of यौवन; who approached his teacher at a proper time, who was always unruffled and was modest, in the case of a pupil). The idea is that she did not yield to the impulses of youth. लाव...गृहीताम् who was followed even by pure (स्वच्छात्मना) loveliness as by a meritorious man (कृतं पुण्यं येन), whose heart is pure (स्वच्छः आत्मा यस्य). रूपे...पेवितां who was attended even by beauty as by a domesticated deer. रुचिरलोचनेन (रुचिरे मनोहरे लोचने यस्मिन्; रुचिरे लोचने यस्य) and विगतचापलेन (free from unsteadiness of mind; free from restlessness) apply both to रूपेण and मृगेण. उत्सङ्गगतां lying on her lap (*adj.* of वीणाम् 1. 26). स्वसुतामिव (वीणाम्) which was as if her own daughter. सूक्ष्म...ङ्गुलिना (*adj.* of दक्षिणकरेण 1. 26) the fingers of which were filled with rings of small pieces of conch. N reads दन्तखण्डिका (piece of ivory) for शंखखण्डिका. त्रिपुण्ड्रकम् a mark made on the forehead with three lines of ashes. 'वक्रा ललाटगास्तिस्रो भस्मरेखास्त्रिपुण्ड्रकम्' हारावली. 'आद्धे यज्ञे जपे होमे वैश्वदेवे सुरार्चने। धृतत्रिपुण्ड्रः पूतात्मा मृत्युं जयति मानवः॥' कात्यायन quoted in आचारमयूख. प्रकोष्ठ...खण्डकेन (*adj.* of °करेण) on the fore-arm (प्रकोष्ठः the part between the wrist and the elbow 'प्रकोष्ठो मणिवन्धस्य कूर्परस्यान्तरेऽपि च' इति मेदिनी) of which pieces of conch were tied. She wore rings and pieces of conch as part of her vow. Women seem to have worn bangles of conch as auspicious; compare कादम्बरी para 36 'सरस्वती-भुजलताविगलितैः शंखवलयैरिव मृणालशकलैः कल्माषितम्'. नख...कोणेनेव which had as if taken a fiddlestick (कोणः) made of ivory (दन्त) on

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account of its bristling (दन्तुर) with the rays shot from the nails. 'कोणो वीणादिवादनम्' इत्यमरः, 'वीणादि वाद्यते येन धनुराकृतिना स कोणः' इति व्याख्यासुधा. The idea is that the rays that shot from her curved nails when she moved her hand to and fro in playing upon the lute had the appearance of a bow used in playing upon a lute. दन्तमयीं...स्फालयन्तीम् playing upon a lute made of ivory with her right hand. प्रत्यक्षा...विद्याम् who was as if the science of music incarnate. गन्धर्वs are celestial musicians. मणि...रुपेताम् who was accompanied by her own images with lutes in their hands, which (images) were reflected in the pillars of the hall (मण्डपिका) made of jewels and which (images) appeared as if they were her companions quite worthy of herself. स्नपना...हरस्य who, being reflected in the idol of S'iva that was wet because it was bathed, appeared as if she had entered the heart of S'iva whom she had pleased by her very great devotion. स्नपनेन आर्द्रं यत् लिङ्गं तस्मिन् संक्रान्तं प्रतिबिम्बं यस्याः सा तस्याः भावः तत्ता तया. The instrumentals from हारलेखया to अनुविद्धया (1. 31) are to be connected with गीत्या (p. 6 l. 1). हार...योगया which (song) issued from her throat (प्राप्तः कण्ठयोगः यया) like a string of pearls (which comes in contact with her throat). The similarity here (and below also) consists solely in this that the same word, though in different senses, is applicable to both (as प्राप्तकण्ठयोगया to हारलेखया and गीत्या). ग्रह...बद्धया which was inlaid with the chorus (ध्रुवः the first line or lines which are repeated again and again), like the series of planets which are connected with the polar star. क्रुद्ध...वर्णया which (song) being in impassioned accents (रक्ताः मुखे प्रारम्भे वर्णाः यस्याः), was like an angry woman (the colour of whose face is red रक्तः मुखवर्णः यस्याः). मत्त...तारया the low-pitched and high-pitched notes of which were long dwelt upon (घूर्णिताः मन्द्राः ताराः स्वराः यस्याम्), like an intoxicated woman the dull pupils of whose eyes roll about (घूर्णिता मन्द्रा तारा अक्ष्णः कनीनिका यस्याः). मन्द्र and तार are the technical names of dull and acute tones respectively in Indian music. उन्म...तालया in which time was kept in various ways (अनेके कृताः तालाः यस्याम् 'तालः कालक्रियामानम्' इत्यमरः) like an hysterical woman (who clasps her hands many times). मीमां...विद्धया which was full of many meditative thoughts (भावना), like the Mīmānsa, which is also full of many Bhāvanās. मीमांसा

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here stands for the पूर्वमीमांसा, the sūtras of which are attributed to Jaimini and which deals with the interpretation of Vedic passages, lays down the rules of interpretation &c. भावना (creative energy) is defined as ('भवितुर्भवनानुकूलो भावयितुर्व्यापारविशेषः'। अर्थसंग्रह p. 2) 'the particular activity of some productive agent (भावयितृ) which tends to bring about the existence of something which is going to come into existence' (भवितृ). भावना is said to be of two kinds शाब्दी (verbal) and आर्थी (actual). In स्वर्गकामः ज्योतिष्टोमेन यजेत the potential form यजेत expresses भावना. Read 'तत्र पुरुषप्रवृत्त्यनुकूलो भावयितुर्व्यापारविशेषः शाब्दी भावना। सा च लिङ्शेनोच्यते। लिङ्श्रवणेऽयं मां प्रवर्तयति मत्प्रवृत्त्यनुकूलव्यापारवानिति नियमेन प्रतीतेः। यद्यसाच्छब्दान्नियमेन प्रतीयते तत्तस्य वाच्यम्। ...स च व्यापारविशेषो लौकिकवाक्ये पुरुषनिष्ठोऽभिप्रायविशेषः। वैदिकवाक्ये तु पुरुषाभावाल्लिङादिशब्दनिष्ठ एव। अत एव शाब्दी भावनेति व्यवहियते।' अर्थसंग्रह. For further information the reader may refer to the अर्थसंग्रह or मीमांसान्यायप्रकाश. D 'ध्रुव उत्तानपादपुत्रो नक्षत्रचक्रस्याधारभूतः, अन्यत्र गीतप्रबन्धस्याधारो ध्रुवः'. D "रक्तमुखवर्णया रक्ताः रागयुक्ताः मुखे उच्चारणारम्भे वर्णाः अक्षराणि यस्याः, रागो गीतेर्गानप्रकारविशेषः 'रागो गीतेर्विधाः पृथक्' इति वैजयन्ती, अन्यत्र रक्तमुखभासा." Both A and D read अनेकतानया for अनेककृततालया. D "एकतानः एकचित्तः एकताना न भवति इति अनेकताना, अन्यत्र अनेकानि बहूनि तानानि यस्याः, 'तानान्येकोनपंचाशत्' इति वैजयन्ती;" A 'तानानि गीतिधर्माः परा पुनः। अनेकताना नैकाग्रा भवतीत्येवमुच्यते॥.' On भावना A says 'संस्कारो वासनासंज्ञो मनसो गीतिगोचरः। गीतिधर्मविशेषो वा पुनर्मीमांसका विदुः॥ करोत्यर्थो भावना सा चार्थः सर्वेतिङामिति।'. गीत्या...वीणयन्तीम् playing a hymn of praise upon a lute before Lord S'iva (Lit. with deformed eyes. *i. e.* three eyes). उपवीणयति—वीणया उपगायति, according to 'सत्यापपाशरूपवीणातूलश्लोकसेनालोमत्वचवर्मवर्णचूर्णचुरादिभ्यो णिच्) पा. 3. 1. 25—is a denominative verb from वीणा. विरूपाक्ष is differently explained by व्याख्यासुधा on अमर 'विविधानि रविचन्द्राग्निरूपाणि अक्षीणि अस्य। विरूपेष्वपि अक्षि दृष्टिर्यस्येति वा.'. The word अति...कृष्टैः and others that follow qualify वनचरैः (l. 2). ध्यान...स्थिभिः who were as if practising deep meditation (*i. e.* who, being captivated by the music, remained still). वारणः an elephant. शरभः a fabulous animal said to have eight legs and to be stronger than a lion. वनचरैः by wild animals. आ...मण्डलैः that sat down in a circle (round her). आकर्ण्य...घोषाम् the sound of whose lute, that was blended with the tones of the music, was listened to (by wild animals). अमरापगा the river

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of gods *i. e.* the Ganges. दीक्षित...कृताम् who was not ordinary (but rather celestial), like the speech of one initiated for a sacrifice, (which is not that of low people, but which is grammatically pure संस्कृत). A दीक्षित was not to use the language commonly current (प्राकृत). त्रिपुरा...मयीम् who was full of lustre like the thin tip of the arrow of the enemy of the demon त्रिपुर. पीतं अमृतं यया. विगता तृष्णा यस्याः whose thirst (in the case of the girl, for objects of sense; in the case of one who drinks nectar, for water) is gone. ईशान...रागाम् in whom attachment to worldly objects (राग) is not produced, like the digit of the moon on the head of शिव (in the moon also no राग *i. e.* redness is produced). अमथित...म्पदमिव like the mass of the water of the ocean when not churned. अन्तः प्रसन्नाम् tranquil at heart (as regards the girl) or undisturbed in the middle (as regards the sea). When the sea was churned, its inside became disturbed. प्रसन्ना also means सुरा. सुरा was churned out of the ocean. Before churning it was inside (अन्तः) the sea. D "अभ्यन्तरे प्रसन्ना सुरा यस्याः 'मध्वासवशीधुरसाः प्रसन्ना' इति हलायुधः" असमस्त...द्वंद्वाम् who was without quarrel (द्वन्द्वम्) like a style in dramatic compositions (वृत्ति) in which the words (पद) are not compounded (which has no द्वन्द्व compound). There are four वृत्तिs, according to writers on dramaturgy (नाट्यशास्त्र) *viz.* कैशिकी, भारती, सात्वती and आरभटी (see भरत's नाट्यशास्त्र 20th अध्याय). As far as we can gather from भरत and the साहित्यदर्पण, hardly any reference is made to compounds in the description of these वृत्तिs. It is in the रीतिs (called वैदर्भी and गौडी) that compounds play a prominent part. Does the author put the word वृत्ति for रीति? वृत्ति rather stands for one of the five वृत्तिs mentioned by grammarians 'कृत्तद्धितसमासैकशेषसनाद्यन्तधातुरूपाः पञ्च वृत्तयः' सि. कौ. D 'असमस्तपदवृत्तिः समासरहितपदानां वृत्तिः सा निर्द्वन्द्वा द्वन्द्वसमासरहिता भवति.' A 'प्रवृत्तिरत्र स्वार्थेषु पदानां वृत्तिरिष्यते॥'. बौद्ध...लम्बनाम् who was without support *i. e.* independent or helpless, like the cognitions (बुद्धि) of the followers of Buddha (which cognitions have no corresponding existing entity to which they could refer). There were three (or four) different schools of Buddhists; the माध्यमिक (which said सर्वं शून्यम् everything is void or unreal), the योगाचार (which maintained that only thought is real), the सौत्रान्तिक and वैभाषिक

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(which maintained that everything is real). Bāṇa appears to refer specially to the Yogāchāras, who hold that there is knowledge without any corresponding existing entity. What is common to all these schools is the idea of the momentariness (क्षणिकत्व as expressed in सर्वं क्षणिकम्) of everything. According to the Bauddhas, there is no permanent enjoying soul, but there is simply a train of cognitions. When we say 'I cognise this object,' our cognitions (बुद्धि) must be referred to some existing object (आलम्बन). Before our cognition takes place, the objects must have come into existence *i. e.* cognition presupposes that objects exist at least for two moments (firstly, the moment of their coming into existence, and 2ndly the moment when they are cognised). But the बौद्धs say that objects exist only for a moment. An object comes into existence; we are now going to cognise it. But in the 2nd moment it perishes, so we cannot cognise that very object. But it is common experience that we have cognitions; so the doctrine of the Bauddhas leads to this absurdity, according to Bāṇa, that we cognise objects that have disappeared *i. e.* our cognitions are effected without the existence of corresponding objects. वैदे...वेशाम् who had effected entrance into the supreme soul, like सीता who entered fire (प्राप्तः ज्योतिषि ब्रह्मणि प्रवेशो यया; प्राप्तः ज्योतिषि अग्नौ प्रवेशो यया). ब्रह्म is often spoken of in the Upanishads as ज्योतिः; compare कठोपनिषद् 'तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति ॥'. महाश्वेता by her pure life and austerities had realized the identity of herself with Brahman. Sītā had to pass through the ordeal of fire before she could be received by Rāma. यूत...हृदयाम् who had restrained her senses and her heart (वशीकृतानि अक्षाणि इन्द्रियाणि हृदयं च यया), like a woman clever in gambling (who has mastered the secret of managing dice वशीकृतं अक्षहृदयं यया). मही...देहाम् who supported her body on water (जलेन भृतः देहः यया, who took no food), like the earth which floats on water (जले भृतः देहः यस्याः). हिम...तपाम् who drank (*i. e.* took) the rays of the sun, like the appearance of the morning in the cold season (हिमसमये दिनं तस्य मुखं प्रारम्भः तस्य लक्ष्मीः), in which the sun's rays are drunk up (*i. e.* mild, not hot). Ascetics take upon themselves the rays of the sun in the पञ्चाग्निसाधनकर्म referred to above

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(notes p. 13). आर्या...मात्राम् who had taken property fit for a brotherhood of ascetics (समुपात्ता गृहीता यतिगणस्य उचिता योग्या मात्रा वित्तं परिच्छदो वा यया 'मात्रा कर्णविभूषायां वित्ते माने परिच्छदे' मेदिनी), like the metre Āryā, which contains syllabic instants appropriate to the cœsura and the feet (यतिः गणाश्च यतिगणाः, समुपात्ताः यतिगणानामुचिताः मात्राः यस्याम्). यति is defined as 'यतिर्जिह्वेष्ट-विश्रामस्थानं कविभिरुच्यते.' मात्रा is the time required for pronouncing a short vowel. An आर्या is defined as 'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥.' आर्या is defined in the Gaṇa scheme but the Gaṇas required in the Āryâ are different from the Gaṇas made use of in defining वर्णवृत्तs. The former kind of गणs are five 'ज्ञेयाः सर्वान्तमध्यादिगुरवोऽत्र चतुष्कलाः । गणाश्चतुर्लघूपेताः पञ्चार्यादिषु संस्थिताः ॥' वृत्तरत्नाकर 1. 8. Each गण has 4 Mātrās and the five Gaṇas are सर्वगुरुः, अन्त्यगुरुः, मध्यगुरुः, आदिगुरुः, and चतुर्लघुः. In the 2nd अध्याय of the वृत्तरत्नाकर we are told some peculiarities of the गणs that should occur in the different Pādas of Āryā. 'लक्ष्मैतत्सप्त गणा गोपेता भवति नेह विषमे जः' &c. आलि...स्थानाम् who sat motionless (अचलं अवस्थानं यस्याः) like one drawn in a picture. अंशु...तलाम् who covered (lit. besmeared) the surface of the earth with the brilliance of her body, as if she were made of rays. निर्ममाम् free from attachment. निरहंकाराम् free from egotism. अमानुषा दिव्या आकृतिः यस्याः. दिव्य...माणाम् although her exact age could not be definitely ascertained on account of her being celestial. अष्टा...माणाम् who, still, appeared to be a little less than 18 years old. The affixes कल्प, देश्य and देशीय are added in the sense of 'almost like, a little less than' according to 'ईषदसमाप्तौ कल्पब्देश्यदेशीयरः' पा० V. 3. 67. प्रतिपन्नं पाशुपतव्रतं यया who had taken the vow of a पाशुपत (*a* devotee of पशुपति *i. e.* शिव).

Para 134. ततोऽवतीर्य...स्तस्थौ. अवतीर्य dismounting from his horse. भगवते qualifies त्रिलोचनाय (*i. e.* शिवाय). योषित् *f.* a woman. अनिमेषपक्ष्मणा (*adj.* of चक्षुषा) the eyelashes of which did not wink (अविद्यमानः निमेषः यस्य तत् अनिमेषं पक्ष्म यस्य). निश्चल...क्ष्येण (*adj.* of चक्षुषा) which was directed at her steadfastly (निश्चलं यथा स्यात् तथा निबद्धं लक्ष्यं येन). पुनः again (after entering the hall). उदपादि (Aorist of पद् with उद्). अस्य चन्द्रापीडस्य. तस्याः कन्यकायाः प्रशान्त्या by her calmness. आलि...सयस्य (*adj.* of अस्य) in whom surprise was produced. अस्य उदपादि मनसि it

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occurred to him. अस...नंतानि brought up by chance, come when least expected. आपतन्ति happen, befall. वृत्तान्तान्तराणि various events, vicissitudes. तथा हि as for instance. यदृच्छया by chance, without set purpose. अनुबध्नता (*pre. p.* of बन्ध् with अनु) pursuing (*adj.* of मया). तुरङ्गमुखमिथुनम् (तुरङ्गस्य इव मुखं यस्य सः किन्नरः तयोः मिथुनम्) is the object of अनुबध्नता. निरर्थकम् uselessly. मान...गम्यः inaccessible to men. दिव्य...चितः fit to be frequented only by celestial beings. अन्वेषमाणेन (*adj.* of मया understood) seeking. हृदयहारि attracting the heart. सिद्धजनेन उपस्पृष्टं जलं यस्य whose waters are used for bathing by the Siddhas (semi-divine) beings. If we read उपसृष्ट, then it will mean 'made, or possessed'. Our reading has the authority of the Calcutta editions. A 'उपस्पृष्टं कृतस्नानं कृताचमनमेव वा'. तत्री...श्रान्तेन (*adj.* of मया understood) while resting upon the bank of that (lake). तच्चानुसरता (मया) while tracing that (song). मानुषाणां दुर्लभं दर्शनं यस्याः. न...प्रति I have no doubt (संशीतिः=संशयः) as regards her being celestial. आकृति...ताम् Her very form itself makes one infer that she is a superhuman being. Such a form as hers is never possessed by human beings. सम्भूतिः=सम्भवः. गान्धर्व...शेषाणाम् of the varieties of musical notes (गान्धर्वम् music). The subject of the verbs अपयाति, आरोहति and उत्पतति is 'girl' (कन्यका एषा) understood. न अपयाति does not run away. नोत्पतति does not fly up. किमभिधाना (किम् अभिधानं यस्याः) what is your name? प्रथमे वयसि in youth. प्रतिपन्ना (गृहीतवती) व्रतम् took the vow (of a पाशुपत). अति...श्चर्याणाम् This is a vast tract of wonders. अन्यतम one (out of many). गीत...माणः waiting for the time when her song would come to an end.

Para 135. अथ...जग्राह. The first sentence is अथ सा कन्यका (1. 30) चन्द्रापीडमवभाषे (p. 7 l. 3.). गीतस्य अवसाने (विरामे) when the music stopped. मूकीभूता वीणा यस्याः whose lute became silent. प्रशान्त...कुमुदिनी like a lotus-plant (moon-lotus) in which the sweet hum of bees has ceased (प्रशान्तं मधुकराणां मधुरं रुतं यस्याम्). कृत...णामा=कृतः हराय प्रणामः यया. परिवृत्य having turned round (she had so far not seen him; now she turned round and cast a glance at him). स्वभाव...श्वासयन्तीव as if encouraging him by her sight which was naturally white and which was bold on account of (her confidence in) the power

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of her austerities. पुण्यै...स्पृशन्ती as if touching him with merit. She cast at him her holy and white eye. By that she as if touchsd him with पुण्य (which also must he regarded as white). तीर्थजल is holy. वरप्र...यन्ती as if conferring the gift of boons upon him. आवभाषे (Perfect of भाष् with आ) spoke. स्वागतं...कथयिष्यतीति. अनुप्राप्तः=आगतः. महाभागः (महान् भागः यस्य) Noble. सम्भाष...मानः thinking himself favoured by her simply addressing him. दर्शितविनयः=दर्शितः विनयः येन who showed his humility. अनुवव्राज (Perfect 3rd. sing. of व्रज् with अनु) followed. व्रजंश्च समर्थयामास and while going, he thought or deliberated. हन्त is an interjection expressing 'joy.' तावत् in the first place. तिरोभूता=अन्तर्हिता disappeared. कृतं...पदम् curiosity has entered my heart (Lit. has planted its foot) with the object of asking her a question. यथा—तथा inasmuch as,—therefore. तपस्विजनेषु दुर्लभं दिव्यं रूपं यस्याः. दाक्षिण्यातिशया (दाक्षिण्यस्य अतिशयः यस्याम्)...भाव्यते her conduct (प्रतिपत्ति), which is excessively polite, is seen to be noble (that of well-bred persons). सम्भावयामि I think. The sentence 'नियतं...कथयिष्यति' is the object of सम्भावयामि. आत्मोदन्तं her own account (उदन्तः). अभ्यर्थ्यमाना मया when requested by me. एवं च...गुहामद्राक्षीत्. The principal sentence is एवं च कृतमतिः पदशतमात्रमिव गत्वा...गुहामद्राक्षीत्. कृतमतिः (कृता मतिर्येन) who thought. निरन्तरै...यद्भिः which (तमालतरुः) growing thickly (निरन्तर) made it appear to be night time even when it was day. तमाल...भागाम् the front part of which (गुहा) was rendered dark by Tamāla trees (the leaves of which are dark). उत्फुल्ल...पर्यन्ताम् the boundaries (पर्यन्त) of which (गुहा) resounded with the hum (विरुति) of bees (मधुलिह् *m.*) intoxicated (by drinking the honey in flowers), which (bees) were humming (कूजताम् *geni. plu.* of कूजत् *pre. p.*) in a low sound in the bowers (निकुञ्जः-ञ्जम्) of creepers, the flowers of which are full-blown. अति...प्रस्रवणैः by the cataracts of water that fall down a great distance and that are therefore foaming (फेनिल) by being tossed up on account of their beating against the white stones below. प्रस्रवणैः is to be connected with आबध्य...नीहाराम्. उत्कोटि...सारैः—these are three adjectives of प्रस्रवणैः. उत्कोटि...भागैः (cataracts) that are split up (into many streams) by the elevations (विटंकाः) of edged stones (उद्गताः कोटयः येषां ते उत्कोटयः प्रपाताः). उच्चरद्ध्वनिभिः (उच्चरन्तः ध्वनयः येभ्यः) from which

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proceeds a loud noise. अव...सारैः (अवशीर्यमाणः तुषारः तस्य शिशिराः शीकराः विन्दवः तेषां आसारो येषु) (cataracts) which raise a shower of the cool drops of their misty water that is scattered (in different directions). प्रस्रवणैः आवध्यमाननीहाराम् (the cave) which is covered with a mist on account of the cataracts. हिम...निर्झरैः on account of the springs flowing on both sides (उभयतः, of the cave) which (springs) were as white as snow (हिमम्), a necklace of pearls (हारः) and the laugh of शिव (हरहासः). निर्झरैः...माणाम् which (cave) looked as if it had hanging at the entrance a number of moving chowries on account of the springs. The bright springs flowing on both sides of the cave are compared to chowries (that are also bright) which are also waved before a king &c. अन्तः स्थापितः मणिनिर्मितः कमण्डलुः (water-pot) यस्याः—this is an *adj.* of गुहाम् (1. 21). The author now gives us an inventory of the contents of the cave. एकान्ते in a lonely part, in a corner. अवलम्बिता योगपट्टिका (cloth which is worn on the back and knees by ascetics when engaged in deep meditation) यस्याः—this too is an *adj.* of गुहाम्. विशाखिका...पेताम् possessed of a pair of white (washed) slippers, made of the bark of cocoanut fruits, that were fixed upon the top of an iron rod or a loop (विशाखिका भूमिशुद्ध्यर्थमाद्रियमाणा लोहयष्टिरूपा शिक्यभेदो वा). A 'योगोपकरणं पट्टः कथ्यते योगपट्टिका। स च स्वर्णादिरचितं दीर्घमच्छं च पत्रकम्॥ विशाखिका विशाखा सा तरोरवयवान्तरम्। स्कन्धे विशाखो राधाख्ये नक्षत्रे तु स्त्रियां स्मृतः। वृक्षावयवभेदे च विशाखाकालजे त्रिषु॥'; D 'विशाखिका रुद्रांकुशः'. अवशी...देशाम् (अवशीर्णं यत् अङ्गभस्म तेन धूसरं यत् वल्कलशयनीयं तेन सनाथः एकदेशः यस्याः) which (cave) had a bed of barks rendered gray by the ashes applied to the body that fell down (when she slept upon the bed). इन्दु...छिताम् with a begging bowl of conch *shell* carved with a chisel ('टंकः पाषाणदारणः' इत्यमरः, तेन उत्कीर्णेन) which (bowl) was like the disc of the moon (both being round and white). संनि...बुकां in which there was a vessel made of gourd for holding ashes (संनिहितं भसालाबु यस्याम्). क may optionally be added to almost all बहुव्रीहि compounds. A 'संनिहितं यस्य भसान्तस्तद्भसालाबु कथ्यते'. अद्राक्षीत् (Aorist 3rd sing. of दृश्). तस्याश्च... प्रतिजग्राह. तस्याः=गुहायाः. वल्कल...वीणाम् (*adj.* of कन्यकां) who placed her lute on the pillow of her bed made of barks. पर्ण...स्थिताम् that girl, who approached him taking water

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for honouring him (अर्घः) brought from a spring in a vessel made of leaves. कन्यकाम् is the indirect object of अब्रवीत्. The sentence from अलमतियत्नेन to आस्यताम् is the direct object of अब्रवीत्. अलं and कृतं both mean 'enough of, away with' and govern a noun in the instrumental. अतियत्नेन Great constraint or restraint. सर्व...शमनम् destroying all sins. त्वदीयमालोकनमघमर्षणमिव पवित्रीकरणाय अलम् is the construction. अलम् in the sense of 'sufficient for, able to' governs the dative. अघमर्षणमिव ('सर्वैनसामपध्वंसि जप्यं त्रिष्वघमर्षणम्' इत्यमरः) like the prayer that destroys all sins. The term is applied to the 190th hymn of the 10th मण्डल of the ऋग्वेद, beginning with 'ऋतं च सत्यं चाभीद्धात्तपसोऽध्यजायत'. आस्यताम् (passsive Imperative 3rd sing. of आस् to sit) Please sit down. तया अनुवध्यमानः Pressed by her. सपर्या=पूजा. सप्रश्रयं= सविनयं modestly. प्रतिजग्राह accepted.

Para 136. कृतातिथ्यया...प्रणयः. कृतं आतिथ्यम् यया who received him hospitably. तया=कन्यकया. द्वितीयशिलातल &c.—we read above (para 135 l. 21) that चन्द्रापीड had already sat on a stone. तूष्णीम् silent. दिग्विजयादारभ्य beginning from his conquest of the quarters. चन्द्रापीड, when he finished his studies, had started on a conquest of the world. आचचक्षे told (Perfect 3rd sing. of चक्ष् with आ). विदितः सकलवृत्तान्तः यया. विचचार walked about. तस्याः भिक्षाभाजनम् her begging-vessel. स्वयंपतितैः (fruits) that fell of their own accord (without anybody's shaking the trees for them). उपयोगाय=उपभोगाय. नियुक्तवती appointed, urged. आसीच्च...प्रणयः. आसी...चेतसि it occurred to him. किमतः...श्चर्यम् what is more wonderful than this? व्यपगत...वनस्पतयः plants, although they have no consciousness (life), yield to this holy (maiden) fruits, as if they were animate beings and thus confer upon themselves a benefit (since they are कृतकृत्य in-being useful to such holiness). समतिसृजन्तः (*pr. p.*) qualifies वनस्पतयः. चित्र *adj.* wonderful. अदृष्टपूर्वम् never seen before. अधिक...विसयः who was still more surprised (by the incident of the spontaneous fall of fruits). संयम्य having tied it. निर्झर...विधिः who performed (निर्वर्तित) the act (विधि) of bathing in the water of a spring. तुषारशिशिर as cold as ice. उपस्पृश्य (आचमनं कृत्वा) having sipped water. एकान्ते वानदवतस्थे he remained in a retired spot so long (as, यावत्). स्था when pre-

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ceded by सम्, अव, प्र and वि takes आत्मनेपद necessarily. 'समवप्रविभ्यः स्थः' पा० I. 3. 22. कृतः आहारेषु प्रणयः she showed her favour to food *i. e.* she partook of it.

Para 137. इति परि...रेभे. परिसमापितः आहारः यया (qualifies कन्यकां understood). निर्वर्तितः संध्यायाः सायंकालस्य उचितः आचारः यया who performed certain acts suited to the time of evening. विश्रब्धम् fearlessly, without reserve. निभृतम् *adv.* noiselessly. अवादीत् (Aorist of वद्). त्वत्प्रसाद...लघिमा levity (लघिमा) which is natural to mankind (मानुषता), being pressed by curiosity which is encouraged (प्रोत्साहित) by securing your favour. प्रश्न...योजयति incites me to the act of questioning you. हि for. जनयति...प्रकृतेः Even the slightest favour of one's master produces boldness in one who is not steady by nature. oप्रकृतेः (अधीरा प्रकृतिः यस्य) is *gen. sing.* स्वल्पा...यति Even a short period (कला) of time passed in remaining in the same spot breeds familiarity. अणु...यति Even the slightest acceptance (परिग्रहः) of homage (उपचारः courtesy, honour) causes affection to grow. In the preceding he says that as she and he remained in the same spot for a time, familiarity was produced. He now says that as she had accepted the homage (the honour) he paid her, regard for her is produced in him. Or we may take प्रणय in the sense of 'entreaty.' He says 'your acceptance of the homage paid to you by me (makes me bold and) gives rise to a request in me (*i. e.* I am going to prefer a request to you).' तदयदि...इच्छामि if it be not extremely painful, I wish to be favoured with a narrative (of your life). भवत्याः दर्शनात्=भवद्दर्शनात्. कतरत् (*neuter nom. sing.* of कतर). मरुताम्=देवानाम्. गुह्यक a class of semidivine beings ('निधिं रक्षन्ति ये यक्षास्ते स्युर्गुह्यकसंज्ञकाः' इति व्याडिः). अनुगृहीतं...जन्मना was favoured by your ladyship with your birth. It is a polite way of saying 'in which family were you born?' केदं...शान्तिः—क क when repeated in co-ordinate sentences convey the idea of 'great disparity' or 'unsuitability.' Here the first three sentences containing 'क' are to be taken together and the last separately. 'This your age, your form, your surprising (extreme) loveliness! How irreconcilable are these with your restraint of the senses' (to be found if at all in an old ascetic). Compare for the use of क 'क सूर्यप्रभवो वंशः क चाल्पविषया मतिः' रघु I.; 'क वयं क परोक्षमन्मथो

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मृगशावैः सममेधितो जनः' शाकुन्तल II. दिव्याश्रमपदानि is the object of अपहाय. अनेक...बाधानि (अनेके ये सिद्धाः साध्याश्च गणदेवताविशेषाः 'महाराजिकसाध्याश्च रुद्राश्च गणदेवताः' इत्यमरः, तैः संबाधानि आकुलानि) thronged with many Siddhas and Sādhyas (celestial beings). अमानुषम् (अविद्यमानाः मानुषाः यस्मिन्) without human beings. वनमधिवससि-वस् when preceded by उप, अनु, अधि and आ governs the accusative according to 'उपान्वध्याङ्वसः' पा० I. 4. 48. कश्चायं प्रकारः what is this method or manner (*i. e.* it is a wonderful way). तैरेव with those well-known. आरब्धम् produced. शरीरं is the subject of धत्ते. न दृष्टश्रुतपूर्वम् neither heard nor seen before. अपनयतु remove. कौतुकम् curiosity. निःश्वस्य heaving a sigh. All the instrumentals from स्थूलस्थूलैः up to ०सीकरैः qualify अश्रुभिः. स्थूल-स्थूलैः very big. अन्तर्गतां...गच्छद्भिः which (tears) came out as *if* taking with them the purity of her heart. The poet says that the drops of tears are white, because they came out taking with them the purity of her heart. इन्द्रिय...वर्षद्भिः as if showering the serenity (प्रसादः) of her senses. तपो...स्रवद्भिः as if dropping down the fluid essence (रसनिष्यन्दः) of her austerities. लोचन...पातयद्भिः as if making the whiteness of her eyes fall down, after melting it. लोचनविषयं (लोचने विषयः यस्य) is an *adj.* of धवलिमानं. अच्छाच्छैः extremely pure or transparent. अमल...स्खलितैः that slipped down to her bright (अमलः अविद्यमानः मलः यस्मिन्) cheek. अव...पातैः (अवशीर्णः हारः तस्य मुक्ताफलानि तेषामिव तरलः पातः पतनं येषाम्) that (tears) fell down as tremulously (or glitteringly) as the pearls of a necklace that has been torn asunder. The tears were bright like pearls. अनु...बिन्दुभिः (अनुबद्धाः बिन्दवः येषाम्) the drops of which ran in a continuous chain. वल्कलावृतौ कुचौ तयोः शिखरं अग्रं तेन जर्जरिताः सीकराः (drops) येषाम् तैः (एतेन कुचयोः अतिकाठिन्यं ध्वन्यते). अश्रुभि...लोचना whose eyes were closed with (filled up) tears. निःशब्दं without noise, silently.

Para 138. तां च प्ररुदितां...श्रूयताम्. अहो...कुर्वन्ति Oh, how irresistible are the approaches (उपनिपाताः sudden occurrences) of misfortunes (व्यसन) since they overpower (आत्मीयां कुर्वन्ति make their own) even such a (superhuman) form (as the girl's) which is not fit to be insulted (by others.) The commentary strangely enough paraphrases व्यसनानि by उपपातादीनि, which has no application here. 'व्यसनं विपदि भ्रंशे दोषे कामजकोपजे' इत्यमरः.

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न–न two negatives make one positive assertion (द्वौ नञौ प्रकृतार्थं गमयतः). शरीरं धर्मः यस्य स शरीरधर्मा (a being). धर्म becomes धर्मन् at the end of a बहुव्रीहि when preceded by a single word. 'धर्मादनिच्केवलात्' पा० 5. 4. 124. सर्वथा...उपतापाः not that troubles do not by any means touch a person (however great he may be). द्वंद्वानाम् of the pairs of opposites (such as सुख and दुःख, शीत and उष्ण, लाभ and अलाभ). बलवती प्रवृत्तिः the operation or action (of these pairs) is strong (*i. e.* सुख, दुःख &c. affect everyone). 'द्वंद्वानि सर्वस्य यतः प्रसक्तान्यलाभलाभप्रभृतीनि लोके। अतोऽपि नैकान्तसुखोस्ति कश्चिन्नैकान्तदुःखः पुरुषः पृथिव्याम् ॥' बुद्धचरित. अपरम् another. He had already been surprised by her superhuman form and the incident of the fall of fruits (इत्यधिकतरोपजात० &c. para 136 p. 8 l. 3). क्षेत्रीक्रियन्ते are exposed to (operation), are made a sphere of action. मूर्तयः forms. क्षुद्रः निर्घातः तस्य पातः तेन अभिहता. न हि...वसुधा for instance, the earth does not shake when struck by a slight gust of wind (निर्घात). The poet suggests that, as the girl, majestic and serene though she was, began to weep, there must be some overpowering cause. Earthquakes were supposed to be caused by the shaking of the head of शेष when it got tired of the burden of the earth. Earthquakes were attributed to various causes in ancient India 'क्षितिकम्पमाहुरेके बृहदन्तर्जलनिवासिसत्त्वकृतम्। भूभारखिन्नदिग्गजविश्रामसमुद्भवं चान्ये ॥ अनिलोऽनिलेन निहतः क्षितौ पतन्स्खनं करोत्येके। केचित्स्वदृष्टकारितमिदमन्ये प्राहुराचार्याः ॥' बृहत्संहिता 32. 1-2. Earthquakes are ascribed to शेष in the विष्णुपुराण 'यदा विजृम्भतेऽनन्तो मदाघूर्णितलोचनः। तदा चलति भूरेषा साद्रितोया सकानना ॥' II. 5. 28. शोक...गच्छन् looking upon himself as an offender, having been the cause of reminding her of her sorrow. He asked her questions as to who she was and why she became an ascetic and thus reminded her of the sorrowful past. The subject of उपनिन्ये 'he brought' (Atm. Perfect 3rd sin. of नी with उप) is चन्द्रापीडः. मुख...दकम् water for washing the face. तदनुरोधात्=तस्य अनुरोधात् in obedience to him, out of regard for him. Read °विच्छिन्नबाष्प० for °विच्छिन्नां बाष्प०. अविच्छि...नाऽपि although the stream of tears was continuously flowing (*i. e.* she spoke through her tears अविच्छिन्नः बाष्पजलधाराणां सन्तानः यस्याः). किंचित्कषायितं आरक्तं उदरं ययोः the inside of which was slightly red (on account of weeping). वल्कलोपान्तेन by the skirts of her bark garment. अपमृज्य having wiped. किमनेन वैरग्यवृत्तान्तेन श्रुतेन what is the use (to you) of hearing this

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narrative of my asceticism. अतिनिर्घृणं अतिक्रूरं हृदयं यस्याः. मन्दभाग्यायाः मम of me who am unfortunate. पापा a sinful woman. अश्रवणीय not fit to be heard.

Para 139. कल्या...शिनः (*adj.* of तव understood) (of you) who are intent upon what is good *i. e.* of blessed or noble resolve. श्रुति...तितमेव must have reached your ears. यथा that. विबुधसद्मनि in the abode of gods *i. e.* in स्वर्ग. कमलयोनेर्मनसः from the mind of Brahmā (कमलं योनिः प्रभवः यस्य). अमृतान्मथ्यमानात् from nectar when it was churned (out of the ocean). The commentator paraphrases अमृतात् by जलात् and has authority on his side ('अमृतं यज्ञशेषे स्यात्पीयूषे सलिले घृते' इति मेदिनी); still we must take अमृत in its ordinary sense, because in the very next sentence we read अन्यज्जलाज्जातम्. सोमः=चन्द्रः. सौदामनी Lightning. सुदामा पर्वतः मेघो वा तेन एकदिक् तत्र भवा वा 'तेनैकदिक्' पा० 4.3. 112. मकरकेतुः who has a sea-animal as his banner (मकरः केतुः यस्य) *i. e.* Cupid. अतिप्रभूतानां कन्यकानाम्—In the विष्णुपुराण and the रामायण, दक्ष is said to have had 60 daughters, including the 27 नक्षत्रs. The student will note Bāṇa's command over Sanskrit. He uses a number of different words to convey the idea of 'being produced'. In the Purāṇas it is said that the Apsarases were produced from the sea when it was churned. Bāṇa, who is a very careful and accurate writer, must have had some authority for the 14 Kulas. We do not think that he invents them. मुनेस्तनयः the son of मुनि, one of the two daughters of दक्ष. भ्रातॄणामधिको गुणैः who surpassed his brothers in good qualities. षोडशः sixteenth. सकले त्रिभुवने प्रख्यातः पराक्रमः यस्य. समस्ताः सुरा देवाः तेषां मौलिमालाभिः किरीटपङ्क्तिभिः लालितं (caressed) चरणनलिनं पादपद्मं यस्य. आखण्डलेन=इन्द्रेण. आख...प्रभावः whose prowess was increased (उपबृंहित) by Indra by the application to him of the title 'friend'. The idea is:—Indra called him his friend and thus his might became more formidable by the friendship of Indra. आधिपत्यं is the object of आप्तवान्. असि...मेचकितेन darkened by the collection (निचय) of the rays of the creeper-like sword. Swords are generally spoken of as darkish. तस्य (चित्ररथस्य) is to be connected with निवासः. भारतवर्षादुत्तरेण to the north of the land of Bharata (*i. e.* India). Adverbs like उत्तरेण and दक्षिणेन govern the *accu.* or *gen.*; 'एनपा द्वितीया' पा० 2. 3. 31. So भारतवर्षादुत्तरेण seems to be wrong. According to ancient ideas of

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Geography, the earth was divided into seven द्वीपs (continents) *viz.* जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक, and पुष्कर. Each of these द्वीपs was divided into 9 वर्षs (countries), had its own mountains and was surrounded by a sea; see विष्णुपुराण II. 1—3; मार्कण्डेय 54 ff. भारतवर्ष is defined as 'उत्तरं यत्समुद्रस्य हिमाद्रेश्चैव दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र सन्ततिः ॥' quoted in व्याख्यासुधा on अमर०. जम्बूद्वीप is divided into 9 वर्षs *viz.* कुरु, हिरण्मय, रम्यक, इलावृत, हरि, केतुमाल, भद्राश्व, किन्नर and भारत. अनन्तरे closely connected with, without any other intervening. किंपुरुष is the same as किन्नर. वर्षपर्वतः One of the mountain ranges supposed to separate the different divisions of the earth. They are 'हिमवान् हेमकूटश्च ऋषभो मेरुरेव च । नीलः श्वेतस्तथा शृङ्गी सप्तास्मिन् वर्षपर्वताः ॥' मार्कण्डेयपुराण 54. 9. Some पुराणs read निषधः for ऋषभः and कृष्णः for नीलः. व्यासभाष्य on योगसूत्र III. 25 'भुवनज्ञानं सूर्ये संयमात्' gives in a remarkably brief compass Indian ideas of geography and the configuration of the worlds. काननम् wood, grove. अच्छोदं अभिधानं (नाम) यस्य. खानितम् caused to dig. भवानीपतिरुपरचितः This idol of S'iva was fashioned. अरिष्टायाः of अरिष्टा, the 2nd daughter of दक्ष. सोदर्यः a brother (according to 'सोदराद्यः' पा० 4. 4. 109; समाने उदरे भवः; समान is changed to स according to 'विभाषोदरे' पा० 6. 3. 88). जगद्विदितः well-known in the world. बालः एव while yet a boy. आसादितवान् obtained. अपरि...वारस्य (अपरिमितं गन्धर्वबलं परिवारः यस्य) who had a countless army of Gandharvas as his retinue. तस्यापि = हंसस्यापि. स एव गिरिः = हेमकूटः mentioned in (l. 23). यत्तु सोममयूख &c. This is the eighth out of the 14 mentioned above. किरण...निर्मिता fashioned as if with the entire grace (लावण्यं) of all (कलापः समूहः) the digits (कला) of the moon, which (grace) flowed along the water of the rays of the moon (किरणाः एव जलं तस्य अनुसारः तेन गलितं तेन). The idea is:—The moon's rays spread out from it to the earth. They look like a stream of water flowing from it. The author says that along this stream (of its rays) all the grace also of the moon came flowing, as some object is carried along the stream of a river, and produced the fair girl named Gaurî. त्रि...रामा charming to the eyes of the three worlds. भग...गौरी as if she were a second Pârvatî (who also is called Gaurî, as the girl was and who is fair). हिम...वर्णा whose complexion was as pure as the rays of the moon (हिमकरकिरणाः इव अवदातः वर्णः यस्याः). तां प्रणयिनीं अकरोत् wooed her, made her his beloved. मन्दाकिनी...सागरः

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as the Milky ocean makes the Ganges his wife. The ocean is poetically said to be the husband of rivers and especially of the Ganges. Compare मुद्राराक्षस 'गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम्.' मकरकेतनेन = मदनेन. हंसेन refers to the गन्धर्व. सदृशः समागमः तेन उपजनिताम् engendered by such a worthy union. मुद् *f.* Joy.

Para 140. तयोश्च...पदम्. तयोः refers to हंस and गौरी. विगतलक्षणा (विगतानि लक्षणानि यस्याः) possessing no auspicious signs (on the body or otherwise); ill-omened. शोकाय केवलं समुत्पन्ना I was only born for the purpose of suffering (or causing) grief. अनेक... भाजनम् the vessel (abode) of thousands of miseries. अनपत्यतया because he had no child (till that time). सुतजन्मनः अतिरिक्तेन surpassing (the festival for) the birth of a son. अभिनन्दितवान् welcomed, greeted. अवाप्ते...हनि when the tenth day was reached, on the 10th day. According to the author of मिताक्षरा (याज्ञवल्क्यस्मृति 1. 11.) and other writers on धर्मशास्त्र, the नामकरण ceremony is to be performed on the 11th day after birth. The मानवगृह्यसूत्र says 'दशम्यां रात्र्यां पुत्रस्य नाम दध्यात्' I. 18. 1. कृत...चारः who had performed all the ceremonies as required. यथार्थम् significant (because she was extremely fair). कल...लापिनी talking sweetly but indistinctly (कल). This applies to both वीणा and the girl. वीणेव...चरन्ती passing from lap to lap of the Gandharvas (the subjects of my father), like a lute. अविदित...हरं (अविदितः खेदस्य शोकस्य च आयासः येन अत एव मनोहरम्) charming because it was ignorant of the troubles of love and sorrow. अतिनीतवती passed. क्रमेण...पदम्—This is a fine example of मालोपमा. The principal sentence is कृतं मे वपुषि नवयौवनेन पदम्—Fresh youth made its appearance in my body (*i. e.* it came to me). वसन्ते इव मधुमासेन as the month of चैत्र (मधुमास) in spring. 'मधुश्च माधवश्च वासन्तिकावृतू'. मधु...पल्लवेन as fresh sprouts appear in the month of चैत्र.

Para 141. अथ विजृम्भमाण...व्यचरम्. The principal sentence is मधुमासदिवसेषु एकदा अहं अम्बया सह (1. 24.)...अच्छोदं सरः स्नातुमभ्यागमम्. All the locatives from विजृम्भमाण...वनेषु to सकल... दायकेषु (1. 24) are adjectives of मधुमासदिवसेषु. विजृम्भमाणानि नवनलिनवनानि येषु when the clusters of fresh lotuses were expanding. अकठोर...लिकेषु (अकठोराः अपरिणताः चूतकलिकाः तासां कलापः तेन कृता कामुकानां कामिजनानां उत्कलिका उत्कण्ठा येषु) when the mango-blossoms that are not yet ripe produce longings in (the hearts of) lovers. मधुमास, चन्द्रकिरण, आम्रमञ्जरी, मलयमारुत &c. are said to be

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the excitants of love. कोमल...शुकेषु when the cloth of the banner (ध्वजः) of Cupid is made to wave by the advent (अवतारः) of a slight breeze from the Malaya mountain. A festival called मदनोत्सव was held in honour of Cupid at the commencement of spring, when banners in honour of the god were raised. The होलिका festival seems partly at least to be a remnant of it. D explains differently 'अनङ्गध्वजो नाम स्त्रीणां सौभाग्यप्रकाशनाय भवनोपरिकल्पितो ध्वजः'. मद...वकुलेषु (मदेन कलिताः व्याप्ताः कामिन्यः तासां गण्डूषः तस्मिन् यः सीधुः तस्य सेकः तेन पुलकिताः वकुलाः येषु) when Bakula trees put forth buds (lit. have their hair standing on end) on account of the sprinkling of rum (सीधुः spirit distilled from molasses) from the mouths (गण्डूषः mouthful) of young women full of intoxication. Sanskrit poets had fanciful notions about the blossoming of trees. The Bakula blossomed, as stated above, the अशोक when kicked by young women, कर्णिकार by dancing &c. 'स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति वकुलः सीधुगण्डूषसेकात् पादाघाताद्दशोकस्तिलककुरवकौ वीक्षणालिङ्गनाभ्याम्। मन्दारो नर्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः॥' quoted by मल्लिनाथ on मेघदूत (II. 17) 'रक्ताशोकः &c.' मधुकर...कुड्मलेषु when the buds of the flowers of कालेयक (Marāthi दारुहळद) are blackened (कालीकृत) by the stain in the form of a swarm of bees. The idea is that bees throng upon the flowers. अशोक...मुखरेषु that (मधुमासदिवस) are noisy with the thousands of jinglings of the anklets of jewels worn by young women (रमणी), which (anklets) are made to rattle at the time of kicking the As'oka tree. For अशोकताडन, see the verse quoted obove. विकस...कारेषु when mango trees (सहकारः) are charming (सुभग) on account of the sweet (मञ्जु) humming (सिञ्जितं) of crowds (जालं) of bees that are collected together by the fragrance of the expanding blossoms. अविरल...तलेषु when the surface of the earth is whiteened by the sandy bank in the form of the thick (अविरल) pollen (धूलिरेव वालुकापुलिनम्) of flowers. मधु...दोलेषु when the swings in the form of creepers (लताः एव दोलाः) are made to oscillate by the swarm (कदम्बकं) of bees that cut a sorry figure (विडम्बित lit. mocked) on account of the intoxication of honey. उत्फुल्ल...दुर्दिनेषु (उत्फुल्लाः पल्लवाः यासां एतादृश्यः लवल्यः तासु लीयमानाः अन्तर्धानं गताः मत्तकोकिलाः तैः उल्लासितं यन्मधु तस्य सीकरैः कणैः उद्दामं प्रबलं दुर्दिनं मेघच्छन्नेऽह्नि दुर्दिनम् येषु) in which there is stormy weather

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due to the drops of honey tossed up by intoxicated cuckoos hiding themselves behind the Lavalī plants that have put forth foliage. प्रोषित...मार्गेषु (प्रोषिताः अन्यदेशं गताः जनाः तेषां जायाः तासां जीवः तस्य उपहारः तेन हृष्टः मन्मथः तेन आस्फालितः चापः तस्य रवः तस्माद्भयं तेन स्फुटितं भिन्नं पथिकहृदयं तस्य रुधिरेण आर्द्रः मार्गः येषु)—When the roads are wet with the blood from the hearts of travellers that are broken by their fears (for their wives) at the twanging of the bow drawn by Cupid who was glad at the offering (उपहार) of the lives of the wives of men who are on a journey (to foreign lands). It is often said by poets that women, whose husbands are away, being shot by the arrows of Cupid, die. Cupid is here represented as rejoicing at the offerings of the lives of women. He is pleased and his bow rattles (*i. e.* the buds burst into flowers). Flowers constitute the bow and arrows of Cupid and hence he is called कुसुमबाण, पुष्पधन्वा. It is also often said that the hearts of travellers separated from their wives break. अविरत...दिङ्मुखेषु in which all the quarters are deafened by the hissing sound of the feathers of the arrows (पतत्रिन् m.) of Cupid (कुसुमशरः) that fall incessantly. The com. takes अनवरत...पत्र० as meaning 'of the wings of birds that fall incessantly upon the petals of flowers.' दिवाऽपि...सङ्कुलेषु (प्रवृत्तः अन्तः हृदये यः मदनरागः तेन अन्धाः अभिसारिकाः तासां सार्थः समूहः तेन सङ्कुलेषु) full of crowds of अभिसारिकाs blinded by the passion of love working in their hearts, although it was day. अभिसारिका is a woman, who under the influence of love, casts aside all sense of modesty and goes out to a rendezvous to meet her lover ('कान्तार्थिनी तु या याति सङ्केतं साऽभिसारिका' इत्यमरः). अभि० should go out at night; but in the present case, being blinded by passion, they could not distinguish between day and night and went out by day. उद्वेलः वेलामुद्गतः यः रतिरसः स एव समुद्रः तस्य पूरः तेन प्लावितेषु that are flooded (full of) by the ocean in the form of the sentiment of love, that is excessive (in the case of the sea 'that overflows its shores'). The spring is the season of love. सकल...दायकेषु giving delight to the hearts of all mortals. अम्बया with my mother. मधुमासेन विस्तारिता शोभा यस्य (qualifies सरः). प्रोत्फुल्ल... कहारम् In which different kinds of blue and white water lilies were blooming (कुमुद is white, कुवलय is blue, while कहार is white). अभ्यागमम्—Aorist of गम् with अभि and आ.

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अत्र च...व्यचरम्. The principal sentence is 'अत्र च...त्र्यम्बकप्रतिबिम्बकानि वन्दमाना (l. 27)...सह सखीजनेन व्यचरम्. पार्वत्या विलिखितानि drawn or painted by Pārvatī. The words विलिखितानि...प्रदक्षिणानि qualify प्रतिबिम्बकानि. भृङ्गिरिटिः is the name of an attendant of S'iva; or we may take भृङ्गिन् and रिटि as the two attendants of शिव. A 'भृङ्गी भृङ्गरिटिश्चैव प्रमथो विकृताकृतिः।'. पांशु...दक्षिणानि (पांशुनिमग्नानि कृशपदमण्डलानि तैः अनुमिते मुनिजनानां प्रणामप्रदक्षिणे येषु) in which the salutations and प्रदक्षिणा (reverentially going round an idol) of ascetics are inferred from the small foot-prints impressed upon the dust. The मुनिs had small feet, because they fasted and underwent severe penance. °प्रतिबिम्बकानि (object of वन्दमाना) images of S'iva (carved by पार्वती on the stones on the banks of अच्छोद). वन्दमाना saluting. The poet now mentions the spots and objects to which महाश्वेता was attracted and on seeing which she exclaimed in admiration as described in the text. भ्रमर...मण्डपः Here is a bower of creepers, charming on account of the collection (उपहार) of flowers, the filaments of which are shattered and the inside of which bends down by the weight of bees (भ्रमराणां भरेण भुग्नाः गर्भाः येषां तानि केसरेषु जर्जराणि च कुसुमानि &c.). परभृत...तरुः This is a mango tree with thick flowers, from the holes of the stems of the buds (of the mango tree) that are torn by the ends of the nails of cuckoos (परभृत) a stream of honey is flowing (परभृतानां कोकिलानां नखकोटिभिः पाटितानि कुड्मलानां नालानि तेषां विवरेभ्यः विगलिताः मधुनिकरधाराः यस्मिन्). उन्मद...वीथिका this avenue of sandal-wood trees is cool, the root (तल) of which is deserted by serpents afraid of the murmur (कलकलः) of the hosts of intoxicated peacocks. विकच...दोला this swing of creepers (लता दोला इव) is charming on account of its suggesting the swinging (प्रेङ्खोलनं) of wood-nymphs by the fall of bunches of full-blown flowers. The idea is that as the nymphs playfully use the creepers as a swing, the flowers that are fully expanded, being loose, fall down. वनदेवताs are often spoken of as enjoying themselves and singing in bowers; cf. 'शुश्राव कुञ्जेषु यशः स्वमुच्चैरुद्गीयमानं वनदेवतामिः' रघु० II. बहल...तलम् how pleasant is the foot of the trees on the bank, where the कलहंसs have left the line of their steps imprinted on the thick (बहल) mass (पटल) of the pollen of flowers (बहले कुसुमरजःपटले मग्ना कलहंसपदलेखा यस्मिन्). स्निग्ध ...हृदया whose heart was drawn (आक्षिप्त) by the desire of seeing a very charming and cool (स्निग्ध or glossy) spot (उद्देशः).

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Para 142. All accusatives from उपनीतं up to ०लोकोचितं qualify कुसुमगन्धम् (l. 4). झटिति quickly. उपनीतम् brought. निर्भर...मलम् which overpowered the fragrance of all the rest (flowers), though the wood was in full blossom. विसर्पन्तम् spreading all round. अतिसुरभि...न्द्रियम् which, by its extreme sweetness, as if anointed, delighted and filled the sense of smell. अहम...मानम् which was followed by hosts of bees as if competing to make it their own. अहमहमिका competition. अना...पूर्वम् not smelt before. अमा...चितम् fit for the world not of men (but of gods). कुतोऽय...कुमारकमपश्यम्. The principal sentence is उपारूढकुतूहला चाहं...स्नानार्थमागतं मुनिकुमारकमपश्यम्. उपारूढं कुतूहलं यस्याम् in whom curiosity was produced. मुकुलितलोचना with my eyes half shut (in the enjoyment of the extreme delight caused by the perfume). तेन...आकृष्यमाणा drawn by that perfume of the flowers like a bee (female). कौतुक...गत्वा I, restless through curiosity (कौतुकतरला, an *adj.* of अहं), having gone a few steps, drew the Kalahaṁsas on the lake after them by the jingling of the anklets inlaid with jewels that resounded more (than before on account of my haste, अभ्यधिकतरमुपजातः मणिनूपुराणां झंकारः तेन आकृष्टाः सरःकलहंसाः यैः). All the accusatives from हर...विधुरं up to ०मनोहरं (p. 11 l. 7—p. 12 l. 1) are *adj.* of मुनिकुमारकम्. हर...तपस्यन्तम् who was as if Spring (the friend of Cupid) practising penance, distressed by his grief for Cupid who was made a fuel to the fire (of his eye) by S'iva (हरेण हुताशने इन्धनीकृतः मदनः तस्य शोकेन विधुरः तम्). इन्धनीकृत is a च्वि formation (अभूततद्भावे च्विः). वसन्त is represented as the friend of काम; see कुमारसंभव 4th सर्ग. तपस्यन्तम् (*pre. p.* of तपस्यति a denominative verb from तपस्). S'iva is said to have burnt मदन by the fire of his eye. Cf. 'क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति। तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार' ॥ कुमार० III. अखिल ...व्रतम् who was as if the moon on the head of S'iva performing a vow for winning a full orb. S'iva has a crescent of the moon on his head. The poet suggests that the young तापस was the moon practising penance in order to secure a full orb (and not merely a crescent). अयुग्मलोचन...नियमं who was as if Cupid undergoing different observances (नियम) for winning over S'iva (who has an uneven number of eyes). For the meaning of नियम, note गौतमधर्मसूत्र II. 6 'उपवसनादिर्नियमः.' अति...विभाव्यमानम् who, on account of his extreme brilliance, appeared as if inside

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a cage of flashing lightning, as if entered inside the disc of the sun on a summer day and as if standing in the midst of a mass (कलापः) of the flames of fire. उन्मिषन्त्या...कुर्वाणम् who rendered the forest yellowish (कपिलीकृतं काननं येन) by the brilliance of his form, flashing forth more and more (बहुल much), which (प्रभा) was as yellow as lamp-light (दीपिकायाः आलोकः तद्वत् पिङ्गलया), and who therefore caused the whole spot to look as if it were made of gold. His brilliance over-spread the whole spot rendering it yellow; gold also is yellowish bright. रोचना...जटं (रोचना गोरोचना तस्याः रसः तेन लुलितः प्रतिसरः तेन समाना सुकुमारा पिङ्गला जटा यस्य) whose fine and golden matted hair was like an amulet rolled in गोरोचना. गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow. It is used as a medicine and to ward off evil spirits and the evil eye. प्रतिसरः (हस्तसूत्रम्) a ribbon worn on the wrist as an amulet. A 'निबध्यन्तेऽथ तन्तवः। हस्तेऽये मङ्गलार्थास्ते लुलिताः कृतरञ्जनाः॥ गोरोचनाद्रवेणाथ'. पुण्य...ङ्गासमानम् who was illumined by the mark made on the forehead (ललाटिका) with ashes, which (mark) looked as if it were the banner of merit (पुण्य) and which was as if the line of sandal-wood paste applied on account of (*i. e.* to cool) the feverish longing (उत्कण्ठा) for the union of Sarasvatī (goddess of learning) and who (मुनिकुमारक) therefore looked like the stream of the Ganges decorated (उद्भासमान) with a small line of sandy bank. We must clearly understand all the ideas here. The मुनिकुमार is compared to the गङ्गाप्रवाह (both are fair); the mark on the forehead with ashes to a narrow strip of sandy bank (both whitish). पताका इव आचरति पताकायते, according to 'कर्तुः क्यङ् सलोपश्च' पा० III. 1. 11; *pre. p.* पताकायमाना. The mark looks like a पताका of पुण्य (mark and पुण्य are white and पताका and mark are both long). One who is in a fever for union with his beloved applies sandal paste to his forehead (to cool it). Both the paste and mark are white. The मुनिकुमारक was anxious to make सरस्वती (all learning) his own. The commentator's explanation of सरस्वती &c. appears to us unsatisfactory. He says 'अन्यस्यागमने गृहधवलीकरणं सरस्वत्यास्तु मुखमेव निवासः निलयमतस्तदुपरि चन्दनलेखाकरणमिति भावः.' अनेक...राजितं who was adorned by two creeper-like eyebrows, which (भ्रूलता) were the

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arched gate (तोरणः—णम् 'तोरणोऽस्त्री बहिर्द्वारम्' इत्यमरः) of the house in the form of the knittings of eyebrows on the occasions of giving many curses (अनेके शापाः तेषां भ्रुकुट्यः तासां भवनं तस्य तोरणेन) The idea is:—the मुनिकुमारक was capable (by his तपःसामर्थ्य) of giving curses on many occasions. In giving a curse, the eyebrow must be knit (through anger). These many knittings of brows are compared to a house. A big house has an arched gate. Hence the curved brow is said to be the arched gate of the house &c. K's explanation of तोरण by स्रक् has hardly any authority. अत्यायततया...उद्वहन्तम् who wore as if a chaplet made up of eyes on account of their (of the eyes) great length. His long and lotus-like eyes present the appearance of a chaplet of lotuses. सर्वहरिणै...भागम् (दत्तः लोचनशोभायाः संविभागः यस्मै) to whom all the deer had as if given a share of the beauty of their eyes. The eyes of deer are always admired by Sanskrit poets. The beauty of his eyes was made up by taking a share from each deer in the world *i. e.* his eyes were more beautiful than those of any single deer. आयतो...वंशम् (आयतः उत्तुङ्गः उन्नतः घ्राणवंशः घ्राणं वंश इव यस्य) whose nose (like a bamboo) was long and high. Compare 'निजनृपवंशदीर्घनासावंशं दधानः' हर्षचरित VI. 18; also 'घोणोन्नतं मुखमपाङ्गविशालनेत्रं नैतद्धि भाजनमकारणदूषणानाम्' । मृच्छकटिक IX ; 'दीर्घया तु सौभाग्यम्' बृहत्संहिता 67. 61. An aquiline nose was supposed to be a sign of nobility. अप्राप्त...रुचकम् whose lower lip resembling a golden ornament was reddened (पाटलीकृतः अधरः रुचकः निष्कः इव) by the राग (redness; passions) of fresh youth with all its heart (सर्वात्मना), which (राग) obtained no entrance to his heart (अप्राप्तः हृदये प्रवेशः येन). The young sage did not allow the passions (राग) of youth any scope in his heart. That राग is identified with राग (in the sense of redness). The natural redness of his lower lip is represented as due to the राग of fresh youth reddening it, finding no way to enter his heart. अनुद्भिन्न...दधानम् possessing (दधानः *pre. p.* Atm. of धा) a face which, because the beard (श्मश्रु *n*) had not yet made its appearance on it, was like a young lotus that had not yet secured the grace (विलासः) of being surrounded by a ring of hosts of bees (अनासादितः मधुकरावलीवलयेन परिक्षेपस्य विलासः येन). The black beard is compared to the ring of black bees and the face to a lotus. अनङ्ग...अलङ्कृतम् adorned with a sacred

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thread that was like the string of the bow (कार्मुकम् bow, कर्मणे प्रभवतीति according to 'कर्मण उकञ्' पा० V. 1. 103) of Cupid turned into a circle or like the filaments of the lotusplant on the lake of penance (तपः एव तडागः तस्मिन् या कमलिनी तस्याः मृणालेन इव). If the handsome young मुनि were looked upon as Cupd, his यज्ञोपवीत may naturally be compared to the string of Cupid's bow; if his तपः be compared to a lake, then the thread worn by him resembles filaments (that are white and slender). एकेन...कलयन्तम् Holding in one of his hands a water-pot (कमण्डलुः) resembling a Bakula fruit together with its stalk and in the other (hand) a rosary of crystal beads, strung (आरचिता) as if with drops of the tears of Rati, who bewailed through grief for the destruction of (her lord) Cupid. The beads of crystal were round and white like drops of tears. अनेक...शोभमानम् adorned by a ring-like navel (नाभिः मुद्रा इव) resembling the eddy (आवर्तः) of the confluence of rivers in the form of many lores. When rivers meet a whirlpool is often formed at their meeting-place. His नाभि is compared to such a whirl-pool and the lores which meet in him (*i. e.* he possesses) are compared to rivers. विद्याः are said to be four 'आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्याश्चतस्र एवैता योगक्षेमाय देहिनाम्' ॥ कामन्दकीयनीतिसार II. 2. or fourteen 'अङ्गानि (शिक्षा कल्पो व्याकरणं निरुक्तं छन्दो ज्योतिषम्) वेदाश्चत्वारो मीमांसा न्यायविस्तरः। धर्मशास्त्रं पुराणं च त्रयीदं सर्वमुच्यते' ॥ कामन्दकीयनीतिसार II. 13. अन्तर्ज्ञान... विभ्राणम् having (विभ्राण *pre. p.* Atm. of भृ) on his abdomen a small line of hair (रोमराजि) which was as dark as the streak of the particles of black pigment (which is applied to the eye) and which (रोमराजि) resembled the path of the flight (अपयानम्) of the darkness of ignorance removed (निराकृत) by inward knowledge (esoteric or philosophical knowledge). Both अन्धकार and रोमराजि are dark. When the young sage acquired true knowledge, ignorance fled from his heart. The black रोमराजि curling upwards towards the chest is represented as the way by which ignorance, dispelled from the heart, ran away and outwards. आत्म...भागम् whose buttocks (जघनभाग) were encircled by the girdle (मेखला) made of Muñja grass, which (मेखलागुण string of the girdle) looked as if it were the halo assumed (आगृहीत) by him after he had vanquished the sun by his own brilliance. He vanquished the sun; the halo of the sun that

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remained was assumed by him in the form of the मौञ्जमेखला. A Brāhmaṇa ब्रह्मचारिन् was to wear a मेखला made of मुञ्ज grass, while a क्षत्रिय student wore a मौर्वी मेखला. अभ्रगङ्गा...योजनम् the office of a garment in whose case was performed (उपपादितं अम्बर-प्रयोजनं यस्य) by a bark of the मन्दार tree (one of the देवतरु), which (वल्कल) was in appearance as whitish-red (पाटल=श्वेतरक्त pink) as the eyes of an old चकोर bird, which was washed in the stream of the celestial Ganges. अलं...चर्यस्य who was as if the ornament of the vow of celibacy. यौवनमिव धर्मस्य who was as if the youth of धर्म (righteousness). Just as youth is the strongest and healthiest period of man's life, so in him धर्म was at its height. विलास...स्वत्वाः who was as if the grace of Sarasvatī (the goddess of learning). स्वयंवर...विद्यानाम् who was the chosen lord of all lores. All the lores chose him as their husband (*i. e.* he had completely mastered them). सङ्केत...श्रुतीनाम् who was as if the appointed meeting place (rendezvous) of all the Vedas. The idea is that all the Vedas met in him (he had them at his fingers' ends). P. reads 'श्रुतानाम्' which would mean 'of all knowledges.' निदाघ...सापाढम् who was possessed of an आपाढ (a staff made of Palās'a tree 'पालाशो दण्ड आपाढो व्रते' इत्यमरः; according to 'पलाशादिभ्यो वा' पा० IV. 3. 141), like the season of summer (which also has the month आषाढ in it). ज्येष्ठ and आषाढ are the two months of ग्रीष्म. A Brāhmaṇa ब्रह्मचारिन् should take a दण्ड made of Palās'a, a क्षत्रिय student should have one made of पिप्पल. शिव also is described in the disguise of a वटु as 'अथाजिनापाढधरः' कुमार. V. हिम...गौरम् who was as fair as the opening blossom of प्रियङ्गु (millet प्रियङ्गुमञ्जरीवद्गौरं), like a winter wood, which is white with the &c. (०मञ्जरीभिः गौरम्). मधु...मुखम् whose face was adorned by ashes applied to the forehead as a flower (कुसुमवद्धवलः तिलकः तस्य भूतिः भस्म तेन भूषितं मुखं यस्य), like the month of चैत्र, whose beginning is adorned by the abundance of तिलक trees that are white with blossoms (कुसुमैर्धवलाः तिलकाः तेषां भूत्या समृद्धया भूषितं मुखं प्रारम्भः यस्य). आत्मानुरूपेण (आत्मनः अनुरूपेण) worthy of himself. सवयसा by one who was his equal in age (समानं वयः यस्य तेन). देवता...चिन्वता (*adj.* of तापसकुमारेण) gathering flowers for the worship of gods. अनुगतम् accompanied.

Para 143. The construction is तेन च कर्णावतंसीकृतां...कुसुम-

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मञ्जरीमद्राक्षम्. All the Accusatives are to be connected with कुसुममञ्जरीम्. कर्णावतंसीकृताम् turned into an ear-ornament (अवतंसः-सम्) *i. e.* placed on the ear. वसन्त...वनश्रियः which was as if the bright smile of the splendour of the woodland, rejoicing at the sight of spring. It is well-known that वनश्री is at its best in spring and that smiles are said to be white. The white garland is, therefore, properly compared to सितप्रभा. मलय... मासस्य which was like the hand-ful of fried grain offered by the month of चैत्र to welcome the advent of the Malaya wind. मलय is a mountain in the south of India abounding in sandal trees. मलयमारुत and मधुमास are both friends being the excitants of love. It was a common practice to greet the arrival of great personages and friends with a shower of लाजाs as an auspicious sign; cf. 'अवाकिरन् वाललताः प्रसूनैराचारलाजैरिव पौरकन्याः' रघु० II. 10. लाजाs are white and hence the मञ्जरी is compared to लाजाञ्जलि. यौवन... लक्ष्म्याः the youthful sport of the grace of flowers. सुरत...रतेः which was like the row of the number of the drops of perspiration on the body of Rati (wife of Cupid) caused by the fatigue of enjoyment. स्वेदजल is white and hence the comparison. ध्वज... गजस्य which was like the bushy tail that had become the banner mark on the (head of the) elephant in the form of Cupid (मनोभवः एव गजः). Ċhowries are placed on the heads of horses and elephants. Chowries are white and hence मञ्जरी is compared to a चामरपिच्छिका. When मदन is identified with गज, the chowrie on the head of the elephant may be looked upon as the चिह्न on the banner of मदन (ध्वजस्य चिह्नभूता चामरपिच्छिका). मधु ...सारिकाम् who made the lovers-bees woo her (मधुकराः एव कामुकाः तान् अभिसारयति इति अभिसारिका). The plain idea is that bees hovered round the मञ्जरी. अभिसारिका is to be taken in its etymological sense (one who causes to run after) with an allusion to the conventional meaning (by way of pun). कृत्तिका...कारिणीम् resembling the cluster of the constellation of Pleiads (which are six). मञ्जरी is like the bright cluster of Pleiads. अमृत... स्यन्दिनीम् letting drops of nectar. परिभूता...मोदः that vanquishes the fragrance (आमोदः) of all other flowers. अस्याः refers to मञ्जरी. अहो...विधातुः Oh, how wonderfully inexhaustible is the treasure of the means (उपकरणं) for creating the highest perfection (अतिशयः) of beauty, (treasure) belonging to the Creator (Brahmā).

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N reads कौशलस्य, which, if we consider the word अक्षीणता, is not so good as कोषस्य. यत्...उत्पादितः—This constitutes the reason of the assertion made about the treasure of ब्रह्मा being inexhaustible. 'Since he, after creating Cupid whose perfection of beauty was most wonderful in the three worlds (त्रिभुवने अद्भुतः रूपसम्भारः यस्य), produced the second cupid under the disguise of a sage, whose perfection of form surpasses even that of Cupid' (तस्य मदनस्य आकारात् अतिरिक्तः रूपराशिः यस्य). The idea is that the मुनिकुमारक is really a second मदन in disguise. He was more beautiful than even Cupid, in creating whose perfection of form it is natural to suppose that the Creator's resources were exhausted. But no! the Creator's resources are inexhaustible. He has produced another more beautiful than the first मदन. मन्ये...कृतः I think that, when the Creator produced the disc of the moon which gives delight to the eyes of the whole world and the lotuses, the palaces in which Lakshmī dwells for sport, he was but practising to gain the skill for producing the form of the face of the (मुनिकुमारक). It is well known that कमलs are said to be the abode of लक्ष्मी, who is called पद्मालया 'लक्ष्मीः पद्मालया पद्मा' इत्यमरः. विरचयता and सृजता qualify प्रजापतिना. A handsome face is compared to the moon and the lotus. अन्यथा if it were not so *i. e.* if it were not true that Brahmā was simply practising for gaining the skill to create such a perfection of beauty, when he first created the moon and the lotuses. किमिव...कारणम् what possibly may be the object of creating (three) similar things? The idea is:—if the Creator was going to create such a perfection of beauty as the मुनिकुमारक, there was no necessity for creating चन्द्रबिम्ब and कमलs. All the purposes for which the latter could be required would have been served by the °कुमारक. But since the creator first produced two objects resembling the मुनिकुमार in qualities (though inferior to him), it follows that he wanted to practise in order to be able to produce a perfection of beauty. Skill is not obtained without practice. अलीक *adj.* false. सकलाः—There are sixteen कलाs (digits) of the moon. कलाः is the object of आपिबति, रविः being the subject. कलावतः of the moon. बहुल...क्षीयमाणस्य waning in the dark fortnight. सुषुम्णा-ख्या रश्मिना by the ray of the sun called सुषुम्णा. On the authority of the विष्णुपुराण quoted below, we read सुषुम्ण. The विष्णुपुराण to be

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quoted below reads सुषुम्न. The printed (2nd) edition of the हर्षचरित has सुषुम्णा and सुषुम्ण both (p. 21 'सुषुम्णांशुतशशिसुधाशीकरस्तवकतारकिततीराम्; p. 147 'चन्द्रमूर्त्येव सुषुम्णरश्मिनिर्गतयानुगम्यमानौ'). K is wrong in printing the two words सुषुम्णनाम्ना as separate. 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमाः ! कृष्णपक्षेऽमरैः शश्वत्पीयते वै सुधामयः ॥ पीतं तु द्विकलं सोमं कृष्णपक्षक्षये द्विज । पिबन्ति पितरः श्रेपं भास्करात्तर्पणं तथा ॥' विष्णुपुराण II. 11. 22–23. The निरुक्त has a very interesting reference to सुषुम्णरश्मि 'अथाप्यस्यैको रश्मिश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुषुम्णः सूर्यरश्मिश्चन्द्रमा गन्धर्वः' इत्यपि निगमो भवति" । निरुक्त 2. 2. 2. It is the सुषुम्णरश्मि of the sun that then appears from the foregoing passages to be the cause of the waxing of the moon. It should be noted, however, that Bāṇa says that people regard it as the cause of its waning. ताः...आविशन्तीति Those rays (गभस्ति *m. f.*) really enter this body of this (sage). She says that the rays of the waning moon enter the body of the मुनिकुमारक and not the sun as said by the पुराणs &c. कुतोऽन्यथा...लावण्यम् Otherwise whence can he possess such loveliness, practising as he does penance which is full of trouble and which (generally) destroys beauty. As, in spite of तपश्चर्या, he is as handsome as the moon, the digits of the waning moon really enter him and not the sun. इति... परवशामकरोत्. The principal sentence is माम्...कुसुमायुधः परवशामकरोत्. अविचा...विशेषः that never stops to reflect over the merits and demerits that distinguish a man (अविचारितः गुणदोषाणां विशेषः येन). Love is blind to the faults of its object. रूपैकपक्षपाती (रूपे एव एकस्मिन् केवले पक्षपाती) that firmly adhered to beauty alone. कुसुम... मधुकरीम् as the intoxication due to the season of flowers (spring) makes the female bee (enthralled). परवशाम् helpless, enthralled.

Para 144. The principal sentence is (अहं) तमतिचिरं व्यलोकयम्. The com. in N takes उच्छ्वसितैः सह with परवशामकरोत् above. That construction does not yield a satisfactory meaning. उच्छ्व...निमषेण that (eye) forgot its winking together with the vital breaths. Just as the eye forgot its function of winking, so the life-breaths (प्राणाः) forgot their function (of breathing). She looked steadfastly at him with bated breath. A 'तदानीं विनिमेषाख्यं चक्षुषो यन्निमीलनम् । न वरं न कृतं किंतु कर्तुं विस्मृतमेव तत् ॥ किंचान्यदविनाभूतान्येव यानि शरीरिणाम् । जीवनेनाद्भुतवशादेतान्युच्छ्वसितान्यपि ॥ विस्मृतान्येव तत्काले मम चक्षुर्निमेषवत् ॥.' किंचि...पक्ष्मणा the eyelashes of which were slightly closed like a bud. किञ्चित्...रोदनेन the

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interior of which was variegated (सार) on account of the eyeball being a little crooked (casting a side-glance) and extremely tremulous (जिह्मिता तरलतरा च तारा यस्मिन् तत् जि...तारम् अत एव सारं उदरं यस्य). The eyeball is dark and the other part is white; so the constant motion of the eyeballs in seeing him made the inside look variegated (dark-white). She could not look straight at him and hence the sidelong (जिह्मित) look at him. दक्षिणेन...पिबन्तीव as if drinking him longingly with the right eye. किमपि याचमानेव as if soliciting him for something (she looked at him like a suppliant with wistful eye). त्वदायत्ता in your hands. सर्वात्म...विशन्तीव as if entering into him with all my heart. तन्मय...हमाना as if longing (ईह् 1 A.) to be identical with him (or to be absorbed in him). मनो...यान्ती as if casting myself on his mercy, saying 'save me who am overpowered by Cupid.' देहि...दर्शयन्ती showing myself to be a suppliant asking 'give me room in your heart.' हा हा...करणानां although knowing 'Alas! Alas! what have I begun that is improper (असांप्रत), extremely shameful (अतिह्रेपण) and unworthy of a maiden born of a good family,' still not master of my senses (करणम्=इन्द्रियम्). भू with प्र in the sense of 'to be master of' governs the genitive. Note 'अधीगर्थदयेशां कर्मणि' पा. II. 3. 52. स्तम्भिता इव as if paralyzed. लिखितेव as if I were a picture (so motionless I became). उत्कीर्णेव as if carved (like a statue). संयतेव as if pinned down or chained. केनापि विधृतेव as if held by somebody. निष्पन्द...ष्टम्भेन all whose limbs were motionless on account of stupefaction (अवष्टम्भः) that manifested itself at that very moment (*i. e.* suddenly). P reads '०वयवाम्' which appears to be a misprint. अकथित...केवलं—The construction breaks off after केवलं, the speaker (the maiden) being at a loss what name to give to her feeling that impelled her to look long at him (मुनिकुमारक). अकथित...केवलम् (I looked at him long) on account of (some feeling) that was learnt by me without anybody's instructing me (अकथितशिक्षित), that cannot be described and that can be known only by being felt (स्वसंवेद्य). The feeling of love is very aptly described here as अकथित &c. K. takes अकथित...स्वसंवेद्येन with अवष्टम्भेन, which, in our opinion, is not right. अवष्टम्भ hardly deserves the words अकथित...स्वसंवेद्येन. न विभाव्यते...प्रकारेण It cannot be definitely

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ascertained whether I was instructed to do (the unmaidenly act of looking long at him) by the perfection of his form, by my mind or by Cupid, or by fresh youth or by (dormant) affection or in some other way. Read किं मनसा before किं मनसिजेन. अहमपि...कथमिति I myself do not know how it happened. उत्क्षिप्य...इन्द्रियैः as if I was lifted up and carried near him by my senses. पुरस्ता...हृदयेन as if I was drawn before him by my heart. Her heart wished to be near him. पृष्ठतः...धन्वना as if driven from behind by Cupid (whose bow is made of flowers). कथमपि...धार्यम् I with great difficulty (कथमपि) restrained my soul that had given up all efforts (मुक्ताः प्रयत्नाः येन). The poet here describes the व्यभिचारिभाव called धृति. It is the position of rhetoricians that Rasa is manifested by the joint operation of स्थायिभावs, विभावs, अनुभावs and व्यभिचारिभावs. For an explanation of these terms, see our notes on साहित्यदर्पण, pp. 27–28. अनन्तरं...मरुतः sighs in a continuous series (आहितः सन्तानः यैः) came out to make room for Cupid in my heart. निरीयुः—Perfect 3rd plu. of इ with निर्. साभिलाष...युगलम्—(हृदयं is the object of आख्यातुकामम् which is an *adj.* of युगलम्) the nipples of my breasts throbbed (स्फुरितं मुखं यस्य *adj.* of युगलम्) as if desirous of declaring that my heart is full of longing. When one is about to speak something, one's lip moves. This refers to अभिलाष. स्वेद...ह्रीः my sense of shame disappeared as if wiped away by the line of the drops of perspiration. She had drops of perspiration on account of her emotion, which was unmaidenly. So her sense of shame is said to be wiped out by perspiration. The sentence refers to स्वेद, one of the सात्त्विकभावs (a subdivision of अनुभावs). मकर...यष्टिः my frame shook, as if afraid of the fall (निपात) of the crowd of the sharp (निशित) arrows of Cupid. This conveys the व्यभिचारिभाव त्रास which is the cause of कम्प. तद्रूपा...जालकम् horripilation came out (a thrilling sensation) of my limbs that were eager (लालस) for an embrace, as if out of curiosity to see the perfection of his form. This refers to the सात्त्विकभाव रोमाञ्च. अशेषतः...रागः—राग (Love; redness) entered my heart, being completely (अशेषतः) washed from my feet by perspiration. The idea is:—her feet were dyed red with अलक्तक; she had profusely perspired on account of her emotion. The राग (redness) is

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identified with राग in the sense of 'love'. Her perspiration as if completely washed the राग (red colour on her feet), which then entered her heart. The sentence refers to रति, the स्थायिभाव of the sentiment of शृङ्गार which (though not expressed) is indicated here by the mention of the स्थायिभाव रति (राग) together with the सात्त्विकभावs (अनुभाव) स्वेद and रोमाञ्च, the व्यभिचारिभावs such as त्रास and the (आलम्बन) विभाव *viz.* the मुनिकुमारक.

Para 145. शान्ता...करवम्. निक्षिपता and अनार्येण qualify मनसिजेन (मदनेन). शान्ता...क्षिपता who has surrendered me (*i. e.* has made me fix my heart upon) to this person (मुनिकुमारं) whose heart is tranquil (शान्तः आत्मा यस्य) and who has given up all contact with the pleasures of love (दूरीकृतः सुरतस्य मैथुनस्य व्यतिकरः सम्पर्कः येन). अनार्येण by the vile (मदन). असदृशम् improper, unworthy. एवं च...नालम् in this way the heart of women is indeed very foolish (मूढ), since it is not able (न अलम्) to consider the suitability of the object of their love. The idea is :—This मुनिकुमारक being a sage and शान्तात्मन् is not a proper person to love and yet I love him. P reads गूढं for मूढम्, which is a misprint. केदमति...स्पन्दितानि. The two कs indicate extreme incongruity. The two cannot subsist together. अतिभास्वरं धाम very brilliant abode (referring to the कुमार). क च...स्पन्दितानि and where the throbbings (stirrings) of love that are welcomed by low (ordinary) mortals. नियतम् surely. मामेवं ...मनसा he laughs in his heart at me who am thus mocked by Cupid (मकरः लाञ्छनं चिह्नं यस्य). चित्रं चेदम् This is a wonder. अवगच्छन्ती knowing. विकारमुपसंहर्तुम् to restrain (take back) my feeling. त्रपाम् sense of shame. स्वयमुपयाताः पतीन् went of their own accord to their lords. दुर्विनीत ill-behaved, naughty. उन्मत्ततां नीता नार्यः women were maddened. न पुन...यथा (although it is true that other maidens went to their lords or became maddened), but not as I, who am alone, am now (maddened). She means that there were extenuating circumstances in the case of those maidens who went to their lords of their own accord or those women who were maddened by love; but she stands alone in her sudden and complete abandon to love without any excuse. D 'अहं पुनर्मन्मथेन यथोन्मत्तीकृता तास्तथा न बभूवुरित्यर्थः'. कथमनेन...करणम्—How

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in this one moment has my heart been thus thrown into turmoil by the sight of his (splendid) form alone and made not master of itself. She says it is inexplicable why her heart has in a *single* moment become helpless by merely seeing his *outward* beauty. काले हि...सर्वथा—This gives the reason of the assertion made just before about the inexplicable nature of her love. 'For it is time (for knowing one's object of love) and the good qualities (of the object of love) that by all means make Cupid invincible'. I have had no time *to know him* or *his qualities*; I see only his *form* for a *moment*; and yet such is my irresistible love. It would be better to take सर्वथा with the following clause, यावदेव &c. यावदेव...श्रेयः It is better for me to leave this place, while I have yet my sense (सचेतना) and while he has not clearly observed my folly (levity लाघवम्) in betraying the evil workings (दुश्चेष्टितम्) of love. कदा...माम् perhaps he, being provoked by the sight of the effects of love that are disliked by him, may make me acquainted (for the first time) with a curse *i. e.* he may curse me. 'अभिज्ञा ज्ञानमार्षं स्यात्.' अदूर...प्रकृतिः The disposition of sages is such that they are easily provoked (अदूरः कोपः यस्याः). In this connection, the name of दुर्वासस् may be remembered. अपसरणम् going away. अशेष...कृत्वा considering that this class (either refers to his being a sage or a ब्राह्मण) is fit to be honoured by all men. All the compounds from तद्वदना॰ &c. up to ॰मणिकुण्डलम् may be looked upon as adjectives of प्रणामम् or as adverbs (अव्ययीभाव). तद्वद...प्रसरम् (तस्य मुनिकुमारस्य वदनात् अकृष्टः दृष्टिप्रसरः यस्मिन् तम्, अथवा अकृष्टः दृष्टिप्रसरः यथा स्यात्तथा) in which my sight was not drawn off his face. अचलित...मालम् in which the eyelashes were motionless (अचलिता पक्ष्ममाला यस्मिन्). अदृष्टभूतलम् in which the surface of the earth was not seen (because my mind was working in a different direction). ईषत्... मण्डलम् in which the slightly shining sprout placed on the ear had slipped off the cheek (ईषदुल्लसितेन कर्णपल्लवेन उन्मुक्तं कपोलमण्डलं यस्मिन्). आलोला...तंसम् in which the head-ornament consisting of flowers was dangling from the slightly dishevelled hair (आलोला या अलकलता तस्याः लसन् कुसुमावतंसः यस्मिन्). अंस...कुण्डलम् in which an ear-ornament made of jewels was swinging on the shoulders (अंसदेशे दोलायितं मणिकुण्डलं यस्मिन्). दोलायितं *p. p. p.* of

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दोलायते a denominative verb from दोला (दोला इव आचरति) according to 'कर्तुः क्यङ् सलोपश्च' पा० III. 1. 11. प्रणाम (*m.*) a salutation.

Para 146. कृत...मयि (loc. absolute) when I had bowed to him. The principal sentence is तमपि तरलतामनयदनङ्गः. The instrumentals from दुर्लङ्घ्यशासनतया express the causes of the unsteadiness of his mind. दुर्लङ्घ्य...भुवः because the commands of the mind-born (Cupid, मनोभूः *nom. sing.*) are irresistible. मद...मासस्य on account of the power of मधुमास (चैत्र, vernal season) to inspire the intoxication of love. It should be remembered that she had gone to bathe on a vernal day (see para. 141 मधुमासदिवसेषु...स्नातुं &c.). अविनय...यौवनस्य because fresh youth abounds in many immodest acts. चञ्चल...न्द्रियाणाम् on account of the fickle nature of the organs of sense. दुर्नि...भिलाषाणाम् because it is hard to resist the longings for objects of sense. चपलतया मनोवृत्तेः on account of the unsteadiness of feelings. तथा...वस्तुनः and because all the various incidents (that afterwards happened) were destined to happen in those various ways. किं बहुना what is the use of saying much, in short. मम...दौरात्म्यात् on account of the cruelty of my ill-luck. अस्य...विहितत्वात् and because it was ordained (by God) that I should suffer the torment I am now undergoing. तमपि=मुनिकुमारकमपि. मद्दि...धैर्यम् whose steadiness (equilibrium) of mind was destroyed by the sight of my feelings. प्रदीपमिव...अनङ्गः Cupid made him waver, as the wind does a lamp. तरलता=चञ्चलता. तदा...प्रादुरभवत्—The poet now describes the various भाव such as रोमाञ्च, स्वेद, त्रास &c. in connection with पुण्डरीक which were spoken of about महाश्वेता above. 'He too had hair standing on end, as if going out to welcome Madana (love) that had recently come.' We go out to meet a guest newly arrived. रोमोद्गम (रोम्णामुद्गमः) came out (appeared) on his body and is represented as going out to meet the new arrival (love). मत्सकाश...श्वासैः Sighs went forward, as if instructing his mind that had started towards me as regards the path (leading to me). श्वासैः प्रवृत्तम् is an impersonal construction. वेपथु...अक्षमाला the rosary in his hand held shakingly (वेपथुः shaking) quivered as if afraid of the violation of the vow (of ब्रह्मचर्य). दितीयेव...जालिका a net-work of the drops of perspiration clinging to his cheek (कपोलतल...सङ्गः अस्य अस्याः) was seen, as if it (जालिका)

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were a second cluster of flowers hanging down from his ear. He had already a कुसुममञ्जरी on his ear. Drops of perspiration on his cheek presented the appearance of a second मञ्जरी. मद्दर्शन ...दिशः—लोचनयुगलस्य अंशुसंतानैः अरुध्यन्त दश दिशः is the principal sentence. मद्दर्श...दर्शयतः which (eye) was expanded by its pleasure (प्रीति) in seeing me, the pupils of which were dilated (उत्तानाः तारकाः यस्य) and which therefore made that spot look as if it were full of lotuses. As the interior of his eye was white and as he continuously cast glances at her, the whole spot being whitened by his sight is said to be composed of white lotuses. लोचन...सन्तानैः अरुध्यन्त दश दिशः the ten quarters were filled with the spreading (विसर्पि) masses (pencils) of the rays of his eyes. The ten दिशाs are the four principal cardinal points, the four intermediate ones, the upper (ऊर्ध्व) and the lower (अधर). Read अंशुसन्तानैः for अंशु० in the text. यदृच्छया...त्पतितैः which (अंशु-सन्तान) looked as if they were groves of expanded blue lotuses flying up into the sky leaving the waters of the अच्छोद lake at their will. The eyes were described above as making the spot पुण्डरीकमय, because the spot being very near is rendered white by the prominence of the white inside of the eye. But when the rays of the eye spread upwards in the sky, the blue pupil is more prominent (as said above in उत्तानतारकस्य) and hence the sky appears to be full of blue lotuses. द्विगुणी...वेशा whose passion (आवेशः or 'influence') of love was doubled. कामपि indescribable. अनेक...ध्यायः (अनेकाः ताः सुरतसमागमाय लास्यलीलाः तासु उपदेशः तस्मिन् उपाध्यायः) a teacher who gives instruction in the sportive dancings (लास्यम्) of the eye that are meant to request a union for enjoyment. मकरकेतु...दिशति—compare for a rather similar idea 'उपदिशति कामिनीनां यौवनमद एव ललितानि' (quoted in काव्यप्रकाश II). अन्यथा otherwise (if मदन himself did not teach even novices graceful movements of the eye &c.). विविध...बुद्धेः whose mind is not conversant (lit. not entered into) with such incidents (व्यतिकरः) (of worldly life) charming on account of their being connected with various Rasas (such as शृङ्गार, करुण &c.). अस्य जनस्य...दृष्टिः—The principal sentence is अस्य जनस्य कुत इयं दृष्टिः how can this person (मुनिकुमारक) have this sight (way of glancing)? अनभ्यस्ताकृतिः which has not studied (the dramatic or artificial) movements of the eye. अनभ्यस्ता आकृतिः आकारादिसूचकः

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आकारः यया). रति...क्षरन्ती pouring forth the stream of love's sweetness. A 'मनोऽनुकूलेष्वर्थेषु सुखसंवेदनात्मिका । वृत्तिर्या मानसी तज्ज्ञैः सा रतिः परिकीर्त्यते ॥ द्रवश्चास्वादनं चास्या रसशब्देन कथ्यते । निष्पीडनोद्भवः सारो निष्यन्दः कथ्यते बुधैः ।'. मदमुकुलितेव as if half-closed through intoxication. खेदालसेव as if slow with weariness. निद्राजडेव as if heavy with sleep. आनन्द...ञ्चारिणी roaming with pupils that are floating and languid with the weight of joy (आनन्दस्य भरेण मन्थरा तरन्ती च तारा यस्मिन् एतादृशः सञ्चारः अस्याः). अनि...सिनी bright with ever playing (moving) eyebrows. चक्षुषै...कथ्यते the heart's secret longing is told by the eye alone without a word. अनक्षरम् (अविद्यमानानि अक्षराणि यथा स्युः तथा) is an अव्ययीभाव.

Para 147. प्राप्तप्रसरा getting an opportunity (प्राप्तः प्रसरः यया). प्रणामपूर्वकम् with a bow (an अव्ययीभाव). किंनाम्नः (किं नाम यस्य) is an *adj.* of तरोः. अवतंसीकृता made into an ear-ornament. समुत्सर्पन् spreading all round. असाधारणसौरभः (असाधारणं सौरभं यस्य) whose sweetness is unparallelled. ईषत् *adv.* a little. अथ...वेदयामि If you have a curiosity, then I shall tell you.

Para 148. सकले त्रिभुवने प्रख्याता कीर्तिः यस्य. अत्युदारतया on account of greatness or exalted position. सुराः असुराः सिद्धाश्च तेषां वृन्दं समूहः तेन वन्दितं चरणयुगलं यस्य. दिव्य...वासी dwelling in heaven. अशेष...सुन्दरं charming in all the three worlds, or more charming than &c. अति...कूबरम् (अतिशयितः नलकूबरः येन) that surpassed the beauty of नलकूबर, the son of कुबेर. नलकूबर is described as fond of रम्भा (वासवदत्ता Hall's edition pp. 106 and 154 'नलकूबरचित्तवृत्त्येव सततधृतरम्भया' and 'रम्भा नलकूबरमचीकमत') and as having cursed Rāvaṇa; 'कुबेरतनयः श्रीमान्भर्ता मे नलकूबरः । यच्छापात्स दशास्योऽपि नाभूत्परवधूविभुः ॥' बृहत्कथामञ्जरी VII. 198. ऐरावत...ततार he entered (for plucking lotuses) the celestial Ganges whose stream is as white as the laugh of Śiva (हरस्य हसितवत् सितं स्रोतः यस्याः) and whose waters were studded (खचित) as with hundreds of peacock's eyes (चन्द्रकः) that were due to the drops of the ichor of ऐरावत (ऐरावतस्य मदजलबिन्दुभिः बद्धानि चन्द्रकशतानि तेन खचितं जलं यस्याः). 'समौ चन्द्रकमेचकौ' इत्यमरः (मयूरपिच्छस्यचन्द्राकृतेः says व्याख्यासुधा); चन्द्रः इव चन्द्रकः according to 'इवे प्रतिकृतौ' पा० 5. 3. 96. The idea is:—blue drops of ichor from ऐरावत's temples fell into the Ganges; they looked like the circular spots on the tails of a peacock. अवतरन्तं= श्वेतकेतुम् सततसंनिहिता always present. विकच...विष्टरं seated on a white expanded lotus with a thousand petals. प्रेममद...स्वादयन्त्याः

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who (लक्ष्मी) drank his beauty with her eyes that were half closed in the intoxication of love and the pupils of which were rolling on account of the waves of the tears of joy (आनन्दबाष्पमरस्य तरङ्गाः तैः तरला तारा यस्य). जृम्भिका...पल्लवायाः whose tender hand was placed on the mouth that was languid by the commencement of a yawn (*i. e.* her softly opening lips). जृम्भिकायाः आरम्भः तेन मन्थरे मुखे तस्मिन् विन्यस्तः हस्तपल्लवः यस्याः. Yawning is an effect of the passion that thrilled her. मन्मथ...आसीत् her mind was disturbed by Love. आलोकनमात्रेण by merely looking at him (श्वेतकेतु). समासादितं सुरतसमागमसुखं यया. कृतार्थतासीत् her desire was gratified (by the mere sight &c.). A 'अथ कृतार्थता। वीर्यप्रच्युतिरेवाश्लीलतापरिजिहीर्षया। भङ्क्त्योच्यते'. तस्मात्=पुण्डरीकात्. समुदपादि Aorist (active) of पद् with सम् and उद्. तत...आदाय taking him on her lap. बालजनोचिताः proper for a child. तस्य...भवतया because he was born in a पुण्डरीक (white lotus). प्रतिपादितव्रतम् (प्रतिपादितं दत्तं व्रतं ब्रह्मचर्यरूपं यस्मै) to whom the vow of ब्रह्मचर्य was given *i. e.* he was invested with the sacred thread. आगृहीत...कलापम् (आगृहीतः सकलविद्यानां चतुर्दशसंख्याकानां कलापः येन) who had mastered all the lores.

Para 149. पारिजातः नाम यस्य. पारिजात (पारिणः समुद्रात् जातः) was one of the fourteen jewels churned from the ocean and is one of the five trees of Paradise. It came into the possession of इन्द्र, from whom it was wrested by कृष्ण who planted it in the garden of सत्यभामा. See विष्णुपुराण I. 9. and V. 30. यथा...सादितवती how it came to have a place on his ear which is against his vow (of ब्रह्मचर्य). Wearing of flowers was forbidden to a ब्रह्मचारिन्. 'मधुमांसाञ्जनोच्छिष्टशुक्तस्त्रीप्राणिहिंसनम्। भास्करालोकनाश्लीलपरिवादादि वर्जयेत्॥' याज्ञवल्क्य I. 33 on which the मिताक्षरा remarks 'आदिशब्दात्सृत्यन्तरोक्तं गन्धमाल्यादि गृह्यते'. अद्य...अभिहितः The principal sentence is अयं...नन्दनवनदेवतया प्रणम्यामिहितः. चतुर्दशीति—the fourteenth day (तिथि) of the dark half of every month (and especially of माघ) is sacred to S'iva when a fast is observed. अमरलोकात्=स्वर्गात्नन्दनवनसमीपेन अनुसरन् while going along the नन्दन wood. नन्दन (*n.*) is the wood of Indra. All the instrumentals from °लम्बया to °मत्तया are adjectives of नन्दनवनदेवतया. मधुमासलक्ष्म्या दत्तः ललितहस्तस्य अवलम्बः यस्यै who was resting on the delicate hand of the beauty of spring. बकुल...मेखलया whose girdle was made by a garland of Bakula flowers. कुसुम...विग्रहया whose body (विग्रहः) was

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thickly (निरन्तर) covered with garlands worn round the neck, made of flowers and tender leaves and reaching as far as her knees. नव...पूरया (नवचूताङ्कुरः कर्णपूरः यस्याः) whose ear-ring was made of fresh mango sprouts. पुष्पा...मत्तया who was intoxicated by drinking the honey of flowers. नन्द...देवतया by the nymph of the नन्दन wood. अभिहितः he was addressed. भगवन्...क्रियताम् Let, I pray, this form of yours that gladdens the eye of all the three worlds, have this (मञ्जरी spray) as its fitting ornament. इय...शिखरम् let this (मञ्जरी), which is naughty enough to desire the grace of an ear-ornament (अवतंसस्य विलासे दुर्ललिता), be placed on the top of thy ear. व्रजतु...पारिजातस्य let the birth of पारिजात be fruitful (by having its मञ्जरी placed on the ear of such a handsome youth). आत्म...लोचनः whose eyes were bent down in modesty at the words of praise about his own form (आत्मनः रूपस्य स्तुतिवादः तेन त्रपा तया अवनमिते विलोचने यस्य). तामनादृत्यैव without at. all minding her (*Indeclinable p. p* of दृ 6 A. with आ, preceded by the negative अन्). प्रणयपरिग्रहः compliance with her request. बला...कृता I placed it (मञ्जरी) forcibly on his ear as an ornament against his will. कात्स्न्येन in its entirety, fully. या चेयं refers to the मञ्जरी.

Para 150. इत्युक्तवति...भरणतामनयम्. तस्मिन् refers to the friend of the handsome मुनिकुमार. किंचिदुपदर्शितं स्मितं येन who smiled a little. अयि (Inter.) is a tender mode of address. कुतूहलिनि Oh, inquisitive girl! किम...यासेन why take this trouble of asking? यदि...परिमलः if its sweet fragrance pleases you (रुचितः सुरभिः परिमलः यस्याः). आत्मी...नीय removing it from his own ear. कलैः अलि... नामिव that was as if praying for a union of love by means of the sweet (कल) murmur (क्वणितम्) of the swarms of bees (that hovered over the मञ्जरी). प्रारब्धा रतिसमागमप्रार्थना यया (qualifies ताम्). The hum of bees is represented as if it were a प्रार्थना for union. तामकरोत् placed it (on my ear.). मम... पुलकमासीत् my (strong) desire for the touch of his hand gave rise immediately to horripilation in the place (*i. e.* कपोल) where the ear-ornament lay, as if it were a second flower of the पारिजात tree. The idea is that when his hand came in contact with her cheek at the time of placing the मञ्जरी on her ear, her hair stood on end and presented the appearance of another कुसुममञ्जरी. If we could read स्पर्शलाभेन, the meaning would be simpler. The commentator, remarks here एतेन द्वितीयकर्णेऽपि तच्छोभा

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सूचिता'. But this is opposed to what occurs later on 'तत्कर-तलस्पर्शसुखजन्मना...रोमाञ्चजालेन कण्टकितैककपोलफलका' (para 153). मत्कपोल...करतलात् from his hand the fingers of which were rendered tremulous by the pleasurable touch of my cheek. अक्षमालां...ज्ञासीत् he was not aware of the fall of the rosary (from his hand) that dropped down together with his sense of shame. अज्ञासीत् (Aorist of ज्ञा). अक्षमालां...गलिताम् is a fine example of सहोक्ति. The idea is:—his rosary fell down and his sense of shame also was gone; and he did not know both these things. असंप्राप्ताम् is an *adj.* of अक्षमालाम् and has भूतलम् as its object. असं...गृहीत्वा taking the (falling) rosary before it had reached the ground. सलीलं playfully. तद्भुज...भवन्ती as if enjoying the pleasure of the clasping of my neck by his arms (तद्भुजपाशेन सन्दानितः निगडितः कण्ठः तस्य ग्रहः आलिङ्गनं तस्य सुखम् इव). दर्शित...नयम् I made (the अक्षमाला) an ornament on my neck, which (अक्षमाला) exhibited the grace of a neck-lace unlike all others (दर्शिता अपूर्वा हारलतालीला यया).

Para 151. इत्थंभूते...इवावादीत्. इत्थंभूते व्यतिकरे when affairs were in this condition. छत्रग्राहिणी umbrella-bearer. भर्तृदारिके Oh princess! 'राजा भट्टारको देवस्तत्सुता भर्तृदारिका' इत्यमरः. It is a term of address used in dramas. देवी refers to the mother of महाश्वेता. प्रत्यासीदति draws near. मज्जनविधिः bath. तेन...कृष्यमाणा unwillingly dragged away with great difficulty by those words of hers like a female elephant freshly caught (नवः ग्रहः यस्याः), dragged by the first touch of the goad. तन्मुखात् दृष्टिमाकृष्य (l. 29) drawing off my eye from his face (पुण्डरीक's). अतिकृच्छ्रेण with great difficulty. लावण्यामृत...स्यूतामिव—these are to be connected with दृष्टिम्. लावण्य...मग्नामिव as if it (sight) had stuck fast in the mud of the nectar of his loveliness. One who is plunged in mud is extricated with great difficulty. His लावण्य is compared to अमृत, which being fluid is said to have पङ्क (mud), just as the water in a lake has mud at the bottom. Her sight fixed on his handsome face is therefore said to be मग्ना; she found it hard to withdraw it. कपोल...लग्नामिव as if caught in the thicket of thorns in the form of the horripilation on my cheek. मदन...कीलितामिव as if it (eye) were pinned down (कीलित from कीलः 'a wedge, pin' or from कील् 1 P. to tie) by the sharp points of the shafts of love. सौभाग्य...स्यूतामिव as if sewn

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fast (स्यूत p. p. p. of सिव् 4 P. to sew) by the गुण (cord ; virtue) of his charms. उच्चलितायां मयि (loc. abs.) when I moved forward (to bathe). धैर्यस्खलितम् loss of self-control. किंचित्प्रकटितः प्रणयात् स्नेहात् कोपः येन who showed some mock anger.

Para 152. सखे पुण्डरीक...हृदयम्. नैत...भवतः This is unworthy of you. क्षुद्र...क्षुण्णः trodden by low (common) people. धैर्यधना (धैर्यं धनं येषाम्) हि साधवः For the good are rich in self-control. किं यः कश्चित्...रुणत्सि why dost thou not restrain, like some ordinary man (man of low tastes), thy soul that is in turmoil? A 'पदं यः कश्चिदित्येकं दीनवाचकमिष्यते.' कुत...कृतः Whence comes this strange (अपूर्व) perturbation (उपप्लव) of thy senses-seen for the first time (आद्य), by which thou art so transformed? For आद्य K reads अद्य (to-day) which is also good. इन्द्रियजयः conquest of the senses. वशित्वं चेतसः the command over mind. कुल...चर्यम् the vow of celibacy inherited by thee. सर्व...निरुत्सुकता indifference to all objects of sense. गुरूपदेशाः teachings of the *guru*. श्रुतम् learning. वैराग्यबुद्धयः thoughts of indifference to the world. उप...द्वेषित्वम् hatred of enjoyments. सुख, पराङ्मुखता aversion to pleasures. तपसि अभिनिवेशः warm attachment to penance. भोगा...रुचिः distaste for enjoyment. यौव...शासनम् regulation of the impulses of youth. A 'अनुशासनं गुरूणां यौवनमुद्दिश्य यत्तथोक्तं तत्'; D 'यौवनमुद्दिश्य शिक्षावचनम्'. सर्व...प्रज्ञा thy intellect is verily fruitless. निर्गुणोऽभ्यासः thy study of धर्मशास्त्र (laying down rules of proper conduct) is without any benefit. निर...संस्कारः the performance of ceremony (उपनयन &c.) is useless (in thy case, because the fruit *viz.* ब्रह्मचर्यं is lost by you). संस्कार may also mean 'education of the mind'. निरु...विवेकः thy pondering over the teaching of thy teachers is of no avail. निष्प्रयोजना...ज्ञानम् thy enlightenment serves no purpose and thy knowledge leads to nothing. यदत्र...भूयन्ते since, even persons like thee are stained by the close contact (अभिषङ्गः) of passion (रागः) and are overcome by follies (प्रमादोऽनवधानता). A 'अभिषङ्गोऽधिकः सङ्गः'. कथं...लक्षयसि How is it that thou dost not see the rosary fallen from thy hand and carried away? अहो...चेतनत्वम् How wonderful is thy loss of good sense! अप...मेयम् this (अक्षमाला) indeed is stolen away. N reads अपहृतानामेवम्, connects it with विगतचेतनत्वम् and explains it as 'कामपीडितानाम् एवं'. We think that its explana-

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tion is rather far-fetched; besides the words 'इदमपि तावत्' show that some word like अपहृता is necessary in the preceding clause in order to correspond to अपहियमाणम्. इदमपि...हृदयम् At least hold back this thy heart that is going to be carried away by this vile girl. कपिञ्जल sees that पुण्डरीक has fallen in love with महाश्वेता. The student will note Bāṇa's command over Sanskrit and the brevity and incisiveness of his style in this passage.

Para 153. किंचि...लज्जः (*adj.* of पुण्डरीकः understood) a little ashamed. किं...वयसि why dost thou misunderstand me? नाह... मिमम् I shall not thus put up with the offence of taking the rosary on the part of this mischievous (दुर्विनीत) girl. अलीक... मुखेन्दुना with his moonlike face, beautiful in its feigned (अलीक) wrath, adorned the more by the fierce frown he tried to assume (प्रयत्नेन विरचिता भीषणा भ्रुकुटिः एव भूषणं यस्य), the lower lip of which was trembling with a longing to kiss me. The *instrumental* मुखेन्दुना is used in the sense of इत्थंभूतलक्षण (पा. II. 3. 21). चञ्चले Oh, fickle girl! अदत्त्वा without giving. पदात्...गन्तव्यम् thou shalt not move even a step. आत्म...एकावलीम् taking off from my own neck a single row of pearls (एकावली), which was as if the handful of flowers offered at the beginning of the sportive dance of cupid (मकरध्वजस्य लास्यारम्भलीला तस्यां पुष्पाञ्जलिः). 'अर्धहारो माणवक एकावल्येकयष्टिका । सैव नक्षत्रमाला स्यात् सप्तविंशतिमौक्तिकैः' ॥ इत्यमरः. Flowers and pearls are similar. Flowers were offered before dancing commenced. The एकावलि also served as a prelude to the working of Love. मन्मुखा...निधाय placing (it) in the out-stretched hand of him whose eye was fixed on my face and whose heart was vacant (who was absent—minded). As he was absent-minded, he did not notice what she was giving and mechanically took the एकावली, regarding it to be his अक्षमाला. स्वेद...वातरम् although I was already bathed in perspiration, I descended (to the lake) to bathe again. उत्थाय having come out of the water. कथमपि... सखीजनेन somehow led by my friends with effort like a stream forced back against its current. अयासिषम्—Aorist of या. कन्यान्तःपुरम् the dwelling set apart for girls (unmarried princesses). तद्विरहविधुरा distressed by separation from him. परिवृता attended upon by servants. तूष्णीम् *adv.* silently. प्रस्तुता-लापा (प्रस्तुतः प्रारब्धः आलापः यया) who had begun to talk. K reads

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प्रसृता० which seems to be a misprint. उत्कण्ठा longing. व्याधिः disease. व्यसनम् Misfortune. नावागच्छम् I did not know, did not distinguish. अविज्ञात...वृत्तान्ता not being conversant with love-affairs. कस्य कथयामि to whom shall I tell? प्रतीकारः remedy, cure. कुमारीपुरप्रासादम् (compare कन्यान्तःपुरम् above) the place set apart for the maidens. विसर्ज्य...द्वारि dismissing my friends at the door. निवारित...वेशा forbidding the entrance of any attendants (निवारितः अशेषपरिजनस्य प्रवेशः यया). सर्व...त्सृज्य giving up all occupations. मणि...मुखी with my face placed against the window with a jewelled lattice (मणीनां जालानि यस्मिन् एतादृशः गवाक्षः वातायनं तत्र निक्षिप्तं मुखं यया). गवाक्षः—सिद्धान्तकौमुदी explains:—गवामक्षि इव according to 'अक्ष्णोऽदर्शनात्' पा० 5. 4. 76. (अच् प्रत्ययः). तामेव दिशम्—this is the object of ईक्षमाणा (p. 17 l. 1). Connect तत्सनाथतया with the words प्रसाधितामिव...दर्शनसुभगाम्. तत्सनाथ...सुभगाम् which (दिश्), because of his being there, was agreeable to my sight as if it (दिश्) were decked (प्रसाधित), as if it were full of flowers, as if it possessed a treasure of costly jewels, as if it were flooded by the ocean of nectar, as if it were adorned by the rise of the full moon. कुसुमित is formed from कुसुम with the affix इत (इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. तस्माद्दिग...मीहमाना longing to ask for news of him even the breeze wafted from that quarter (where he was), even the fragrance of the woodland flowers or the chirping of birds. प्रष्टुम् (Infinitive of प्रच्छ्) governs two accusatives, one being वार्ताम् and the other अनिलं, परिमलं &c. दिगन्तरम्—अन्या दिक्. तद्दुर्लभ...स्पृहयन्ती envying even the toils of penance, because they were dear to him. She wanted his love entirely for herself; she could not bear that he should love तपःक्लेश. Or we may translate in a different way 'desiring even toils of penance because they were dear to him.' She, a princess brought up in pomp and luxury, desired even तपःक्लेश, because it was dear to him whom she loved. स्पृह् governs the dative of the object of wish; 'स्पृहेरीप्सितः' पा० I. 4 36. तत्प्रीत्येव...व्रता I took to the vow of silence, as if through my love for him. The idea is that she remained silent, thinking solely of him. Her silence she calls मौनव्रत, which she took up, because he, whom she loved, was devoted to व्रतs. स्मर...पाता (स्मरेण जनितः पक्षपातः यस्यां) in whom strong liking (for everything that was his) was produced by Love. स्मर...पाता is to be

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connected with the whole of the clause तत्परिग्रहा...रोपयन्ती. अग्राम्यतां चारुतां &c. are the objects of अध्यारोपयन्ती. तत्परि...चारुताम् I attributed refinement (अग्राम्यता) to the ascetic's garb, because he put it on and loveliness to youth, because he owned it (सः आस्पदं स्थानं यस्य तस्य भावः तदास्पदता तया). तच्छव...रम्यताम् I attributed charm to the Pārijāta flower, because it touched his ear, and attractiveness to Heaven, because he dwelt there. तद्रूप...रोपयन्ती I attributed invincible power to Cupid, because he was so rich in beauty. दूरस्थस्यापि is to be read with तस्यैव. दूरस्थ...मिमुखी though he was far away, I turned towards him, as the lotus-plant to the sun, as the tide (वेला) to the moon and the pea-hen to the cloud. It is well-known that the कमल opens in the day, that the sea rises by the influence of the moon and that peacocks dance at the sight of clouds. 'अह्नयम्भोजं निशायां विकसति कुमुदं चन्द्रमाः शुक्लपक्षे मेघध्वानेषु नृत्यं भवति च शिखिनां नाप्यशोके फलं स्यात् । न स्याज्जाती वसन्ते न च कुसुमफले गन्धसारद्रुमाणामित्याद्यन्नेयमेतत्कविसमयगतं सत्कवीनां प्रबन्धे ॥'. This summarizes some of the conventions of Sanskrit poets. तयैव... द्वहन्ती I bore on my neck his rosary, as a charm (रक्षावली) against the loss (उद्गमः passing away) of my life that was distressed by separation from him. रक्षावली Lit. a line it could not pass; रक्षा is also a silk thread worn on the wrist as an amulet and आवली may mean a line (of mystic letters inscribed on a strip of cloth). A and D read रक्षाक्षरावली and explain रक्षाकरी मन्त्राक्षरावलिः (D) and 'रक्षार्था तथोक्ता याक्षरावलिः'. तयैव in the same position in which it was when I placed his rosary on my neck. तयैव... मञ्जर्या with the Pārijāta-manjarī placed on my ear in the same position (in which it was when he placed it there), which had as if begun to speak confidentially to me about him (प्रस्तुतः तस्य रहस्यालापः यया). The idea is that the मञ्जरी had come so near my ear in order to say something privately to me about him. तयैव च तेन...फलका Whose broad cheek had horripilation on account of the hair standing on end, which (रोमाञ्चजाल) arose from the pleasurable touch of the palm of his hand, and which appeared like an ear-ring made of the bud of a Kadamba. तस्य करतलस्य यः स्पर्शः तस्य सुखं तस्मात् जन्म यस्य. कदम्बस्य मुकुलं एव कर्णपूरः, कर्णपूरः इव आचरति ०कर्णपूरायते according to 'कर्तुः क्यङ् सलोपश्च'. कण्टकितः एकः कपोलफलकः (कपोलः फलकः इव) यस्याः. निस्प...तिष्ठम् I stood motionless.

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Para 154. ताम्बूल...वाहिनी betel-bearer (करङ्कः a small box). तथावस्थितां remaining in that condition. तयोरेकः one of them (*viz.* पुण्डरीक). भर्तृदुहितुः (refers to महाश्वेता) =भर्तृदारिकायाः. तस्मा...दर्शनम् concealing himself (lit. his sight) from that second (sage, *viz* कपिञ्जल). Note 'भीत्रार्थानां भयहेतुः' (पा. I. 4. 25) for the ablative तस्मात् रक्षन्. अति...पदः (अतिनिभृतानि पदानि यस्य) with noiseless or soft steps. कुसुमित...माम् approaching me under cover of a thicket of flowering creepers. आगच्छन्तीं coming (home after bathing). पृष्ठतः from behind. उद्दिश्य (Inde. p. p. of दिश् with उद्) with reference to, concerning. श्वेतभानोः चन्द्रमसः अंशुसम्भूतायामप्सरसि गौर्यां from the Apsaras गौरी (the mother of महाश्वेता) who was born of the rays (of the moon). सकल...चक्रस्य whose nails are burnished (मसृणित rendered glossy) by the rubbing (उल्लेखः) of the tips of the jewelled aigrettes (मणिशलाका pins or bars of jewels) on the coronets of all the Gandharvas. The Gandharvas with their coronets on bowed at his feet and hence the nails were rubbed. प्रणय...शिखरस्य the tops of whose tree-like arms are marked (लाञ्छित) by the cosmetics (पत्रलता) on the cheeks of his Gandharva wives gone to sleep (on his arms) through love. पत्रलता lines or marks painted on the cheeks and other parts of the body with fragrant substances such as musk, sandal paste &c. पाद...कमलस्य (पादपीठीकृतं लक्ष्म्याः करः एव कमलं येन) who has made the lotus—like hand of Lakshmī his foot-stool *i. e.* who always keeps her (who is said to be चञ्चल) under his control and never allows her to slip away from him. The com. in N says 'अनेन दानशौण्डत्वं सूचितम्.' अधिवासः abode. सानुनयम् in a conciliatory or supplicatory tone. अर्थि...दर्शयन् showing as if he wanted to request. कल्याणिनी...कृतिरियम् This thy form is noble and of fair promise (अविसंवादिनी) and not capable of rashness, young though thou art. अविसंवादिनी lit. not failing, not false (as to your inner qualities). Poets are very fond of representing that a splendid form carries with it noble qualities. Compare 'न खल्वाकृतिः सुसदृशं विजहाति वृत्तम्' मृच्छकटिक IX; 'यत्राकृतिस्तत्र गुणा वसन्ति' quoted by मल्लिनाथ on किरात 6. 1; 'न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति' शाकुन्तल IV Act. तत्कथमपि...माना when requested, you will do what I ask. उपरचितं अञ्जलिपुटं यया who folded her

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hands. दर्शितः आदरः यथा स्यात्तथा (अव्ययीभाव) with marks of respect. अभिधत्से Present 2nd sing. of धा with अभि. का अहम् who am I *i. e.* I am insignificent. पुण्यैर्विना...राज्ञाम् (such noble men as you) do not deign to cast even a glance, which removes all sins (कल्मषः-षम्), at persons like us in the absence of merit (पुण्यैर्विना), then what of command? The idea is:—If great men deign to cast a glance at us, it must be due to our store of merit; if we do not possess it, then we cannot have the honour of their glance, much less their command. विश्रब्धम् confidently. सस्नेहया is to be read with दृष्ट्या. सखीमिव...नन्द्य having greeted me with an affectionate glance, as if I were a friend, helper, and giver of life. निष्पीड्य शिलातले having pressed or crushed it on the stones. The leaves of the तमाल tree are dark and hence their juice will resemble ink. तेन...रसेन is to be connected with अभिलिख्य (1. 1). गन्ध...मलेन रसेन with its juice whose fragrance was as sweet as the ichor of a गन्धगज. 'यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः। तं गन्धहस्तिनं प्राहुर्नृपतेर्विजयावहम्॥'. A गन्धगज is an elephant whose scent other elephants are afraid of. उत्तरीय···पट्टिकां having torn a piece from a part of his upper bark-garment. D 'पट्टिका वल्कलखण्डः;' A 'इह स्वर्णादिरचिता पत्रिका पट्टिकोच्यते'. स्वहस्त...लिख्य having written (upon that piece) with the tip of the nail of the small finger of his own hand. The juice of तमाल leaves, the piece of bark-garment and the tip of the nail correspond to ink, paper and pen. पत्रिका (love) letter. प्रच्छन्नम् *adv.* secretly. The subject of अर्पितवान् is एवमुक्तः (पुण्डरीकः). ताम्=पत्रिकाम्. अहं तु...अपश्यम्. The principal sentence is अहं...तस्याः करतलादादाय वल्कलपट्टिकां...इमामार्यामपश्यम्. तत्सम्बन्धिना आलापेन is to be connected with आवेश्यमाना (1. 5.). तत्स...नयता (filled) with that talk about him, which though consisting of sounds (शब्दमय), produced the pleasure of touch. The word अपि conveys the idea of contradiction (apparent). The idea is:—the talk of the maid consisted of words and as such should produce an impression on the ear (the special province of which is sound). But the talk pleased her and thrilled her whole body which (pleasurable thrilling sensation) is generally produced by touch (which is the special province of the skin, त्वच्). So here शब्द produced the effect of स्पर्श. श्रोत्र...प्रवेशेन (this is to be taken with आलापेन) the pervading influence (अनुप्रवेश)

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of which (आलाप) on all the limbs was indicated (अनुमित inferred) by the appearance of horripilation, although it (आलाप) was the proper province of the ear (alone). श्रोत्रं विषयः यस्य. रोमोद्गमेन अनुमितः सर्वाङ्गानुप्रवेशः यस्य. As said above, sound is the special province of the ear alone and so should affect only that organ; but here, as the sound (आलाप talk about her lover) caused रोमाञ्च on the whole body, she infers that the whole body was affected by the talk and not the ear alone. मद...मन्त्रेणेव as if it (आलाप) were a spell invoking love. आवेश्यमाना filled. आर्याम् a verse in the आर्या metre which we have defined above (notes p. 30). दूरं... नीतः. In this verse, the three words मुक्तालतया, दर्शिताशः, and मानसजन्मा have two senses. The construction in the first case is बिससितया (बिसमिव सिता शुभ्रा तया) मुक्तालतया (एकावल्या) विप्रलोभ्यमानः मे (मम) मानसजन्मा (मानसे मनसि जन्म यस्य सः कामः त्वत्समागममनोरथः) दर्शिताशः (दर्शिता आशा फलप्राप्त्याशा यस्मै) त्वया दूरं नीतः हंस इव 'My heart's longing, like a swan, being lured by the pearl necklace white as lotus-fibre, is carried to the highest pitch, the hope of fruition being held out to it.' Now the words mentioned above may be construed with हंस also. बिससितया मुक्तालतया (मुक्तासदृश्या लतया) विप्रलोभ्यमानः प्रतार्यमाणः दर्शिताशः (दर्शिता आशा दिक् यस्मै 'आशा ककुभि तृष्णायाम्' इति हैमः) मानसजन्मा (मानसे सरसि जन्म यस्य) हंसः इव दूरं (नीयते) 'as a swan, which is lured by a creeper white like a lotus-stalk or a pearl, to whom the direction (in which he should proceed) is thus shown, and who is born on the Mānasa lake, is carried far away.' मुक्तालतया (with swan also) may be taken to mean 'pearl string'. A swan may be misled into thinking a pearl string to be a lotus fibre and may run after it. The एकावली referred to above is the one which महाश्वेता gave to the absent-minded पुण्डरीक as his अक्षमाला; when he found out his mistake, he construed her act (of giving एकावली) as showing that she also had fallen in love (with him). This is the idea of मुक्तालतया विप्रलोभ्यमानः दर्शिताशः. 'हंसास्तु श्वेतगरुतश्चक्राङ्गा मानसौकसः' इत्यमरः. The हंसs are called 'dwellers on the मानस lake.' They are described as migrating to its shores at the beginning of the rainy season every year. 'कैलासशिखरे राम मनसा निर्मितं सरः । ब्रह्मणा प्रागिदं यस्मात्तदभून्मानसं सरः' ॥ रामायण. D comments 'मे मानसजन्मा कामः त्वया बिससितया मृणालवद्धवलया

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मुक्तालतया त्वदीयमुक्तावल्या विप्रलभ्यमानः वक्ष्यमानः अत एव दर्शिताशः दर्शितत्वदभिलाषः दूरं नीतः अतिवेलतां नीतः, किमिव हंसमिव (हंस इव?); यथा मानसजन्मा मानससरःसम्भवो हंसः विससितया मुक्तालतया विप्रलभ्यमानः मुक्तालतां मृणालमिति मत्वा, तया वक्ष्यमानो दूरं प्रदेशं नीयते तद्वदिति.'

Para 155. अनया च मे...वाहयम्. अनया...मे मनसः. अनया च मे दृष्टया By it when seen by me. अनया refers to the पत्रिका (love letter) and मे to महाश्वेता. The principal sentence is अनया च मे दृष्टया...दोषविकारोपचयः...अक्रियत मे मनसः. दिङ्मोह...पिशाचग्रहस्य-these are so many उपमानs of the effect produced on her mind by the love-letter, the instrumentals corresponding to अनया and the genitives to मनसः. We must supply the words दोषविकारोपचयः क्रियते in each of the clauses containing the उपमानs. दिङ्मोह...वर्त्मनः as in one who has lost his way by losing his bearings (दिशां मोहः तेन भ्रान्तिः तया; प्रनष्टं वर्त्म मार्गः यस्य). बहुल...अन्धस्य as in a blind man by the night of the dark fortnight. जिह्वो...मूकस्य as in one who is dumb, when his tongue is cut off. इन्द्र...दर्शिनः as in one who does not see the real state of things, on account of the conjuror's waving bundle of feathers. Conjurors carry in their hand a bundle of peacock's feathers, which, when waved, are supposed to have the effect of misleading the eyes of spectators making them see what does not exist or of presenting things under false colours and forms. A 'अदेशकालापारोक्ष्यं परोक्षस्यैव वस्तुनः। मन्त्रौषधादिभिर्यैत्तदिन्द्रजालमिति स्मृतम्॥' ज्वर...भाषिणः as in one who talks confusedly in the delirious stage of fever. दुष्ट...विह्वलस्य (as change for the worse is produced) in one who is poisoned by fatal drowsiness. It is well known that persons poisoned with opium pass off in sleep. लोका...रुचेः as in one who is wicked (अधर्मे रुचिः liking यस्य), by Atheistic philosophy. लोकायतिक is a materialist, a follower of चार्वाक who held that there was no intelligent supreme ruler of the universe, that there was no soul, that there was no rebirth, that only प्रत्यक्षप्रमाण was to be accepted, that all beings were produced by the four elements &c. Their ideas are summed up in a funny verse 'यावज्जीवं सुखं जीवेदृणं कृत्वा घृतं पिबेत्। भस्मीभूतस्य देहस्य पुनरागमनं कुतः'. लोकायतं शास्त्रमस्त्यस्य इति लोकायतिकः. लोकायत seems to have orignially meant 'reasoning of the ordinary man' (unconcerned with शास्त्र). कौटिल्य puts it under आन्वीक्षिकी 'साङ्ख्यं योगो लोकायतं चेत्यान्वीक्षिकी' अर्थशास्त्र I. 2. मदिर. मत्तस्य as

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in one distracted, by drink. दुष्टा...ग्रहस्य as in one who is possessed (पिशाचेन ग्रहः यस्य), by the action of demoniacal possession (दुष्टः आवेशः तस्य क्रियया). दोषविका...मनसः A greater change for the worse was created in my love-sick mind (दोषविकारः मदनविकारः तस्य उपचयः वृद्धिः). येन=दोषविकारोपचयेन. येन...अभ्यागमम् being overwhelmed by which I was put into turmoil; as a river in flood. तां च...पर्यपृच्छम् (ll. 14–21). The principal sentence is तां...पुनःपुनः पर्यपृच्छम्. ताम्=तरलिकाम्. द्वितीयदर्शनेन is to be construed with all accusatives from कृतमहापुण्याम् to उपर्यवस्थिताम् (1. 18). द्वितीयदर्शनेन by seeing him (पुण्डरीक) a second time. तरलिका first saw पुण्डरीक when she went with महाश्वेता to bathe and secondly when he handed over to her the पत्रिका; while महाश्वेता had seen him only once. कृत...मन्यमाना (by her seeing him a second time) looking upon her as if she had acquired great merit (कृतं महापुण्यं यया), as if she had enjoyed a residence in Heaven, as if she were visited by a divinity (देवतया अधिष्ठिताम्), as if she had secured a boon or had drunk nectar, as if she had been crowned queen of the three worlds. सतत... भाषमाणा talking to her reverently, as if, though always near me, she were a rare visitor (दुर्लभं दर्शनं यस्याः), as if she were hitherto unknown, although she was extremely familiar to me. पार्श्वा...पश्यन्ती looking upon her as if she were above the world, although she was by my side. She was really by her side, but her good fortune in seeing पुण्डरीक a second time exalted her so much in महाश्वेता's eye that she (तरलिका) appeared to be above (metaphorically) the world. कपोल...स्पृशन्ती affectionately caressing her on her cheeks and the curls of her creeperlike hair. उपग्रहेण सह यथा स्यात्तथा सोपग्रहम् (अव्ययीभाव). उपग्रहः favour, encouragement. D "सोपग्रहं उपग्रहः अनुकूलाचरणं तेन सहितं यथा भवति 'उपग्रहस्तु वन्द्यां स्याद् ग्रहणेऽप्यनुकूलने' इति वैजयन्ती". अलकाः लता इव तस्याः भङ्गाः. विपरी...दर्शयन्ती showing the relation of mistress and maid the opposite of what it was *i. e.* though तरलिका was a maid, I honoured her as if she were the mistress and I the maid. कियद...गतः how far did he come following us? अनयैव...वाहयम् forbidding the entrance of all my attendants as before (तथैव), I passed that day with her in that very palace in conversing with her on that topic alone.

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Para 156. अथ मदीयेनैव...गतोऽसीति. The principal sen-

tence is सा छत्रग्राहिणी समागत्याकथयत्. मदीयेनेव...रविबिम्बे (loc. abs.) —When the disc of the sun, hanging down at the border of the sky (*i. e.* on the horizon), turned crimson, as if it shared राग (redness, passion) with my heart (कृतः रागस्य संविभागः येन). This and the following cluses give a description of evening. लोहितायति Loc. sin. of लोहितायत् *pre. p.* of लोहितायति denominative verb from लोहित according to 'लोहितादिडाज्भ्यः क्यप्' पा० 3. 1. 13. (लोहितादिभ्यो डाजन्ताच्च भवत्यर्थे क्यप् स्यात्) and 'वा क्यषः' पा० 1. 3. 90 (क्यषन्तात्परस्मैपदं वा स्यात् लोहितायति–ते). सराग...लक्ष्म्याम् when the Lakshmī (grace) of sunlight, enamoured (अनुरक्ता) by the sight of the sun (दिवसकर) that was flushed (सराग full of redness or full of passion), prepared her lotus couch (कृतं कमलमेव शयनं यया) and tnrned pale as though stricken by Cupid. The whole means—'when the light of the sun was growing pale-yellow.' लक्ष्मी dwells in कमल and hence the *adj.* कृतकमलशयनायाम्; the sunlight also had tinged the lotus-beds. The sun is सराग in the sense that his disc becomes red, when he is about to set; लक्ष्मी is enamoured of the flushed sun, as a woman is enamoured of her lover, who is seen to be सराग (full of love for her). Lovesick persons become pale (and lie on a bed of lotuses to relieve their torment) and so (आतप) लक्ष्मी became pale. गैरिक...किरणेषु when the sunbeams, rosy (पाटल) by falling on the waters (streams) of a red chalk mountain, having risen from lotus-beds, cluster together as if they are herds of elephants. Sun-beams are compared to गजयूथs. Sun beams are engaged in the day in making the lotuses bloom. In the evening when the lotuses close their petals, they may be said to rise from them. Elephants also are fond of entering beds of lotuses. गैरिकम्—गिरौ भवम्—from the word गिरिक by the affix अण् (पा. 4. 3. 53) or from गिरि on the analogy of आध्यात्मिक. गगनाव...वासरे when the day entered the cave of Mount Meru together with ths echo (प्रतिशब्दक) of the joyous neighing (हेषारव) of the horses yoked to the sun's car, which horses longed to rest after their descent of the sky. The sun's horses, that were tired by their tramp in the sky, rejoiced at the approach of evening when they would rest and neighed joyfully. मेरु is the name of a fabulous mountain, which is in the midst of all द्वीपs and round which all luminaries revolve. See विष्णुपुराण II. 2 'तस्यापि मेरुर्मैत्रेय

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मध्ये कनकपर्वतः। 7 चतुरशीतिसाहस्रो योजनैरस्य चोच्छ्रयः। भूपद्मस्यास्य शैलोऽसौ कर्णिकाकारसंस्थितः' ॥ 8. The sun also revolves round it and hence the day is said to enter its caves with the neighing of the horses of the sun. मुकुलित...पद्मिनीषु when the lotus plants, inside the closing petals of the red flowers of which bees had entered, had begun to close (their eyes—petals, प्रारब्धं निमीलनं अक्षिसंकोचः दलसंकोचो वा यामिः) as if their hearts were darkened by the swoon due to the departure of the sun. When one faints, one closes one's eyes. The closing of the petals when the sun departed is represented as the closing of the eyes by a woman when she faints at the departure of her lover. The darkened yet loving heart is compared to the dark bees inside the red lotus. The word पद्मिनी may also be used in the sense of the 'loveliest class of women'. Writers on erotics divide women into four classes, पद्मिनी, चित्रिणी, हस्तिनी and शङ्खिनी. आसीकृत...युगलेषु when the pairs of chakravāka birds (ruddy goose) were separating (विघटमान) after taking with them the hearts (*i. e.* affections) of each other, that (hearts) were as if transferred to the hollows of the lotus-stalk that was eaten in common by them. It is the convention of poets that the चक्रवाक male is separated from its mate at night and is united with her in the day. The idea is:—two चक्रवाकs (a male and a female) had taken a lotus-stalk in their beaks; each of them ate a part of the stalk. The poet imagines that in the hollow of the piece eaten by each of them was placed the heart of the other. Before parting for the night, they had as if exchanged their hearts. रथाङ्गं चक्रं नाम यस्य स रथाङ्गनामा तेषाम्. For the idea that चक्रवाक is separated at night from its mate, compare 'निनाय साऽत्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा। परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥' कुमार० V.

Para 157. अहं तु मुनि...वोचम्. मुनि...द्वारदेशम् At the mere mention of the word मुनिकुमार I, though retaining my seat, seemed to approach the door. Compare 'स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः' शाकुन्तल I. समुपजाता तस्य पुण्डरीकस्य आगमनस्य आशङ्का यस्याम्. कञ्चुकिन् a chamberlain, an old Brāhmaṇa attendant on the harem of kings. अथ...अपश्यम्—The principal sentence is तं...तस्य...सखायमपि कुमारकं कपिञ्जलनामानं...अपश्यम्. तस्य = पुण्डरीकस्य.

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तस्य रूपस्य...सखायम् (Kapiñjala) a worthy (अनुरूप) friend of his, as youth (is a fitting friend) of beauty, as Cupid of youth, as spring of Cupid, as the southern wind (मलयमारुत) of the spring. जरा...आगच्छन्तम् coming after the chamberlain hoary (धवल) with age, just as morning sunshine follows this moonlight. The simile is quite appropraite; कञ्चुकिन् with his silvery hair is compared to the soft light of the moon, while, कपिञ्जल, young and beaming, is compared to the morning sun. अन्तिक...लक्षयम् As he drew near, I marked that the expression of his face was distressed, sad, distracted, supplicatory (अर्थिन्) and indicated that some desire remained unfulfilled (अनुपरतं असम्पूर्णं अभिप्रेतं वाञ्छितं यस्य). K. reads अन्तर्गताकूतम् (अन्तर्गतं आकूतं अभिप्रायः यस्य). उपाहरम् I brought. उपविष्टस्य...पल्लवेन When he sat down I forcibly washed his feet against his will and rubbed them dry with the skirts of my silken upper garment (उत्तरीयांशुकं पल्लव इव). Washing the feet of a guest is a mark of great respect. अव्यवधानायां भूमावेव on the bare ground (lit. on the ground between which and me nothing intervened अविद्यमानं व्यवधानं यस्याः). विवक्षुः (from the desiderative base of वच्) as if desirous of saying (something). चक्षुरपातयत् cast his glance (hesitating whether he should speak out in the presence of a maid). विदिताभिप्राया दृष्टयैव understanding his meaning from his very eye (without any words being necessary). अव्यति...रीरात् she is not different from my body *i. e.* she is myself, you can speak as if I were alone. अशङ्कितम् unhesitatingly.

Para 158. एवमुक्तश्च...व्यचरम्. वागेव...त्रपया through shame my speech does not enter the province of what is to be said *i. e.* I am tongue-tied, I cannot find words to express myself. कन्दमूलफलानि अश्नाति इति °फलाशी. वननिरतः fond of the forest. The two क्s show 'great incongruity.' कायमनुपशान्त...प्रपञ्चः where this (illusory) world fit for men whose minds are restless, which (world) is stained (कलुष turbid, darkened) by the longings for the enjoyment of pleasures, which is overwhelmingly full (सङ्कट) of the manifold sports (विलास) of Cupid and which mostly comprises love affairs. सर्व...दैवेन see how unseemly all this is that is begun by fate. अयले...जनम् God easily makes a man a butt of ridicule. वल्कलानां सदृशम् fitting for bark-garment. आहो...मिदम् or whether it is a part of the teaching of धर्म (religious duty). आहोस्वित् Ind. 'or.' अपूर्वं...इदम् this is a mockery never heard before. प्रतिक्रिया remedy. न लभ्यते

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is not obtained or found. अन्य...लोक्यते no other refuge is seen. गतिः alternative. अकथ्य...जायते if it were not told, a greater calamity will befall. प्राण...कथयामि I tell you this because a friend's life should be saved even at the cost of one's own life. अस्ति-shows 'emphasis' here. अस्तीति तिङन्तप्रतिरूपकमव्ययम्. निष्ठुरम् harshly. उप...हितः he was addressed by me with manifest anger. उपजातमन्युः (I) in whom anger was produced. उत्सृष्ट... चयः giving up the gathering of flowers. वामन, in his काव्यालङ्कारसूत्र, condemns those who employ अपचय &c. which are against Pāṇini. 'अवतरापचायशब्दयोर्दीर्घव्यत्यासो बालानाम्' का. सू. V. 2. 40. According to 'हस्तादाने चेरस्तेये' पा० 3-3. 40, we must have अपचाय, अवचाय &c. and not अपचय &c. अप...भवत्यां (loc. abs.) when your ladyship went away. एकाकी किमयमाचरति what may he (पुण्डरीक) be doing now that he is alone. सञ्जातः वितर्कः शङ्का यस्य to whom this thought occurred. विट...ग्रहः with my body screened by the branches (of trees). यावत्तत्र...नस्येवम् But I did not see him there; and it occurred to me thus. A 'यावन्नाद्राक्षमित्यत्र यावच्छब्दोऽवधारणे.' किं नु...गतो भवेत् may he, whose mind was enslaved by love (मदनेन परायत्ता परतन्त्रा चित्तवृत्तिः यस्य), have gone following her (महाश्वेता)? गतायां च...गन्तुम् or perhaps he has regained his good sense now that she is gone and being ashamed is unable to come within my sight. उतान्वे...स्यात् or may he have resorted to another spot than this, looking for me? विकल्पयन् raising these probabilities. तेन...दूयमानः being pained by his absence to which I was not accustomed even for a moment from my birth. धैर्यस्य स्खलनं तेन विलक्षः (विसयान्वितः) being dismayed at the loss of his steadiness. अनिष्टमपि समाचरेत् he may do some harm to himself. न हि...ह्रिया for there is nothing that may not be done through the sense of shame. इत्यव...करवम् so resolving, I took great care to search for him. अन्वेष...आशङ्कमानः but the more I failed to see him although searching for him, the more did I begin to suspect (to picture) this and that evil (befalling him) in my heart that was anxious on account of my love for my friend. Compare for the idea 'स्नेहः पापशङ्की' शाकुन्तल IV or प्रेम पश्यति भयान्यपदेऽपि. तरुलता...कूलानि the thickets of trees and creepers, the bowers of creepers under the avenues (वीथिका) of sandalwood and the banks of lakes. निपुणम् carefully.

Para 159. अथैकस्मिन्...द्राक्षम्. The principal sentence is अथैकस्मिन्...लतागृहे कृतावस्थानं (p. 20 l. 12)...तमहमद्राक्षम्. एकस्मिन् and

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सरःसमीपवर्तिनि qualify लतागहने. निरन्तरतया...मयूरमये इव which (लतागहन) on account of its close growth appeared as if full of flowers, as if full of bees, as if full of cuckoos, as if full of peacocks. The words कुसुममय, मधुकरमय, परभृतमय suggest that the flowers were very fragrant, that the bees were numerous and that there were many blossoming mango-trees. वसन्त...भूते as if it were the birth-place of spring. लतागहने...स्थानम् (पुण्डरीकम्) who had taken a position in a thicket of creepers. उत्सृष्ट...समाधिस्थमिव because he had given up all movement, he appeared like one painted, carved, paralysed, dead or as in a trance of meditation. समाधि is the last and eighth अङ्ग of योग. निश्चलमपि...व्यवस्थितम्—This is a string of विरोधाभास (apparent contradictions). निश्चल...चलितम् Although he was motionless still he had wandered from the course of conduct proper to him. When it is said that he was निश्चल, there is a विरोध if we say that he was चलित (which literally means 'moving'). That विरोध is got over by taking चलित in a figurative or secondary sense 'fallen, depraved.' In the same way the other contradictions are to explained. एकाकि...ष्ठितम् though alone, he was guided by love (the apparent contradiction is that though alone, he had another with him). सानु...वहन्तम् full of अनुराग (redness; love) and yet bearing pallor. शून्या...दयितम् vacant-minded, yet giving his beloved a place in his heart (हृदयनिवासिनी दयिता यस्य). तूष्णी...शयम् silent, yet telling a tale of Love's great woe. Here कथित has the other sense of 'indicating' (by his condition). मौन and कथन are विरुद्ध in the primary sense of कथन. शिला...स्थितम् sitting on a stone and yet standing (at the door of) death. The contradiction consists in this that if he was *sitting* on a *stone*, he could not be said to be *standing on death*. This latter means that he was going to die or was determined upon dying. शाप...न्ताप्यमानम् who was tormented by Cupid that remained unseen as if through fear of a curse that he might give. अतिनिस्पन्द...शरीरम् By his extreme stillness he appeared to be deserted (शून्यीकृतं शरीरं यस्य) by his senses that had as if entered his heart to behold the beloved that dwelt therein, that had as if melted away (or fainted प्रलीनैः) in fear of its unbearable heat, that had gone as if in wrath at the agitation of his mind. His mind was absorbed in thoughts about her and none of his senses performed its proper function. Therefore it is said that they deserted him. निस्पन्द...त्सृजन्तम् pouring forth a ceaseless (अनवरत) shower (वृष्टिम्) i.e. a rainy day) of

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tears, many streams of which were emitted from between the interval of his eye-lashes (पक्ष्मणोः अन्तरे यत् विवरं तस्मात् वान्ताः उद्गीर्णाः अनेकधाराः यस्मिन् तत् दुर्दिनम्), from his eyes that were motionless and closed, the inside of which (eyes) was as if dimmed by the smoke of the fire of Love burning in the heart (अन्तर्ज्वलन् मदनः एव दहनः अग्निः तस्य धूमेन आकुलितं अभ्यन्तरं यस्य). आलोहिनी...केसरम् who shook the filaments of the flowers of the creepers near him by his sighs that rushed out (निष्पतद्भिः) bearing with them the ruddy (आलोहिनीम्) lustre of his lower lip, which was as if the up-starting flame (शिखा) of the fire of Love (अनङ्गः एव अग्निः तस्य) burning his heart. प्रदहतः qualifies अनङ्गाग्नेः; हृदयम् is the object of प्रदहतः. The idea is that he heaved deep sighs which shook the filaments. With the sighs was mixed up the lustre of his red lip, which (lustre) is compared to the ruddy flame of the fire of Love that consumed his heart. वाम...मुद्वहन्तम् As his left cheek rested on the palm of his hand (वामकपोलस्य शयनीकृतं करतलं येन तस्य भावः वाम...तलता तया), he had a forehead that was rendered white by the pure and spreading rays of his nails and that (ललाट) seemed as if to have upon it a mark (ललाटिका) of very pure sandal wood paste (अच्छाच्छचन्दनरसेन रचिता ललाटिका यस्य). His forehead was illumined by the rays of the nails of his fair hand and so the forehead appeared to have a तिलक of white sandal. विमलांशु[3] of the nails are compared to the white चन्दनरस. अचिरा...दधानम्—अचिरापनीतः पारिजातकुसुममेव कर्णपूरः यस्य तस्य भावः °कर्णपूरता तया; सशेषौ अवशिष्टौ परिमलः आमोदश्च तयोर्लोभः (तृष्णा) तेन उपसर्पिणा समीपगामिना. कलं मधुरं विरुतं तस्य छलेन मिषेण; संमोहनमस्त्रं वशीकरणमस्त्रं—'As his ear-ring in the form of the Pārijāta flower had been recently removed, he had an ear that was as if full of blue lotuses or full of Tamāla shoots on account of the hosts of bees that drew near him out of their eagerness for the fragrance (of the Pārijāta flower) that remained (although it was taken away), that (bees) as if muttered the charm of (at the time of the discharging of) Cupid's arrow called 'संमोहन' (bewitching, fascination) under the guise of their sweet but indistinct hum. The student will remember that पुण्डरीक had given the पारिजात-मञ्जरी on his ear to महाश्वेता (...मदीये श्रवणपुटे तामकरोत्; see para 150) and hence the words अचिरापनीत &c. The पारिजात was so sweet that some fragrance remained attached to the ear, although the मञ्जरी was removed. Bees hovered round his ear and hence it is said to be full of blue lotuses and तमाल leaves (both of which are like bees in colour). The

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bees were humming which is said to be the muttering of a मन्त्र, that bewitched a man and made him love-sick. The difference between परिमल and आमोद is given as follows:—'विमर्दोत्थे परिमलो गन्धे जनमनोहरे' इत्यमरः (परिमल is a delightful odour arising when some substance is rubbed, such as चन्दन &c.); 'आमोदः सोऽतिनिर्हारी' इत्यमरः (that परिमल is called आमोद when it is most attractive). संमोहनम् is one of the five arrows of Cupid 'उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा । संमोहनश्च कामस्य पञ्च बाणाः प्रकीर्तिताः' ॥ quoted in व्याख्यासुधा on पञ्चशर. मन्त्रs were repeated at the time of discharging अस्त्रs. The bees when humming are represented as repeating the mystic charm accompanying the discharge of the arrow of Cupid (that infatuated the young ascetic.) A 'अस्ति संमोहनफलो मन्त्रो मदनदैवतः'. उत्कण्ठा...बिभ्राणम् under the guise of his hair standing on end in the fever of love-longing he bore on his body as if a mass of the broken points of the flowery darts of Cupid's arrows that fell (were discharged at) on the pores of his skin. All this means 'he was shot with numberless arrows by Cupid.' The रोमाञ्चs are compared to the broken points of the arrows of Cupid discharged against each pore of his skin. दक्षिण...धारयन्तम् With his right hand he bore on his chest the necklace of pearls that was interlaced with the flashing mass of the rays of his nails, that seemed to bristle (कण्टकिता) as if in joy at the touch of the palm of his hand and that (मुक्तावली) was the banner (the herald) of his immodesty. The student will remember that he took the एकावली which महाश्वेता gave to him as if it were his अक्षमाला. This एकावली proclaimed to the world his अविनय (ब्रह्मचर्यभङ्ग) and hence it is said to be पताका. The एकावली held in the right hand had the rays of his nails mixed with it, which rays are represented as if they were the रोमाञ्चs due to स्पर्शसुख. मदन...हन्यमानम् who was struck by the trees with the pollen of their flowers, as if it (pollen) were the powder with which Cupid subdues people. It was supposed that some powders prepared by Yogins had the power of subduing men. आत्म...स्पृश्यमानम् who was touched (caressed) by the shoots of the As'oka trees, that were near him and were tossed by the wind (अनिल) and which as if transferred their राग (redness; passion) to him. The shoots of As'oke are red. सुरता...बिच्यमानम् who was besprinkled by the woodland Lakshmī (splendour or superintending deity) by the drops (सीकर) of honey in the bunches (स्तबक) of fresh flowers, as if they (drops) were the water used in crowning

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him in (the realm of) love. सुरताय सुरतलक्षणं वा यद्राज्यं तदर्थं अभिषेकसलिलैरिव. अलि...ताड्यमानम् who appeared as if struck by Cupid (whose arrows are flowers कुसुमानि शराः यस्य) with red-hot barbs (शल्यकः the sharp iron point of an arrow) full of smoke on account of the buds of champaka, that fell upon him and the fragrance of which was drunk by a swarm of bees. चम्पक flowers and bees are respectively yellowish-red and dark and are spoken of as तप्तशल्यक and धूम respectively. अतिवहल...भर्त्स्यमानम् who was rebuked by the southern wind with the hum of bees maddened by the profuse perfume of the wood, as if it (hum) were its haughty grunting (हुंकार). दक्षिणानिल is an excitant of love; the hum of bees is represented as the sharp reproof of दक्षिणानिल, which as if meant to say 'be not idle and sad as you are; when I am here, you need not despair of success'. मदकल...क्रियमाणम् who was distracted by spring (मधुमास=चैत्र) with the noise of the swarms of cuckoos that sing sweetly but indistinctly (कल) through intoxication, as if with exclamations of 'all hail' uttered in honour of spring. The words 'जय', 'जीव' &c. were uttered by bards when kings went in procession. वसन्त is like a king, the cuckoos (that coo in spring) are its bards and their cooings are the exclamations of जय &c. The cooings of cuckoos are said to have a maddening effect on love-sick persons and hence 'आकुलीक्रियमाणम्'. प्रभात...गृहीतम् like the moon at the break of day, he was clad in paleness. निदाघ...म्लायन्तम् who, like the stream of the Ganges in summer, had dwindled into meagreness and was fading away like a sandal tree with fire at its heart. कृशिमानम् (accu. sing. of कृशिमन् *m.*) is the object of आगतम्. कृशिमानमागतम् reduced to thinness. पुण्डरीक is compared to गङ्गाप्रवाह, because both are white. अन्य...मूकमिव he was quite another man, a stranger, as if unfamiliar, as if he had entered on a new birth (अन्यत् जन्म जन्मान्तरं, object of उपगतम्), as if changed into another form, as if entered by an evil spirit, as if ruled by a great demon, as if possessed by a devil, as if delirious (उन्मत्त), as if deluded (छलित), as if blind, deaf, dumb. विलास...कारं who was as if merged in blandishments and love, who was not master of himself (परायत्ता परतन्त्रा चित्तवृत्तिः यस्य), who had reached the climax of the possession by Cupid (*i. e.* who was completely under the influence of Cupid) and whose former features could no longer be recognised (अनभिज्ञेयः पूर्वः आकारः यस्य). कोटिम् is the object of अधिरूढं and वेषान्तरं is to be connected with कोटिम्.

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Para 160. अपगतनिमेषेण...अवम्. अपगत...चक्षुषा with an unwinking (*i. e.* steady) eye. तदवस्थं (सा अवस्था यस्य) who was in that condition. विषादः sadness. एवं...केतुः Thus indeed is Cupid possessed of the force very hard to resist (अतिदुर्विषहः वेगः यस्य). येन...नीतः by whom (Cupid) this (पुण्डरीक) has been brought to such a changed state against which there is no cure (अविद्यमानः प्रतीकारः यस्य) in this very moment (*i. e.* in a short time). एकपदे (used as an *adv.*) all of a sudden. व्यर्थीभवेत् would be of no avail. ज्ञानराशिः (पुण्डरीकः). अहो...चित्रम् Alas! it is a miracle. तथा नाम अयम् आ शै ...आसीत् he was from his childhood firm by nature and unswerving in his conduct (अस्खलिता वृत्तिः यस्य) and his manner of life was emulated (स्पृहणीयं चरितं यस्य) by me and other young ascetics. ज्ञानम् is the object of परिभूय, °प्रभावम् of विगणय्य and गाम्भीर्यम् of उन्मूल्य. अद्य...जडीकृतः But to day he, like any other (ordinary) man, is paralysed by love, that sets at naught his knowledge, that minds not the power of his penance and that has uprooted his serenity. विगणय्य is the indeclinable *p. p.* of गण् with वि according to 'ल्यपि लघुपूर्वात्' पा० IV. 4. 56 ('लघुपूर्वात्परस्य णेरयादेशः स्यात् ल्यपि । विगणय्य' सि. कौ.). सर्वथा...स्खलितमिति A youth without mistakes is quite rare to find (अविद्यमानं स्खलितं यस्मिन्). इति is to be connected with अचिन्तयम् above (l. 10). अंस...पाणिः with my hand resting on his shoulder (अंसदेशे अवसक्तः पाणिः यस्य). अनुन्मी...चनम् who did not open his eyes. सुचिर...लग्नमिव which (eye) seemed to be fastened on account of long closing. कथमपि...चक्षुरुन्मील्य having with difficulty and effort opened his eye which was reddened by his constant weeping, which was over-flowing with a flood of tears, which swam as it were (in tears), which was as if in pain, and which had the appearance of a red lotus-bed veiled in white silk cloth (स्वच्छांशुकेन अन्तरितं रक्तकमलवनं तस्य इव च्छाया कान्तिः यस्य). His tears are compared to a white silk garment and his red eye to रक्तकमल. मन्थ...माम् looking at me long with a dull eye. आयत...श्वस्य heaving at me a long sigh. लज्जा...क्षरम् (लज्जया विशीर्यमाणानि विरलानि अक्षराणि यथा स्युस्तथा, अव्ययीभाव) in a few accents broken by shame. कृच्छ्रेण with trouble. तदवस्थ...मनसावधार्य having decided in my mind from that condition of his (तदवस्थया एव) that his malady (अप्रतीकारः विकारः यस्य) had no remedy and that a friend pursuing a wrong path should be warded off by his friend with all his heart as far as possible.

Para 161. सखे पुण्डरीक...कृणीमभवत्. धर्मार्जनोपायः a way

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of storing धर्म (merit). उता...कारः Or is it another mode of performing austerities. व्रतरहस्यम् the secret doctrine of some vow. युक्तिः means. आहो...प्रकारः or is it a fresh kind of observance? कथमे...क्षितुं वा is this fit for you even to think of, much less to tell or see? किमप्रबुद्ध...बुध्यसे dost thou not, like a fool, see that thou are rendered a laughing-stock by this wretch-Cupid (मन्मथहतक). दग्ध and हत(or हतक) are prefixed (and sometimes affixed) to nouns in the sense of 'vile, miscreant' *e. g.* हतदैव, रामहतक &c. मूढो...यास्यते for, it is the fool that is tormented by love. का वा...भवतः what hope of happiness can you possibly have in the objects of sense that are despised by good men and highly thought of by the common (low) people? स खलु.....रोपयति–The construction is विषयोपभोगेषु...यः सुखबुद्धिमारोपयति स खलु मूढः धर्मबुद्धया विषलतावनं सिञ्चति...न्मूलयति. That foolish man who attributes happiness to the enjoyment of objects of sense, which (उपभोग) ends in sorrow (अनिष्टानां अनुबन्धः परम्परा अस्ति येषाम् इति अनिष्टानुबन्धिनः तेषु), indeed waters a grove of poisonous trees under the idea of (storing) merit (धर्मः=पुण्यम्), embraces a creeper-like sword (निस्त्रिंशः लता इव, a sword is described as dark) taking it to be a garland of blue lotuses, clasps a black serpent taking it to be the streak of the smoke of black aloes (smoke and कृष्णसर्प are both dark), touches a burning coal thinking it to be a jewel (both are red), uproots the club-like tusk of a wild elephant (दन्तः मुसलः इव) looking upon it as a lotus-fibre (मृणाल and दन्त are both white). The figure in this sentence is निदर्शना. निस्त्रिंशः (निर्गतः त्रिंशतः अंगुलिभ्यः longer than thirty fingers) a sword. To water a grove of trees is a meritorious deed (planting a garden is included under पूर्त 'वापीकूपतडागादीनि देवतायतनानि च। अन्नप्रदानमारामः पूर्तमित्यभिधीयते'॥); but to water poisonous trees is foolish; because in the end their fruits, if eaten, will kill many and the planter will reap the sin. Similarly विषयs are at first sight pleasurable, but in the end they lead to sorrow. In all the cases, the man thinks that he is doing an innocent act, but the results are disastrous. In all those acts he is misled by resemblance (between कुवलय and निस्त्रिंश, रत्न and अङ्गार and so on). So विषयs at first cause delight; but it is not unmixed; it has sorrow in its train; so happiness should not be sought in them. अधिगत...द्रहसि Although you know the real nature of the objects of senses (अधिगतं विषयाणां तत्त्वं येन), why do you carry this your knowledge like a fire-fly its light (यथा खद्योतः निर्वार्यं ज्योतिः उद्वहति), which is only to be concealed (or set

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at naught; निवार्यम् refers to both ज्ञान and ज्योतिः). The idea requires explanation:—पुण्डरीक corresponds to खद्योत, his knowledge of the real nature of विषयs to ज्योतिः (of the fire-fly), and both are निवार्य (warded off, rendered nugatory) *i. e.* पुण्डरीक's knowledge is rendered useless (it does not help him to rise superior to love, *i. e.* it is not निवारक, but is निवार्य) and the light of the fire-fly is concealed (in the day by sunlight). We take ज्योतिः निवार्यम् as separate words, निवार्यम् qualifying both ज्योतिः and ज्ञानम्. The commentary takes ज्योतिर्निवार्यम् as one word. This is not satisfactory. The word ज्योतिर्निवार्यम् would then qualify only ज्ञानम् and nothing will be left corresponding to ज्ञानम् in the case of the खद्योत. Mr. Kale reads निर्वीर्यम्, which is a good reading, but is not supported dy many Mss. A reads निर्वीर्यम् 'निर्वीर्यं वीर्यमेकत्र माहात्म्यं शक्तिरेव वा। अन्यत्र दीप्तिर्वीर्यं हि'. यतो... इन्द्रियाणि—This gives the reason why his knowledge of the real nature of विषयs is said to be निवार्य (rendered useless)—'since you do not restrain your senses that start out of their course, being darkened by the influence of strong passion (प्रबलस्य रजसः रजोगुणस्य प्रसरेण कलुषितानि) like rivers (स्रोतांसि) that run out of their course and that are rendered turbid by the spreading of quantities of dust (प्रबलस्य रजसः धूलेः प्रसरः &c.). There are three Guṇas सत्त्व, रजस् and तमस् the preponderance of one or other of which causes the diversity of dispositions in this world. 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः'। सांख्यकारिका. न नियम...मनः you do not check your agitated mind. कोऽय...नाम who forsooth is this love god? धैर्य...चारः betaking yourself to firmness, rebuke this miscreant. इत्येवं...क्षिप्य cutting short my speech when I had said so much. प्रति...तलेन having rubbed with the palm of his hand his eye which poured forth a stream of tears from the intervals of his eyelashes (प्रतिपक्ष्मान्तरालप्रवृत्ता बाष्पस्य वेणिका धारा यस्मिन् तत्). पाणौ...लम्ब्य holding me by his hand. सर्वथा...सि thou art quite untouched (by passion). आशी...गोचरे thou hast not come within the range (गोचरः) of the shafts of love (कुसुमानि चापः यस्य तस्य मदनस्य सायकानां) that are as dangerous (विषम) as the circulation (वेग) of the poison of a snake (आशीविषः आशीःसु दंष्ट्रासु विषं यस्य). सुख...परस्य it is easy to read lectures to others. Compare 'परोपदेशे पाण्डित्यं सर्वेषां सुकरं नृणाम्।' हितोपदेशः 'परोपदेशे सर्वोऽपि सदा भवति पण्डितः।' बृहत्कथामञ्जरी VI. 94. यस्य...महति he indeed is fit for advice who has his senses and mind about him, who sees, hears and understands what he has heard and who is able to discern what is good and what is evil. मम तु...

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पैतम् but all this is far from me *i. e.* I have not my senses about me, I cannot understand what you say &c. अवष्टम्भो...कथा Restraint of the mind (अवष्टम्भः चित्तवृत्तिनिरोधः), knowledge, steadiness (of the senses), reflection (प्रतिसंख्यानम्)—all talk of these is at an end (in my case). अस्तमिता=अस्तं गता. A 'प्रतिसंख्यानमाद्युर्वस्तुविचारणाम्'; D 'प्रतिसंख्यानं बुद्ध्या विवेचनं कृत्याकृत्यगणनं वा'. कथम...सवः somehow my prāṇas stay on although I make no effort to sustain them. दूरा...कालः the time for advice is long past (दूरमतीतः). समति...समयः the opportunity for firmness is let slip, the hour of reflection is gone and the time for restraining the mind by knowledge (ज्ञानेन अवष्टम्भः चित्तवृत्तेः निरोधः तस्य समयः) has passed away. भवन्तमपहाय except you (अपहाय *ind. p. p.* of हा with अप). उन्मार्ग...करणीयम् who else (other than you) is to ward me off from following a wrong path? कस्या...तव्यम् by the words of whom else am I to abide? अनेनैव क्षणेन in this very moment (*i. e.* in so short a time). याव...मिच्छामि while I breathe, I wish for some cure against the fever of love as violent as the light of the rays of the twelve suns risen at the time of universal destruction. A कल्प is a period of 1000 महायुगs (कलि, द्वापर, त्रेता and कृत constitute one महायुग) and is equal to 4320000000 human years. It is equal to a day of Brahmā, the night also being of that duration. At the end of a Kalpa, the whole universe is destroyed and remains there for one Kalpa and is then again produced. Compare भगवद्गीता 'सहस्रयुगपर्यन्तमहर्यद् ब्रह्मणो विदुः। रात्रिं युगसहस्रान्तां तेऽहोरात्रविदो जनाः॥ अव्यक्ताद् व्यक्तयः सर्वाः प्रभवन्त्यहरागमे। रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तसंज्ञके'॥. At the end of a कल्प, the 49 Vāyus begin to blow, the 12 suns rise in the sky and clouds called पुष्कर and आवर्तक cover it. For a description of कल्पान्त see विष्णुपुराण VI. 3 and 4. Compare वेणीसंहार III 'दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः' &c. उत्कथ्यत इव हृदयम् my heart is seething (कथ् 1 P. to decoct). प्लुष्यते इव दृष्टिः my eyes are as if scorched. अत्र...भवान् Do therefore what befits the occasion (प्राप्तः कालः यस्य).

Para 162. प्रबोधयम् I roused him. यदा...त्कर्णं when he paid no heed (when he turned a deaf ear) even when he was addressed soothingly and kindly (सोपग्रहम्, उपग्रहः favour, kindness) in words that were clear (pure) because they contained the teaching of the S'āstra, that gave instances similar to his own (निदर्शनैः सह, निदर्शनम् illustration) and also historic accounts (इतिहासेन सह=सेतिहासं न बहुभिः). सानुनय may also mean 'prostrating myself before him.' अति...वर्तयितुम् he is gone

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too far (in love); it is impossible now to turn him back. इति कृतमतिः (कृता मतिः येन) with this resolve. सरसः from the lake (refers to अच्छोद). सरसा...ट्टत्य tearing up some juicy lotus-fibres. कमलिनी...दाय taking the leaves of lotus plants marked with particles of water. गर्भ...हराणि charming on account of the sweet (कषाय or astringent) fragrance of the pollen inside. A 'कुमुदानां गर्भधूलिः परागोऽभ्यन्तरस्थितः.' कुमुद... कमलानि lotuses of all kinds, white and blue. शयन...कल्पयम् I prepared a couch (for him with the lotuses, leaves &c.). सुखनिषण्णस्य who was lying at ease (to be connected with ललाटिकाम् 1. 3.). प्रत्या...निष्पीड्य crushing the soft shoots of sandal trees hard by. We prefer विटपिनां, the reading of the Calcutta editions. तुषारशिशिरेण as cold as ice. ललाटिका a mark on the forehead made with sandal or any other fragrant powder. आ चरण... रचयम् besmeared his body (with the juice) from head to foot (च + अरचयम्). अभ्यर्ण...करवम् I stopped the perspiration (स्वेदस्य प्रतीकारः तम्) by camphor dust powdered in my hand, dropped (शीर्ण) from the interstices of the split-up bark of a tree (camphor) near by (अभ्यर्ण=संनिहित). उरो...वल्कलस्य refers to पुण्डरीक and is to be connected with व्यजनक्रियाम्; it means 'whose bark garment was wet with the juice of sandal placed on his chest'. स्वच्छ...तिष्ठम् I fanned him (व्यजनम् a fan) with a plantain leaf dripping with the spray of pure water. मुहुर्मुहुः again and again. उपकल्पयतः, आरचयतः, कुर्वतः and वीजयतः qualify मे. अन्य...कल्पयतः as I arranged fresh lotus couches (when the old ones became hot and faded). अनवरतं वीजयतः as I fanned him ceaselessly. वीज् 10 *com.* to fan. नास्ति...मुवः nothing is surely too hard for Love to accomplish. हरिण...मुग्धः this person (पुण्डरीक) simple by nature and fond of his woodland habitation like a fawn. विविध...राशिः who is a mine of various graces (विलास) and sentiments (रस). The two क्स indicate that the simple पुण्डरीक is in no way a fit match for the princess. सर्वथा... जगति surely there is nothing in the world hard to bring about or difficult to do, or nothing unsubdued or impossible for Love. दुर्घट and दुष्कर mean the same thing. दुरुप...चरति He (काम Love) confidently (carelessly) attempts (lit. wanders, moves) things that are hard to accomplish. प्रतिकूलयितुम् to oppose. का वा...रोचते of what account are sentient beings when he is able to bring together even inanimate things, if he pleases. रुच् governs the dative of the person pleased or satisfied 'रुच्यर्थानां प्रीयमाणः' पा° I. 4. 33. तत् therefore (*i. e.* on account of this power of Love

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to attempt hard things and to bring together two inanimate objects). कुमुदिनी a lotus-plant that opens its flowers by moonlight. कुमुदि...भवति The com. in N explains 'दिनकरस्य सूर्यस्य कराः किरणाः, तत्कार्यकारित्वादिनकरत्वं चन्द्रस्य, तस्मिन्ननुरागो यस्याः एवंविधा भवति। तदुक्तम् 'चन्द्रश्चण्डकरायते मलयजो लेपः स्फुलिङ्गायते माल्यं सूचिकरायते मृदुगतिर्वातोऽपि वज्रायते' इति ।". कुमुदि...भवति Even the कुमुद plant loves the rays of the sun. The com. says that as the moon produces the same effect as the sun (to a man in the torments of Love, the moon appears like the sun), the moon is spoken of as दिनकर and so कुमुदि...भवति really means 'the कुमुद plant loves the rays of the moon.' We cannot say that this is a satisfactory explanation. We see that in the following sentences two things that are apparently unsuited to one another are generally brought together as निशा and वासर, छाया and प्रदीप. The poet gives this as an example of the power of काम to effect what is दुर्घट &c. and to bring together even inanimate objects. The meaning in our opinion is 'Even कुमुदिनी (the beloved of the moon) becomes दिनकर...नुरागिणी 'loves the rays of the sun; becomes full of affection (for the moon) after the rays of the sun *i. e.* after the sun sets (दिनकरकिरणान् अनु पश्चात् रागिणी रागवती भवति). Or we may explain away the apparent contradiction in another way 'becomes enamoured of the moon'. We saw above (notes p. 51 on para 143) that the sun's ray fills the waning moon; hence दिनकरकिरण (दिनकरस्य किरणाः यस्मिन्) means the moon. The कुमुदिनी blooms, as a matter of fact, at night. कमलिन्यपि...मुज्झति—the com. explains "कमलिन्यपि। पद्मिन्यपि शशिकरकार्यकारित्वात् सूर्यकराणां शशिकरत्वम्। तेषु यो द्वेषस्तमुज्झति त्यजति। तदुक्तम् 'आतपे धृतिमता सह वध्वा यामिनीविरहिणा विहगेन। सेहिरे न किरणा हिमरश्मेर्दुःखिते मनसि सर्वमसह्यम्' इति ।". He means that, as the sun produces the same effect as the moon, the sun's rays are called शशिकर. कमलि...ज्झति then means 'even the कमलिनी gives up her hatred for the sun's rays.' We must say that this is not at all satifactory, as it does not bring out the force of अपि and is far-fetched. We must, however, confess that we cannot propose a satisfactory explanation of it. We give a tentative one. The literal meaning is 'even the कमलिनी (beloved of the sun) gives up her hatred for the rays of the moon' (*i. e.* comes to like the moon through the power of Madana who can accomplish what is दुर्घट). The underlying meaning (due to a clever manipulation of compounds) is:—the कमलिनी gives up him who hates the rays of the moon (शशिकरेषु द्वेषः यस्य सः अन्धकार तम् त्यजति) *i. e.* darkness. The

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कमलिनी does not laugh at night and closes its petels when the sun sets. निशापि...मेति Even the night becomes united (lit. 'mixed with') with day. The physical phenomenon of day following night is represented as a union of love between the two due to the power of काम; day and night are quite different in their natures and are yet united; such is the wonderful working of मदन. The com. as before, goes on with कार्यकारित्व "निशापि...दिवसकार्यकारित्वाद्वासरेण मिश्रतामैक्यतामेति। यथा 'चित्रन्यस्तादपि विषधराद्भीतिभाजो निशायां किं तद् भ्रमस्त्वदभिसरणे साहसं नाथ तस्याः' इति." ज्योत्स्नाऽपि...वर्तते Even moonlight waits upon darkness; *i. e.* it is wedded to darkness (night). The fact that the moon sheds its light at night is represented as a union between ज्योत्स्ना and अन्धकार (two badly matched things) due to the power of love. अन्धकार is put in and not निशा because it is masculine. छाया...तिष्ठते shade stands in the face of light. It is well-known that below a lamp there is shade. The poet says:—light and shade are opposed by their very nature and yet we see shade below a light; this is due to the power of love. तडिदपि...व्रजति Even lightning stays firm in the cloud. तडित् (whose another name is चञ्चला 'तडित्सौदामनी विद्युच्चञ्चला चपला अपि' इत्यमरः) is so fickle and yet stands firm (which is against her nature) by the cloud (her lover); this is due to the power of love. जरापि...भवति Even old age accompanies (lit. 'wanders with') youth. The natural fact that old age follows youth is represented as old age waiting upon youth through the power of love. किं वा...नीतः what else can be hard to accomplish for him (मदन), by whom such an ocean of unfathomable serenity (गाम्भीर्यम् depth) as Puṇḍarîka has been reduced to littleness like grass? लघुता means 'lightness in weight'; and also 'levity of character'. निष्प्रतीकारे...स्थिता It is surely a cureless evil that has befallen him. किं चेष्टितव्यम् what should be done? शरणम् refuge. सहायः friend. युक्तिः plan. कः...धार्यन्ते What recourse is there by which his life may be sustained? केन अवष्टम्भेन by what support? कया प्रज्ञया by what idea? कतमेन समाश्वासनेन by what solace? इत्येते...रासन् These and other thoughts occurred to me whose mind was sad (विषण्ण). किमनया...चिन्तया what good is there in dwelling upon this useless thought? ध्यात *p. p. p.* of ध्यै. तेषाम्=प्राणानाम्. तत्समागमम्=तस्याः (महाश्वेतायाः) समागमम्. बाल...मन्यमानः on account of his youth and his timidity (प्रगल्भ *adj.* bold) he looks upon the affairs (व्यतिकरः) of love as contrary to his vow (of ब्रह्मचर्य), as improper and a mockery of himself. नियत...मनोरथम् he will certainly not

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gratify his longing, even though he be at the last breath of his life, by himself approaching her (महाश्वेता). एकः उच्छ्वासः अवशेषः यस्य तत् एकोच्छ्वासावशेषं, °शेषं जीवितं यस्य सः एको...वितः (lit. one whose life has only one breath remaining). अकाला...विकारः this his disease of love admits of no delay (*i. e.* we cannot wait till महाश्वेत comes herself). कालस्य अन्तरं तस्य क्षमः, न काला...क्षमः अकाला... क्षमः (नञ् त°). Note शा° IV 'कालान्तरक्षमा माला.' सतत...न्साधवः Good men always hold that a friend's life must be saved even by doing an improper act which is highly blameworthy. अतिहेपणम् extremely shameful. असाक...पतितम् it has become quite imperative for us. अवश्यकर्तव्य from अवश्यम् and कर्तव्य according to the rule that the म् of अवश्यम् vanishes when it is compounded with a potential *p. p.* 'लुम्पेदवश्यमः कृत्ये.' अनुचिते व्यापारे प्रवृत्तम् engaged in an unseemly employment. अनिवेद्यैव तस्मै without telling him. सव्याजम् *adv.* under some pretext. यदत्र...भवती your ladyship is sole authority as to what is needful on this occasion, what is worthy (सदृश) of such a love, what is in keeping with my coming here or what is right for you. वक्ष्यति will say.

Para 163. अहं तु...नालक्षयम्. सुखा...मग्ना as if plunged in a lake of nectar—like bliss (सुखमेव अमृतं तन्मये). रति...तीर्णा immersed in an ocean of the sweets of love. सर्वा...रूढा floating above all joys and mounting on the pinnacle of all desires. सर्वोत्स...शयाना lying on the furthest limit of all festivities. तत्कालोप...प्रसङ्गा I who conveyed (to him, कपिञ्जल) that it was an occasion of great joy to me (आवेद्यमानः प्रहर्षस्य प्रसङ्गः यस्याः) by clear and flowing tears of joy, that did not touch the dimples on my cheek because I had bent down my face slightly through bashfulness that was produced in me at that very moment (*i.e.* suddenly), that (tears) were as if strung together (ग्रथित) like a garland on account of their falling in continuous succession (उपर्युपरिपतनानुबन्धेन दर्शितः मालाक्रमः यैः) and that (drops) were heavy and big on account of their not touching my eyelashes (I had not closed my eyelashes). अप्राप्तः पक्ष्मणोः संश्लेषः यैः तेषां भावः °संश्लेषता तया; उपजातः प्रथिम्नः भरः येषाम्. दिष्ट्या (Instru. of दिष्टि *f.* and used as an adverb) fortunately. अयमनङ्गो...वक्षाति This Love pursues him also as he does me. यत्सत्यम् ind. to speak the truth, to be sure. एतेन मे...कूलता he (Love), although tormenting me, has shown in fact its favourableness to me. मे is to be construed with दर्शिता. किमिव...मनेन what help has love possibly

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not given me? उपपादितम् brought about, effected. कथं वा...क्रामति how could a false (वितथा) tale (भारती=वाणी) even in sleep pass the lips of कपिञ्जल whose form is so serene (प्रशान्ता आकृतिः यस्य)? She dismisses from her mind the idea that कपिञ्जल may be saying what is not true. इत्थं...पत्तव्यम् this being the case, what shoulder I do? विचारयन्त्या एव (*geni. abs.*) while I was thus reflecting. ससंभ्रमा in haste. संभ्रमेण सह (बहुव्रीहि). प्रतीहारी door-keeper. अस्वस्थशरीरा ill. उपलभ्य learning. महादेवी the great queen (the chief queen), महाश्वेता's mother. महा...भीरुः afraid of the crowd (संमर्द) of great people. महा...पातः Here approaches a cause for long delay (*i. e.* the arrival of your mother will detain you long and I cannot wait till she goes away). भगवांश्च...करः the sun, the crest jewel of the three worlds, is going to set. He intimates that it is time for him to perform his usual evening adoration, or that, as nightfall is near, his friend's love sickness is likely to be aggravated and he must be near him. सर्वथा...अलिः here do I fold my hands (before you) for soliciting the present (दक्षिणा), *viz.* the life of my dear friend (अमितः सुहृन्मित्रं तस्य प्राणाः तेषां रक्षा रक्षणं रक्षैव दक्षिणा तदर्थम्). You honoured me when I came; now I implore you to give me this दक्षिणा. एष...विभवः this is my highest treasure or power. एषः refers to अञ्जलिः. प्रति...प्रतीक्ष्यैव without waiting for my reply. पुरोयायिना...प्रययौ–the principal sentence is अम्बायाः पुरोयायिना...परिजनेन संरुद्धे द्वारदेशे (कपिञ्जलः) प्रययौ. पुरो...म्बायाः marching in front of my mother (गौरी). प्रविशता qualifies प्रतीहारीजनेन. कनकवेत्रलता करे यस्य who had golden staves in their hand. गृहीत...रागेण (*adj.* of परिजनेन) that had with them betel leaves, flowers, fragrant powder (पटवासः) and unguents (अङ्गरागः). चामरे व्यग्राः पाणयः येषाम् whose hands were occupied in waving chowries. कुब्ज...गतेन accompanied by hump-backs (कुब्ज), persons with thin bodies (or barbarians किरातो म्लेच्छमेदे स्याद्भूनिम्बेऽल्पतनावपि' इति मेदिनी), deaf men, dwarfs (वामन), eunuchs (वर्षधरः) and deaf-mutes ('कलमूकोऽवाक्श्रुतिः' इति हलायुधः). These persons are mentioned as hanging about the harem elsewhere (कादम्बरी para 67; p. 74 l. 4 of P. 'प्रनृत्तकलमूककुब्जः किरातवामनबधिरजडजनपुरःसरेण).' The reading विकलमूक of the Calcutta editions yields a good sense, विकल meaning 'maimed.' सर्वतः...देशे when the door was blocked on all sides. कथमपि...निर्गमः who with great difficulty came out. शून्यहृदया I, who was absent-minded (my mind being engrossed in thoughts of पुण्डरीक).

Para 164. गतायां च...दिगयासीत्. अस्तमुप...सवितरि when

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the sun, whose steeds are as green as the हारीत pigeons (हारीतवत् हरिताः वाजिनः अश्वाः यस्य), the lord of the life of lotus plants, the friend of Chakravāka birds (because as said above, the चक्रवाक male and female are together in the day and separated at night) had set. The sun is supposed to have seven horses yoked to his car. लोहिता...दिग्भागे when the face of the West (आशा=दिशा) had grown crimson, when the lotus-beds were turning green (on account of the closing of the petals of the flowers, the green leaves now appear as prominent), when the east was turning to a dark-blue hue. लोहितायमान, हरितायमान and नीलायमान are *pre. p.* of denominative verbs from लोहित, हरित and नील according to 'लोहितादिडाज्भ्यः क्यष्' पा. III. 1. 13 (which has been explained above on p. 71). हरित and नील are included in the लोहितादिगण. पाताल...जीवलोके when the world of mortals was covered with darkness which was as black as the mud of पाताल and which seemed as if it were the flood of the waters of the ocean at the time of the great Pralaya. The mud of पाताल, which is the haunt of demons and sinners, must be supposed to be dark. At the time of प्रलय the ocean is lashed into fury and deluges the whole world. किं...मूढा being at a loss what to do. दृढमाकुलम् strongly agitated. अप्रति...न्द्रियाणि my senses are overwhelmed by perplexity (or want of understanding). The com. reads अप्रतीति० and explains 'सर्वस्मिन् विषये अरुचिः अनिश्चयो वा.' न स्व...ज्ञातुम् I am not able to see in the least what I should do. अणु qualifies कर्तव्यम्. अस्मिन्, the reading of N, is explained as 'अस्मिन् विषये पुण्डरीकविषये.' सांप्रतम् (*adj.*) proper. इतरकन्यका इव like any other (ordinary, not born of a noble family) girl. विहाय...यशः casting aside shame, relinquishing firmness, deserting modesty, regardless of the reproaches of people, transgressing good behaviour, trampling on conduct (or character), not minding my noble birth (lit. family), and accepting disgrace. रागान्ध...मात्रा I, blinded by love (रागेण अन्धा वृत्तिः यस्याः), not permitted by my father or by mother. यदि स्वयमुपगम्य...महान् If I were to go to him myself and make him take my hand, then I shall commit a great wrong by my disrespect of my elders (parents). अथ if. धर्मा...करोमि through obedience (अनुरोधः) to my duty, I accept death by resorting to the other alternative (that of not going to पुण्डरीक of my own accord). She means that if she remains dutiful and does not marry till her parents give her away, she will die out of her love for पुण्डरीक. एवमपि even so. प्रथमं तावत् in the first place. स्व...भङ्गः I

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shall not comply with (lit. I shall break) the request of the revered कपिञ्जल who came here of his own accord and who preferred this as his first prayer (कपिञ्जल said to her 'अभिमतसुहृत्प्राणरक्षादक्षिणार्थमयमुपरचितः अञ्जलिः' p. 24 l. 22 text). 'पूज्ये तत्रभवानत्र भवांश्च भगवानपि' इत्यमरः. पुनरपरम् and secondly. यदि...भवेत् if perchance that person's (पुण्डरीक's) death is brought about by the disappointment (आशाभङ्गः) caused by me (if I remain dutiful to my parents) I shall incur great sin (एनस् *n.* sin) caused by the murder of a sage. इत्ये...मयि while I uttered these words. आसन्न... दिगयासीत् the East became gray (धूसर) with the faintly glimmering (विरल) light (आलोकः) caused by the approaching moonrise like a line of woods in spring with the pollen of flowers. आसन्नः चन्द्रोदयः तस्मात् जन्म यस्य—this qualifies आलोकेन. वासवी presided over by वासव *i. e.* इन्द्र. इन्द्र, यम, वरुण and कुबेर are the lords of the east, south, west and north respectively.

Para 165. ततः शशि...यामिनी. The first sentence is ततः ...पाण्डुतामापाद्यमानं... इन्दुधाम्ना ... दिगन्तरमदृश्यत. शशि... उपनीयमानम् that (दिगन्तरम्) was rendered white as if with the powder (क्षोदः) of pearls, produced from the temples of elephants in the form of darkness, that (temples) were being torn by the lion in the form of the moon. The moon is compared to the lion (not a very poetic idea), darkness is compared to elephants (whose skin is dark). It was supposed by poets that pearls were found in the temples of elephants 'द्विपभुजगशुक्तिशङ्खाभ्रवेणुतिमिषुकरप्रसूतानि। मुक्ताफलानि तेषां बहु साधु च शुक्तिजं भवति ॥' वराह's बृहत्संहिता 81. 1. The brightness imparted to the east by the rays of the moon is represented as due to the powder of pearls found in the temples of the elephants-darkness torn by the lion-moon. उदयगिरि...क्रियमाणम् that (दिगन्तरम्) was being made pale-white (पाण्डुर) as if with the mass of sandal powder falling from the breasts of the wives of सिद्ध (semi-divine beings) on the rising mountain. The moon's rays make the east white; it is represented as due to the white sandal wood paste falling &c. It was customary to apply sandal powder to the forehead in the case of men and to the breasts in the case of women. उदयगिरिः the eastern mountain behind which the sun and the moon were supposed to rise. चलित...पाद्यमानम् rendered white as if with the up-rising of the sand of the sandy bank, raised up by the wind on the waves of the ever-moving ocean. (चलितं जलधिजलं तस्य कल्लोलाः तेषां अनिलाः तेन उल्लासितम्). पश्चिमेतरत् (पश्चिमस्याः इतरत्) other than the west (*i. e.* the eastern) अन्य, इतर and a few other words form

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their neuter nom. and acc. sing. by the addition of त्. इन्दुधाम्ना by the lustre of the moon. इन्दुधाम्ना is to be connected with धवलतामुपनीयमानम्, पाण्डुरीक्रियमाणम् and पाण्डुतामापाद्यमानम्. दिगन्तरम् is the subject of अदृश्यत (Imperfect passive of दृश्); supply जनैः after अदृश्यत. शनैः...मकरोत् gradually the moonlight, falling around (निष्पतन्ती), brightened the face of the night as if it were the brilliance of the teeth of night that smiled softly at the sight of the moon (the lord of night). Teeth are white and smiles are regarded as white; hence the brightening of night by moonlight is represented as due to the smile playing upon the lips of night at the approach of her lord, the moon. निशा is compared to a wife and the moon to her husband. तदनु after that. अनु is कर्मप्रवचनीय here and governs तद् in the accusative. रसातला...रजनी the evening shone with the orb of the moon as if it were the circle of the hoods of the serpent S'esha breaking through the earth as it came up from Pātāla. It is supposed that the earth rests upon the hoods of शेष. शेष's hoods are white; the moon's orb also is white and hence the orb is represented as शेष's hoods breaking through the earth. कामिनी...वल्लभेन dear to all loving women. किंचि...भावेन giving up its childhood slightly *i. e.* it had partly given up its redness seen when it is just risen. मकर...भूतेन that had become the ally of love. समुपा...शशिना by the moon, in whom a red hue had been produced (समुपारूढः रागः रक्तता यस्मिन्), which alone is the only fit (light) for enjoying the pleasures of love (सुरतोत्सवस्य उपभोगः तस्मिन् एकः एव योग्यः तेन), which is full of nectar, which mounted up (rose high in the sky gradually) and which therefore was like youth. All the adjectives from °नन्दकेन to आरोहता are applicable to यौवन also; 'youth is delightful to all mortals, it is dear to women, it leaves childhood behind it, it is an ally of Love, राग (love) is produced in it, it is the only fit (time) for सुरतोत्सवोपभोग, it is full of ambrosial joys, and it pervades all the limbs'. A 'आरोहणमुद्गमनं प्रकृतेऽन्यत्राधिरोहणं वपुषि'. रमणी...यामिनी the night was rendered charming.

Para 166. प्रत्यासन्न...पाटलितमिव as if it (the moon) were flushed (पाटल = श्वेतरक्त) by the lustre of the coral (विद्रुमः) of the ocean that was near it. The moon was produced from the ocean at the time of the churning of it. उदय...कृतमिव as if it were crimsoned with the blood of his deer struck by the paw of the lion on the rising mountain. The black spot on the

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moon is supposed to be a deer; mark the name मृगाङ्क given to the moon and the following verse 'अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च सज्जगदिरे भूच्छायमैच्छन्परे । इन्दौ यद्ललितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे'. The poet imagines that when the moon was upon the उदयगिरि some lion prowling there struck the deer, with whose blood the moon became red. रति...लाञ्छितमिव as if marked with the (red) अलक्तक (lac) dye applied to the feet of Rohiṇī, who was angered in some love-quarrel. The moon is said to be the lord of the 27 नक्षत्रs, the daughters of दक्ष; रोहिणी (Aldeberan) is supposed to be the most favourite of them. Compare शाकुन्तल VII 'उपरागान्ते शशिनः समुपगता रोहिणी योगम्' Women are represented as kicking their lords when enraged; compare 'कान्तापादतलाहतिस्तव मुदे तद्वन्म-माप्यावयोः' &c. or 'एकः सख्यास्तव सह मया वामपादाभिलाषी' मेघदूत. Women used te dye their feet with अलक्तक. अभिनव...लोहितम् red with his newly kindled glow. अन्त...हृदया—This and the following two clauses contain the figure विरोध. 'Although the fire of love burnt within me, my heart was darkened.' अन्धकार and वह्नि cannot co-exist. This contradiction is removed by saying that her heart was perplexed and did not know what to do and so it is said to be अन्धकारित. तरलिका...वर्तिनी Although my body was reclining on the lap of तरलिका, still I was in the hands of Love. The contradiction in this is that if she was on तरलिका's lap she could not be lying in the hands of Love. The विरोध is explained awaay if we take हस्तवर्तिनी metaphorically in the sense of 'completely under the influence.' चन्द्र...लोकयन्ती Although my eyes were fixed on the moon, yet I looked upon Death. मृत्युमालोकयन्ती is really used in the sense of 'expecting death' (by the torments of love). एकत्र...सोढुम् on one side are arrayd Love, the month of चैत्र (spring), the wind from the Malaya mountain and others; on the other side this evil-disposed miscreant-the moon cannot be endured. The idea is:—spring, मलय wind and others are excitants (उद्दीपक) of Love; they together with Love itself are already present in my case (the student will remember that महाश्वेता saw पुण्डरीक when she went to bathe in the अच्छोद lake on some day in मधुमास). In addition to them, there is this moon, that surpasses them all in tormenting me and is simply unbearable, while मधुमास and others can be endured. N omits 'मदन;' but we think that the reading in the text is a very happy one, as it brings out the following idea: Love, spring and others were bad enough; but

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they had been endured by me so far; the moon makes the whole case worse and, just as the last straw sometimes breaks the camel, so its arrival completely breaks me down. इद... हृदयम् Here is my heart distressed by the torments of love that are very hard to bear. अस्य चोद्गमन...दंशः and this rise of it (the moon) is like a shower of burning coal on one who is already tormented by a burning fever (दाहेन सह सदाहश्चासौ ज्वरश्च तेन ग्रस्तः), like the fall of ice on one who is shivering from cold, or like the bite of a black snake in the case of one who is already faint with the swelling (स्फोटः) of poison. A 'वदन्त्युष्ण-ज्वरं दाहज्वरं द्वेधा खलु ज्वरः। उष्णशीतविभेदेन.' The two चs in 'इद...हृदयम्' and 'अस्य चोद्गमनम्' show simultaneous action (यौगपद्य). इत्येवं... कार्षीत् As I thus thought, a swoon closed my eyes (निमीलिते लोचने यस्याः) like the sleep, brought on by the rise of the moon, when the lotuses (that bloom by day) wither (कमलवनानां म्लानिः सङ्कोचः तस्याः or तस्यां निद्रा). चन्द्रोद...नीता is to be also construed with मूर्छा, as it was brought on by the exciting influence of the moon. अचिरेण...संज्ञा (I) who regained consciousness (उपलब्धा संज्ञा यया) in a short time by means of the fanning (lit. 'winds produced by a fan', तालवृन्तं व्यजनं तस्य अनिलाः तैः), and the sandal unguents (चर्चा smearing with unguents) brought by तरलिका in haste. तामेवा...पश्यम् I saw that extremely distressed (आकुलाकुला) तरलिका weeping, seized as if by despair incarnate, who pressed against my forehead a bit of wet moonstone (मम ललाटे विधृता स्रवन्ती चन्द्रकान्तमणिशलाका यया), and whose face was dimmed with a continuous stream of tears. चन्द्रकान्तमणि is supposed to ooze away under the rays of the moon and thus, if applied to a hot forehead, would produce a sense of relief. *Vide* 'विकसति हि पतङ्गस्योदये पुण्डरीकं द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः' उत्तररामचरित VI. उन्मी...वादीत् she fell at my feet (कृतः पादयोः प्रणामः यया) and having folded her hands that were wet with the thick paste (पङ्कः mud) of sandal said to me when I opened my eyes. किं... मे क्षया वा What is the use of (thinking of) shame or the regard for elders (parents)? हृदयदयितम् dear to your heart. अत...चिह्नम् Henceforth thou canst not bear this love (मकरः चिह्नं यस्य whose emblem is a sea-animal), which causes hundreds of longings to swell at the rise of the powerful moon (प्रबलचन्द्रोदयेन विजृम्भमाणं उत्कलिकानां उत्कण्ठानां शतं यस्मिन्) like the ocean. The two adjectives प्रबल...शतम् and मकरचिह्नम् are applicable to the sea also; 'in which hundreds of waves (उत्कलिका) swell at the rise of the powerful moon' ('उत्कलिका तु हेलायां तरङ्गोत्कण्ठयोरपि') and

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'which is marked with sea-animals' (मकराः चिह्नं यस्य). It is well-known that the tides of the sea depend on the moon. उन्मत्ते Oh! Mad girl! (this is addressed to तरलिका by महाश्वेता). किं मन्मथेन what is love to me? She means that mere love would not alone have been sufficient to induce her to do what she then thought of doing. It was the most exciting influence of the moon that prompted her to take a bold step. नन्वयं...बान्धवः here comes indeed (the moon) the friend of the night lotuses, that will take (नेता) me to death or to Puṇḍarīka himself, that removes all hesitating thoughts (विकल्प), that pushes aside the search (दर्शन) for all means (for allaying the fever of love), that conceals all obstacles (अन्तरायः), that does away with all doubts, that despises all fears (शङ्का), that uproots shame, that covers the fault of levity consisting in my approaching him (पुण्डरीक) of my own accord and that avoids all delay (कालस्य अतिपातः) *i. e.* that admits of no delay. She means that the moon's influence is so exciting that she will go to her lover, casting aside all hesitation, sense of shame &c. If she persists in smothering her passion out of regard for her parents, the excitement caused by the moon is so powerful that she will die. Hence the words मृत्योस्तस्यैव वा सकाशं (समीपं) नेता. अन्तरयन् is nom. sing. of the *pre. p.* of अन्तरयति (conceals) a denominative verb from अन्तर. यथा...जनम् I shall somehow honour him, who is dear to my heart, though he torments me, by going to him while I live (जीविता). Here अनुगमनेन is connected with सम्भावयामि. If we connect it with जीविता, then the sentence will mean 'somehow sustaining my life by going to him, I shall honour him &c.' The word अनुगमन will suggest to those who know the story that पुण्डरीक was to die and महाश्वेता would resolve on dying after him. अभिदधाना saying. मदन...तिष्ठम् I got up supporting myself on her (तरलिका) with difficulty, as my limbs were weary with the exhaustion due to the swoon caused by Love. The instrumental अङ्गैः is used to denote a characteristic according to 'इत्थंभूतलक्षणे' पा० II. 3. 21. उच्चलिता...' लोचनम् when I got up my right eye throbbed presaging evil. The throbbing of the right eye was supposed to forbode ill to women and good fortune to men; while that of the left eye, good to women and evil to men; compare 'सव्यं च नेत्रं स्फुरति प्रसह्य ममानिमित्तानि हि खेदयन्ति' ॥ मृच्छकटिक IX; similarly of the arm; 'मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा' शाकुन्तल VII or 'शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य' शा० I. Shakespeare refers to a similar

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belief in Othello IV, where Desdemona says 'Mine eyes do itch; doth that bode weeping'. उपजात...दैवेनेति Being terrified, I thought "What is this new thing put forth by fate?"

Para 167. अथ नाति वातरम्. The principal sentence is प्रदोषसमये (l. 31)...तरलिकयानुगम्यमाना (l. 32)...तस्मात्प्रासादशिखरादवातरम्. नाति...भुवनान्तराले When the firmament (भुवनयोः अन्तरालं) was flooded by the orb of the moon with its light, that (the orb चन्द्रमण्डल) had not yet risen far (नाति...तेन), that (orb) resembled the big water-channel (प्रणालः Marathi पन्हळ, a pipe that carries off rain-water &c.) of the palace in the form of the three worlds (त्रिभुवनमेव प्रासादः तस्य महाप्रणालः तमनुकरोतीति), bearing as if floods of *chunam* (सुधा), shedding as if a number of streams of sandal juice, discharging as if thousands of white streams of the Ganges, pouring forth (उद्गिरत् *pr. p.* of गॄ with उद् 6 P.) a flood of the ocean of nectar. The white light of the moon is compared to many white objects, *viz.* चन्दनरस, श्वेतगङ्गाप्रवाह, अमृतसागरपूर &c. सुधा may also be taken to mean 'nectar'. श्वेतगङ्गा the Milky Way, the Ganges in heaven. A 'श्वेतगङ्गा वियद्गङ्गामिधीयते.' The moon's orb is compared to a big waterpipe on account of the roundness of both. Just as a stream of white-wash (सुधासलिलप्लव) might pour down from the water-pipe of a palace, so light spread from the moon. श्वेतद्वीप...जने when the world seemed to learn what dwelling in श्वेतद्वीप meant and to experience the pleasure of seeing the land of सोम (the moon). In श्वेतद्वीप everything is white; the world, flooded by moonlight, also appeared all white. For a description of श्वेतद्वीप see शान्तिपर्व chap. 336. -'क्षीरोदधेर्योत्तरतो हि द्वीपः श्वेतः स नाम्ना प्रथितो विशालः ॥ 8... श्वेताः पुमांसो गतसर्वपापाः' 10; compare 'सितवेषपरिग्रहतया श्वेतद्वीपसम्भवैरिव' (काद० para 85, p. 86 of P). महा...मण्डले when the surface of the earth was as if drawn up out of the milky ocean by the moon that resembled the rounded tusk of the Great Boar. महावराह refers to the third अवतार of विष्णु when he raised the earth out of water on the tip of his tusk. The moon resembles the white tusk of the Boar. So the earth is represented as if drawn up by the moon. The propriety of क्षीर...दरात् may be explained as follows:—the earth was flooded with the milk—white rays of the moon and so it (the earth) looked as if it had been brought up from the milky ocean. Compare 'चन्दनैश्चर्चितेव चौर्दिशः काशैरिव श्रिताः । क्षीरेण क्षालितेवोर्वी शर्वरीशे विराजति ॥'. When the demon हिरण्याक्ष insolently

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carried the earth into the ocean, विष्णु assumed the form of a boar and lifted it out of water. Vide भागवतपुराण III chap. 13-19. प्रति...दयार्घेषु When offerings in honour of the moon's rise were being presented in every house (प्रतिभवनम्=भवने भवने इति अव्ययी०) by the women with sandal water rendered fragrant by fully expanded moon-lotuses (विकचानां कुमुदानां गन्धः येषु). कामिनी...मार्गेषु when the highways were crowded with (सङ्कुल) thousands of love messengers (सुरतदूती) sent by loving women. नीलां...सारिकासु when girls going to meet their lovers ran hither and thither, that were veiled in a blue silk garment (नीलांशुकेन रचितं अवगुण्ठनं याभिः) and that (girls) were fluttered by the dread of the light of the moon, as if they (अभिसारिकाः) were the splendours of the groves of day lotuses concealed in the lustre of the blue lotuses. अभिसारिकाः clothe themselves in a dark veil in order that they may pass unnoticed. But here they were afraid of detection in the bright light of the moon. They are compared to कमलवनलक्ष्मी, because they are as fair as day-lotuses, their dark-blue garments that covered them being compared to blue lotuses. पिहित is *p. p. p.* of धा with अपि, the initial अ of which is omitted according to 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः.' प्रति...कुमुदिनीषु when the night lotus plants in the tanks (दीर्घिका an oblong well) attached to mansions were waking (*i. e.* began to open their flowers), to each flower of which (कुमुदे कुमुदे इति प्रतिकुमुदम्) clusters of bees clung. स्फुटित...न्तरिक्षे when the sky had its expanse whitened by the thick pollen of the groves of opened night-lotuses and looked as if it were an alluvial island (पुलिनम्) in the river of night (निशा एव नदी तस्याः पुलिनायमाने). पुलिनम् is an island in the bed of a river, that comes to view when the water ebbs 'तोयोत्थितं तत्पुलिनम्' इत्यमरः. पुलिनमिव आचरति पुलिनायते. The idea is:—the expanse of the sky was whitened by pollen; the world on which the sky rested was darker on account of the night. The sky is compared to an alluvial island of white sand in the bed of a river; night which darkened the world is compared to a river. चन्द्रोद...जीवलोके When the world of mortals was, like the great ocean, full (निर्भर *adj.* much, full) of joy at the rise of the moon and seemed as if full of the sentiment of love, as if full of festivity, of graceful sports, of pleasure. The sea also leaps with joy at the rise of the moon. शशि...समये when the evening was charming with the cries of peacocks that were noisy on account of the

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gladness at the cascades formed by water-channels (प्रणालः) of the moon-stones (शशिमणि = चन्द्रकान्तमणि). The idea is:—the moon-stones began to ooze when the moon rose; their water formed a deep channel which fell from an eminence and produced a thundering sound like that of a cloud. The peacocks, thinking it to be thunder, were delighted. Peacocks begin to dance when it thunders 'मेघध्वानेषु नृत्तं भवति च शिखिनां नाप्यशोके फलं स्यात्' see notes p. 41 (on para 141). गृहीत...गम्यमाना accompanied by तरलिका, who carried various flowers, betel, unguents, and fragrant powders (पटवासचूर्ण). तेनैव...द्रर्द्रेण with my dress that was very wet on account of the sandal ointment with which I was besmeared and that had been applied in my swoon and with my hair dishevelled and gray, because they stuck to the sandal mark on the forehead that was slightly dry. किंचित् आश्याना शुष्का चन्दनललाटिका तस्यां लग्नाः अत एव धूसराः आकुलाश्च अलकाः केशाः यस्मिन्—this qualifies वेषेण. चन्दनरसचर्चया अङ्गरागः यस्मिन् एवंविधो यो वेषः तेन. आश्यान *p. p. p.* of श्यै with आ 1 A. तेनैव refers to the dress which she wore when she fainted *i. e.* she did not even think of changing her dress. तथैव...मालया with that rosary remaining on my neck as before (when it was taken up by महाश्वेता and placed on her neck, as it fell from पुण्डरीक's hand). पद्मराग...गुण्ठना with my head veiled in a red silk garment, which was as if made of the rays of rubies (that are red). अनुपलक्ष्यमाणा not observed.

Para 168. अवतीर्य च...त्वरितमगच्छम्. अवतीर्य having descended (from the palace). पारिजात...वध्यमाना followed by a swarm of bees that ran (after me) leaving beds of Kumuda lotuses and deserting groves, being drawn by the perfume of the Pārijāta spray and that (bees) presented the grace of a blue veil round me. रिक्तीकृतं उपवनं यैः (because they ran after the पारिजातमञ्जरी, the grove was empty). She had veiled herself in a red garment, but the blue bees, hovering near her ear on account of the perfume of the Pārijātamañjarī, presented the appearance of a blue veil. प्रमदवनपक्षद्वारेण by the side door of the pleasure garden (attached to the palace). A 'कथयन्ति प्रमदवनं कृत्रिममन्तःपुरोचितं तु वनम्.' तरलिका...अवलोक्य seeing myself accompanied by तरलिका alone and without any other servant. तरलिका द्वितीया यस्य. अविद्यमानः अन्यः परिजनः यस्य. तरलिकाद्वितीयपरिजनम्, the reading of N, does not yield a good sense, the meaning being

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'whose second servant was तरलिका.' The question would naturally arise 'who is the first servant?' प्रिय...परिजनेन of what use possibly can servants (that are outsiders) be to a person starting to meet one's dearest. नन्वेत एव...दर्शयन्ति Indeed the following play the part of servants. तथाहि for instance. समा... युधः Love follows me with his shaft fitted to the strung bow. समारोपितं (अधिज्यं) शरासनं तस्मिन् आसक्ताः सायकाः यस्य. She means that she is guarded by an archer. दूर...शशी the moon, that has stretched his करs (hands; rays) long, draws me. A servant would encourage his master by drawing him forward with his outstretched hand. The moon does the same *i. e.* it encourages me to go out to meet my lover. The reading 'करः करमिव' of N is not bad. But as the reading in the text yields a good sense and as many of the verbs such as अनुसरति, नयति &c. in this passage have no objects expressly mentioned, we prefer it. प्रस्ख...रागः Passion supports me at every step from fear of a fall. A servant also supports his master. लज्जां...हृदयम् my heart rushes on together with the senses, leaving the sense of shame behind. She means:—my heart impels me forward and makes me disregard what others will say. A servant also runs in front of his master. D 'लज्जां पृष्ठतः कृत्वा लज्जां निरस्य लज्जामात्मनः पृष्ठभागे कृत्वेति च स्फुरति,' निश्च...त्कण्ठा longing (for meeting my lover) has made me resolute and leads (me) on. A servant also sometimes resolutely leads on a hesitating master. अपि नाम (usually used with the potential mood) indicate 'is it likely, may it be' or 'would that, I hope or wish that.' Compare शाकुन्तल I 'अपि नाम कुलपतेरियमसवर्णक्षेत्रसम्भवा स्यात्.' अपि नाम...नयेत् Is it likely that this vile moon would bring him (Puṇḍarîka) forward seizing him by the hair with his rays, like me (as I have been impelled to go out to meet him by the moon). किरणैः यः कचग्रहः तेन आकृष्टम्. मुग्धाऽसि thou art simple (foolish). किमस्य...जनेन What has he (the moon) to do with that person (Puṇḍarîka)? तरलिका humorously says that the moon has himself fallen in love with महाश्वेता and would not care to bring Puṇḍarîka forward. अय...करोति this (moon) does those various actions (of a lover) towards you, as if he were himself afflicted by Love. प्रति...युगलम् he kisses your cheeks full of particles of perspiration under the guise of his image. स्वेद is a सात्त्विकभाव and indicated her intense love. In her brilliant cheeks the moon was reflected. The word प्रतिबिम्बच्छलेन is to be connected with all the clauses up to पतति. लावण्य...कर: with his trembling कर

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(hand; ray), he (the moon) falls on thy heavy and brilliant breasts. प्रस्फुरिताः कराः यस्य. स्पृशति...मणीन् he touches the gems of thy girdle. निर्मल...पतति with his image sticking to thy bright nails he falls at thy feet. निर्मलेषु नखेषु लग्ना मूर्तिः यस्य. The moon was reflected in her bright nails and is represented therefore as falling at her feet. Husbands are represented by poets as sometimes falling at the feet of their angry wives. Compare 'अवधूतप्रणिपाताः पश्चात्सन्तप्यमानमनसोऽपि । निभृतैर्व्यपत्रपन्ते दयितानुनयैर्मनस्विन्यः ॥' विक्रमोर्वशीय III. किं चास्य...हृति moreover, the form of this (moon) like that of a love-sick person, wears the pallor of the unguent of sandal (applied to the body) dried by fever (of love). मृणाल...न्धत्ते he has his करs (rays; hands) white as the rings of lotus-fibres. Love-sick persons (especially women) are represented as wearing on their wrists rings of lotus-fibres. प्रतिमा...निपतति under the guise of his image, he (the moon) falls on crystal pavements. कुट्टिमः—मम् pavement 'कुट्टिमोऽस्त्री निबद्धा भूः'. A crystal pavement must be agreeably cool to the touch and hence the moon (reflected in the pavement) is represented as falling upon it to allay the fever of love. केतकी...गाहते with पादs (rays; feet) gray like pollen from the filaments inside the *ketak* he plunges in lakes (full) of lotuses. The lover plunges in lakes to allay the fever of love and his feet are gray with the pollen of केतकीs that grow near the lake. सलिल...मृशति he touches with his करs (beams; hands) the moon-stones wet with particles of water. चन्द्रकान्तमणि oozes when the moon rises and may be used for allaying the heat of fever &c. द्वेष्टि...वनानि he (the moon) hates the groves of day lotuses in which pairs of Chakravāka birds are separated. विघटितानि चक्रवाकमिथुनानि येषु. One who is lovesick hates the sight of even charming objects like lotus groves. The moon is poetically said to be the enemy of कमलs. It is said that a चक्रवाक male is separated from its mate at night by a single lotus-leaf. Compare शाकुन्तल IV 'नलिनीपत्रान्तरितमपि सहचरमपश्यन्ती चक्रवाकी आरटति' or 'सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः.' As the day lotuses close their petals at the approach of night, it is said that the moon hates them. A lover may also hate the कमलवन, because the loving चक्रवाकs are separated by their leaves. एतैश्च...रमम् engaged in these and other talks suited to that occasion I came to that spot with Taralikā. मार्गं...क्षालयन्ती washing my feet, that were gray with the pollen of the flowers of creepers growing on the

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way, in a stream of moonstones that began to ooze at the rise of the moon and that (stream) fell from the slope of the कैलास mountain. यस्मि...लक्षयम् I heard the sound of crying, which seemed to be that of a man, and which was not very distinct on account of the distance (विप्रकर्ष) in a spot on the western side of this lake (अच्छोद), where he (पुण्डरीक) used to stay. दक्षिणे...शङ्का I, in whom fear had already been aroused by the throbbing of my right eye. तेन...हृदया whose heart was yet more (सुतराम् *adv.*) torn by that (crying). किम...त्मना with my dejected heart as if whispering to me some indescribable evil. सभयमिदधाना saying in terror. वेप...यष्टिः all whose limbs were trembling.

Para 169. अथ निशीथ...श्रौषम्. The principal sentence is एतानि चान्यानि च विलपन्तं कपिञ्जलमश्रौषम्. निशीथ...स्वरम् (कपिञ्जल) whose voice was clearly recognised even from a distance on account of the power of midnight. In the stillness of midnight sound is heard at a great distance. 'अर्धरात्रनिशीथौ द्वौ' इत्यमरः. उन्मुक्तः आर्तनादः येन who raised a bitter cry. किमिद...वृत्तम् what is this that has befallen me? what has happened? उत्सन्नोऽस्मि I am utterly ruined. मदनः एव पिशाचः demon-love. पाप sinful. निर्घृण pitiless. किमिदं...ष्ठितम् what shameless deed hast thou committed? आः पापे...कृतम् Ah! sinful, wicked and immodest महाश्वेता, how had he (पुण्डरीक) harmed thee? आः पाप...दानीम् Ah! wicked, badly-behaved, base-born (चन्द्र एव चाण्डालः) moon, thou hast now secured thy heart's desire. It was the exciting influence of the moon that led to पुण्डरीक's death and hence कपिञ्जल's wrath against the moon. अपगत...यथेष्टम् Oh breeze of the south, from which all दाक्षिण्य (southernness; courteousness or kindness) is absent, all thy objects are accomplished, thou hast done what thou hadst to do, blow now as thou wilt. श्वेतकेतु had brought up पुण्डरीक. न वेत्सि...त्मानम् thou knowest not that thou art robbed. Compare the words of Rāma when he abandoned Sītā 'मुषिताः स्थ परिभूताः स्थ रामहतकेन' उत्तररामचरित I. हा धर्म...शून्योऽसि Dharma (religious duty), there is no one now to whom thou canst belong; penance, thou art protectorless; learning, thou art widowed; truth, thou art lordless; heaven, thou art empty. कपिञ्जल means that पुण्डरीक was the highest embodiment of धर्म, तपः, सत्य &c. and by his death all of them are left without a possessor. A 'केन खलु जगति पुरुषेणेव परिगृह्यते धर्मः' सखे...एकाकी friend, wait for me; I also

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shall follow thee; I am not able to remain alone without thee even for a moment. कथम...प्रयासि how dost thou go away to day, leaving me all of a sudden (एकपदे), like a stranger, like one never seen before. कुत...घुरता whence comes this thy hardness of heart? त्वदृते without thee. ऋते governs the ablative. कं शरणमुपैमि to whom shall I resort for refuge? शून्या...लोकाः (without thee) space is empty to me, life is useless, penance has no goal, and the worlds are joyless. कमालपामि to whom shall I talk? क...प्रेम Oh friend, where is that well-known affection of thine for me? सुहृत् is a vocative. क...भाषिता where is that conversation with me prefaced by a smile? अश्रौषम्—Aorist of श्रु. A 'पाञ्चजन्यो यथाश्रूयतेति माधवचस्तथा। प्रयोगोऽयं कपिञ्जलमश्रौषमिति युज्यते॥'; D 'कपिञ्जलमपश्यमिति वक्तव्ये विलापशब्दयोगादश्रौषमित्युक्तम्, अश्रूयत पाञ्चजन्य इतिवत् (*Vide* शिशु० III. 21).'

Para 170. तच्च श्रुत्वा...द्राक्षम्. The principal sentence is तच्च श्रुत्वा...तं प्रदेशं गत्वा...अहं पापकारिणी तं महाभागमद्राक्षम्. तत् refers to the weeping of कपिञ्जल. पतितै...क्रन्दा I uttered a single loud cry, while yet far off, as if my life had fallen. मुक्तः एकः तारः आक्रन्दः यया. A and D read °तानाक्रन्दा. D 'एकतानः एकप्रकारः'; A 'स्यादेकतानमेकाग्रमविच्छेदोऽत्र वक्ष्यते.' सर...त्तरीया whose lower and upper garments were torn as they stuck to the creepers on the bank of the lake. सरस्तीरलतासु सक्तिः तया त्रुट्यमाने अंशुकं उत्तरीयं च यस्याः; or अंशुक may mean 'silken garment' अंशुकं श्लक्ष्णवस्त्रे स्याद्वस्त्रमात्रोत्तरीययोः' इति मेदिनी. यथाशक्ति...पदे with my feet placed on the ground regardless of its even or uneven nature and as hastily as I could, and therefore stumbling at every step. अज्ञातः समविषमभूमिभागः तस्मिन् विन्यस्तैः. केना...गत्वा having gone to that spot, as if carried by some one who lifted me up. सरस्तीर ...शयानम् lying on a couch made on a slab of moonstone wet with showers (आसारः) of cool spray, that (slab) was near the lake; the couch was as if made of a delicate garland of various wild flowers and lotuses (white and blue), it (couch) was made of lotus-fibres, it was as if full of the arrows of love. 'अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः॥'. As flowers are the arrows of Cupid, the couch made of flowers is spoken of as full of the arrows of Love. Moreover, although placed on a bed of flowers to allay the fever of love, पुण्डरीक rather suffered more than before on account of their exciting influence. शयनम् is the object of अधिशयानम्. शी with अधि governs the accu., according to 'अधिशीङ्स्थासां कर्म' पा. I. 4. 46. अधिशयानम् and a number of other accusatives below qualify तं

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महाभागम् p. 29 ll. 12-13. अति...कर्णयन्तम् who seemed, on account of his extreme stillness, as if listening for the sound of my steps. अन्तःकोप...सुप्तमिव who seemed as if fallen asleep by the relief obtained at that very moment, because the pain love gave him was allayed by his inward wrath (at my non-arrival). तत्क्षणे लब्धं यत्सुखं तेन प्रसुप्तम्. She means:—he became angry because I did not come to him; the fever of love that he had been suffering from till then was allayed by a sort of Homeopathic treatment *viz.* by his anger; just as one poison often removes another. मनःक्षोभ...स्थितमिव who seemed as if engaged in holding his breath as an atonement for allowing his mind to be agitated. मनःक्षोभ is against the vow of ब्रह्मचर्य; for breaking the vow he seemed to be atoning by प्राणायाम. He was extremely still and hence looked like one practising प्राणायाम, in which the exhaling and inhaling of air through the nostrils must be effected noiselessly. 'वर्जयेन्मधुमांसगन्धमाल्यदिवास्वप्नाञ्जनाभ्यञ्जनयानोपानच्छत्रकाम-क्रोधलोभमोह...भयानि' गौतमधर्मसूत्र II. 13. प्राणायाम is the 4th out of the eight *angas* of योग 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि योगस्य.' प्राणायाम was prescribed as a प्रायश्चित्त for lesser sins and pollutions. 'किंचित्सास्थिवृषे देयं प्राणायामस्त्वनस्थिके' याज्ञवल्क्य III. 275. अति...धरेण he seemed to say with his lip, the brilliance of which was quite flashing 'for thy sake have I come to this pass.' इन्दु...किरणैः who seemed as if pierced by the moon's rays, which, under the guise of the rays of the nails of his hand that was placed on his heart distressed by the fire of love (मदनः एव दहनः तेन विह्वलं &c.), fell on his back because he turned away his body out of hatred for the moon (that tormented him). इन्दौ द्वेषः तेन परिवर्तितः देहः येन तस्य भावः इन्दु...देहता तया. छिद्रित (from छिद्र + इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. The idea is:—As the moon tormented him, he turned his back upon him. *He also* placed his hand upon his heart that was consumed by the fire of love. The moon's rays fell on his back. The poet represents that the moon's rays penetrated from the back to the chest in the form of the flashing brilliance of the nails *i. e.* the brilliance of his nails was like that of a newly risen moon. उच्छुष्क...ललाटिकम् a mark on whose forehead was made with a line of sandalwood paste, that (line) was dry and pale (उच्छुष्का चासौ पाण्डुरा च) and that appeared like the crescent of the moon in the form of love (मदनः एव चन्द्रः तस्य कला तथा इव), portending his own destruction (स्वस्य विनाशः

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तस्य उत्पातः तदर्थं उत्पन्नया). The pale mark of sandal looked like the crescent of the moon. It was applied to assuage the fever of love and hence is called मदनचन्द्रकला. The waning crescent of the moon (*i. e.* the चन्दनलेखिका) is said to have appeared as a portent of his death. क्षीणचन्द्र is पापग्रह in astrology and has an evil influence. 'क्षीणेन्दुर्कमहीसुतार्ककतनयाः पापा बुधस्तैर्युतः' बृहज्जातक II. 5. ईषदालक्ष्य...युगलेन–supply उपलक्षितं after लोचनयुगलेन (l. 27) according to 'इत्थंभूतलक्षणे'–whose eyes were not fully closed, the pupils of which (eyes) being turned up were slightly visible, that (eyes) were slightly red by incessant weeping and consequently seemed to drop blood as tears were exhausted by the passing away of life, a part of which (eyes) was slightly contracted (आकूणित) by the pain of the points of love's darts. त्रिभाग means 'a third part.' ईषत् आलक्ष्या परिवृत्ता तारका यस्य. मत्तः...परित्यक्तम् who was desertsed by life, as if in anger saying 'another is dearer to thee than I.' The idea is:—महाश्वेता had become dearer to पुण्डरीक than his own life. Therefore life as if left him in anger. मत्तः—मत् + तस् an affix meaning 'from, than.' मन्मथ...भवन्तम् who was as if experiencing the pleasure of unconsciousness (*i. e.* being insensible to all things) after having himself yielded up his life together with the torment of love. अनङ्ग...ध्यायन्तम् who was as if meditating upon the Yoga philosophy promulgated by love. His stillness in death caused by love is represented as meditation on the योगविद्या of मदन. The com. explains 'अनङ्गस्य मनोभुवो जयार्थं या योगविद्या.' अपूर्व... स्यन्तम् who was as if practising a strange प्राणायाम (regulating of breath). प्राणायाम consists of रेचक (exhaling), पूरक (inhaling of breath) and कुम्भक (suspension of breath). He seemed to have practised रेचक and कुम्भक, as he was dead and motionless; but there was no पूरक (*i. e.* he did not inhale) and so the प्राणायाम is said to be अपूर्व. उपपा...अनङ्गेन whose life was carried off as a prize by love that had affectionately arranged my coming. प्रणयात् may also be construed with अपहृत० 'whose life was carried off in a friendly way &c.' उपपादितं अस्मदागमनं येन. अस्मद् refers to महाश्वेता. अपहृतं प्राणाः एव पूर्णपात्रं यस्मात् तम् (पुण्डरीकम्). पूर्णपात्रम् is a vessel or box full of valuable things (such as clothes, ornaments &c.) and scrambled for by servants or relatives on festive occasions; hence it is often used in the sense of 'a present made to one who brings happy news.' 'हर्षादुत्सवकाले यदलङ्कारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं स्यात्पूर्णकं च तत् ॥'. Compare 'कदा मे तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परिजनः' कादम्बरी para 55

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and p. 62 (of P). पुण्डरीक wanted महाश्वेता to come to him; महाश्वेता was prompted to go to him by love. Having thus obliged him, love as a friend wanted a present, which he took away in the form of पुण्डरीक's life. रचित...पुण्ड्रकम् on whose forehead there was a sandal त्रिपुण्ड्रक mark. For त्रिपुण्ड्रक see notes above (p. 25). धृत...वीतम् who bore a sacred thread of juicy (सरस) lotus fibres (धृतं सरसं बिससूत्रमेव यज्ञोपवीतं येन). अंस...चीरम् to whose shoulder clung his garment as charming as the inner leaf of a plantain tree (अंसे अवसक्तं कदलीगर्भपत्रवत् चारु चीरं येन). एका...मालम् whose large rosary was constituted by the necklace of pearls (given by महाश्वेता). एकावली एव विशाला अक्षमाला यस्य. अविरल...धवलम् who was white with the ashes constituted by the thick and pure powder of camphor. आबद्ध...हरम् who looked charming with the string of lotus-fibres bound on his arm as an amulet. आबद्धः मृणालानां रक्षार्थं प्रतिसरः तेन मनोहरम्. 'ना चमूजघने हस्तसूत्रे प्रतिसरोऽस्त्रियाम्' इत्यमरः. रक्षाप्रतिसरः—रम् a band tied on the arm as a preservative against evil spirits &c. मनोभव...साधयन्तम् who seemed to be mastering the charm for my union, having put on the garb of love's vow. It is believed that for mastering a मन्त्र (such as a snake-charm &c.), one has to submit oneself to a particular course of life, diet &c. पुण्डरीक had put on various things such as कर्पूरचूर्ण, मृणाल &c. which indicated that he was a votary of love and wanted to master a charm that would bring about his union with महाश्वेता. A person observing a व्रत may make the त्रिपुण्ड्रक mark, has यज्ञोपवीत and rosary, wears चीर and amulets. कठिन...चक्षुषा with his eye he seemed to rebuke me affectionately 'Oh! hard-hearted woman! I, who loved you, was not favoured again by you even by a sight.' अयं जनः often means 'I' or 'we'. अनुगतः=अनुरक्तः. He means that he saw her only once and fell in love with her; but she never again condescended to pay him a visit. P, N, and K read उपलभमानम्, which would mean 'obtaining' and is meaningless in the context. उपा-लभ् means 'to reproach' and not उपलभ्. किंचिद्...भागम् As his lips were slightly parted, the upper part of his body was whitened by the rays of his teeth, that (rays) came out as if they were moon-beams that had entered him to take away his life. The brightness of his teeth was like moon-light. मन्मथ...धारयन्तम् who as if held me firmly in his heart with his left hand, that (heart) was breaking with the anguish of love, saying 'Be kind, do not de-

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part with my life!' When his heart began to give way under the torment of love, he placed his left hand upon it to steady it and to allay the inner turmoil. The poet represents that he wanted to hold fast महाश्वेता whose image was enshrined in his heart, requesting her not to leave his heart, although life itself was passing away. He as if wanted to say 'let life pass; at least you should stay in my heart; you are as dear as or even dearer than life; if you stay, that will be enough for me.' इतरेण...वारयन्तम् who as if warded off the moonlight with the other (*i. e.* right, hand, as the वामपाणि has been mentioned in the preceding clause) that was raised (उत्तानीकृत) and that seemed as if to drop sandal on account of the rays of his nails jutting forth unevenly. 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिषु' इति मेदिनी. The brilliant rays of his nails resembled white sandal paste. He wanted to ward off moonlight, because he could not bear the excitement it caused. अन्तिक...समुपेतम् who had standing near him his pitcher, the friend of his penance, which, with neck upright (उद्गता ग्रीवा यस्य), as if gazed at the path by which his life had recently passed away. अचिरोद्गतं यत् जीवितं तस्य मार्गं विलोकयता. When we wish to see a distant object, we stretch our neck to see it clearly. The कमण्डलु, with its upright neck, is represented as gazing upon the path by which his friend's life passed away. कण्ठाभर...नीयमानम् the garland of lotus-fibres that adorned his neck took him as if to another world having bound him, as if it were a rope of moonbeams. It was the moon's influence that killed him, so the white lotus fibres on his neck are represented as a halter of moonbeams (that are also white). Ordinary people are bound by यमपाश; he, being a sage, was bound by चन्द्रकिरणपाश. कपिञ्जलेन...परिष्वक्तम् whose neck was clasped by कपिञ्जल, who at sight of me, raised his hands up crying 'help, help!' and who wept with redoubled tears. अब्रह्मण्यम्—ब्रह्मणि साधु ब्रह्मण्यम्, according to 'तत्र साधुः' पा० 4. 4. 98; न ब्रह्मण्यं अब्रह्मण्यम् (नञ् तत्पुरुष). 'अब्रह्मण्यमवध्योक्तौ' इत्यमरः. अब्रह्मण्यम् literally means 'what is not good to a Brāhmaṇa'. A ब्राह्मण was a special object of regard in those days and hence it came to mean 'a heinous act'. It is often used as an exclamation in the sense of 'help! help!; to the rescue'. कपिञ्जल looked upon महाश्वेता as the root of all the evil that befell पुण्डरीक and hence his exclamation. He raised his hand to intimate her to go away. तत्क्षण...जीवितम् who had yielded up his life at that very moment *i. e.* recently. महाभागम् the noble one (पुण्डरीक).

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Para 171. उद्भूत...तीर्णा I, upon whom came the darkness of a swoon, descended as if into पाताल. अज्ञासिषम्—Aorist of ज्ञा. असवः is the subject of उद्गच्छन्ति स्म. असवश्च मे तस्मिन्क्षणे केन हेतुना नोद्गच्छन्ति स्म तदपि न ज्ञातवती I did not know why my life did not leave me at that moment. किमतिकठिन...मन्मथहतकस्य—In these words she puts forth various possible explanations as to why she did not die at that moment. मूढ (*p. p. p.* of मुह्) stupefied. किं विहित...शोकस्य whether from being fated to endure a long grief. किं भाजन...दुष्कृतस्य or because I was the abode of sins committed in a previous birth. उपात्त (*p. p. p.* of दा with उप and आ) taken, obtained. किं दुःख...हृतकस्य or because of the skill of my cruel destiny in bestowing sorrow or from the extreme crookedness of malign accursed love. एकान्त means 'अत्यन्त.' अति...चेतना—regaining consciousness after a very long time. पतितम् qualifies आत्मानम्. अवनौ विचेष्टमानम् writhing on the ground. अश्रद्दधाना...नादा I, not believing what seemed impossible, *viz.* his death and my continuing to live (in spite of his death), rose up with a bitter cry of 'Alas! Alas! what is this that has happened'! अम्ब Oh! mother! (vocative of अम्बा according to 'अम्बार्थनद्योर्ह्रस्वः' पा. VII. 3. 107.). व्याहरन्ती exclaiming. जीवितनिबन्धन the tie (निबन्धनम्) of my life, thou that upholdest my life. अशरणाम् who is without refuge. युगसहस्रा...दिवसः I passed with difficulty the day, that appeared to me like a thousand *yugas*. युगसहस्रमिव आचरति युगसहस्रायते. सकृदप्यालप talk at least once. दर्शय...मनोरथम् show tenderness to her that is devoted to thee, look but a little on me, fulfil my desire. अगतिकास्मि I am without any refuge. अविद्यमाना गतिः यस्याः सा अगतिका. क is optionally added to almost all बहुव्रीहि compounds. अनन्यशरणा (अविद्यमानं अन्यत् शरणं यस्याः) Bereft of any other help. मदनपरिभूता vanquished by love. किमपराद्धम् what offence did I commit? कस्यां वा न आज्ञायाम् आदृतम् to what command (of thine) did I *not* pay regard? कस्मिन्...रतम् or in what thing favourable to thee have I not shown my liking? येन...कौलीनात् being angry at which, thou goest away deserting thy slave (*i. e.* me महाश्वेता) without any cause and art not afraid of the reproach of the people. The reproach would be that Puṇḍarîka left one who was his slave, who had thrown herself on his mercy. कौलीनम्—'कौलीनं पशुमिर्युद्धे कुलीनत्वापवादयोः' इति धरणिः—scandal—कुलीनस्य कर्म भावो वा according to 'हायनान्तयुवादिभ्योण्' पा० V. 1. 130. अलीका...प्राणिमि What have you to do with me, who am sinful, perverse (वामा) and clever in deceiving by false shows of love and who am

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still alive? She means:—if my love had been real and intense I should have died at once on seeing you dead; but I did not; so my love must be false. कथं न त्वं...लोकः I have neither had thee, nor modesty, nor my kinsfolk, nor heaven. Connect जातः weth त्वं, विनयः ०वर्गः, ०लोकः. She means:—for thy sake, I cast aside modesty and disregarded my kinsmen. I come here and you are dead. So I have lost you; I had already given up modesty and kinsfolk. I yet continue to live and so have lost heaven where you are gone.' The com. explain 'न त्वं भवान् जातः पतिरिति शेषः.' This appears to be wrong. What is to be supplied after विनयः, परलोकः. &c.? धिङ्मां...वर्तते Shame on me, a worker of evil, for whose sake you have come to this pass. एवंविधं...त्सृज्य leaving you who were so (peerless or love-sick). किं मे गृहेण what is home to me? अयि देव...दक्षिणाम् Oh, fate, show pity, I implore thee, give me the gift of my lover. दयितः एव दक्षिणा ताम्. भवितव्यता destiny. A 'पूर्वकर्मविपाको यस्तामाहुर्भवितव्यताम्'. अव...जननि help me, Oh earth, that bestoweth favours on all. सकल...जननि—may also be taken with रजनि. तात कैलास father Kailāsa (the mountain). कियद्वा स्मरामि or how much do I remember (*i. e.* I cannot remember all that I said in lamenting over Puṇḍarīka's death)? ग्रह...हतेव as one seized by a demon (ग्रहः), as possessed, or delirious, or struck down by a goblin. उपर्युपरि...क्रियमाणा under the guise of the streams of tears that fell one after another I was as if melted, as if rendered liquid, as if I was being turned into the form of water. प्रलापाक्षरैरपि...निष्पतद्भिः—प्रलापाक्षरैः, शिरोरुहैः and आभरणैः (1. 14) are to be connected with उपेता below (1. 15)—'the syllables of my lamentation also fell as if with streams of tears on account of their (of the syllables) being connected with the end of the rays of my teeth. साश्रुधारैः (अश्रुधाराभिः सह, बहुव्रीहि). She means that not only did she herself weep, but also her words seemed to do so. The white rays of her teeth are compared to the drops of tears (that are also bright). शिरोरुहै...बिन्दुभिरिव my hair also seemed to shed tears on account of the fact that flowers fell down (from them) thickly. She had adorned her hair with flowers. They fell down when her hair became dishevelled. The white flowers are compared to drops of tears. आभरणैरपि...रुदितैरिव even my ornaments as if wept with tears in the form of the rays springing from the pure gems. The white rays of the pearls and diamonds are compared to tears. प्रसृतानि विमलमणिकिरणाः एव अश्रूणि येषां तेषां भावः प्रसृत...श्रुता तया. तज्जीवि...स्पृहयन्ती I longed for

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my own death as for his life. She wished that पुण्डरीक should come to life again; she also wished her death. स्पृह् governs the dative of the object of wish. मृत...च्छन्ती yearning to enter his heart with all my soul, though he was dead. करतलेन...परामृशन्ती with my hand I touched his cheeks, his forehead the roots of the matted hair on which were whitened by the sandal paste that had then become dry, his shoulders on which were placed juicy lotus-fibres, and his chest that was covered with lotus leaves (पलाशम्) that were rolled (लुलित) in sandal juice. आद्र्यानं शुष्कं चन्दनं तेन श्वेतं जटामूलं यस्मिन्. मलयजस्य चन्दनस्य रसः तस्य लवः तस्मिन् लुलितानि कमलिनीपलाशानि तैः अवगुण्ठिते. पुण्डरीक...लभमाना reproaching him with the words 'thou art cruel, Puṇḍarîka! thou carest not for me though I am thus distressed'. अन्वनयम् I tried to win him. कण्ठे गृहीत्वा clasping his neck. मत्प्रत्या...यावत् till my return. यावत् governs the accusative in the sense of 'till.' अगर्ह्-यम् censured. प्रत्युज्जीवय bring back to life. अद्यापि...रुदितानि Even now when I think upon it, I do not know how those piteous (कृपण) and endearing words (चाटु *m. n.*) came forth at that time from me, an ill-starred (हतं पुण्यं यस्याः) woman—words all unthought, unlearnt, untaught and unseen before; nor whence those heart-rending cries of distress (वैक्लव्यम्). अन्य... प्रकारः It was some quite different way (*i. e.* it was a most wonderful thing). प्रलयो...वेगानाम् there as if arose flooding waves of inward gushing tears as at the time of deluge. जल... प्रवाहाणाम् fountains (clepsydras) of tears were as if let loose (*i. e.* there were ever-fresh outbursts of tears). प्ररोहा...मूर्छानाम् the shoots of wailing as if came forth, the peaks of sorrow grew high, a long line of swoons sprang up.

Para 172. इत्येवमात्म...नेतुम्. इत्येव...मूर्छा while she thus told her story, she seemed as if to taste again her past (समति-क्रान्त) plight (अन्या अवस्था अवस्थान्तरम्) that was so pitiful, and a swoon deprived her of consciousness. ससंभ्रमम् hastily. जातपीडः (जाता पीडा यस्य) full of sorrow. विधृतवान् helped, supported. परिजन इव as if he were her servant. अश्रु...ग्राहितवान् fanning her with the skirts of her own upper bark-garment that was wet with tears, he brought her back to consciousness. ग्राहितवान् nom. sing. of the *past active p.* of the *caus.* of ग्रह्. बाष्प...युगलः he (चन्द्रा-पीड) whose cheeks were bathed in a flood (उत्पीडः mass) of tears. भगवति...नीतासि Lady, by me a sinner, thy grief has been again rendered fresh, by which thou art reduced to this condition.

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संहियतामियं (कथा) let this (story) come to an end. अहमपि...श्रोतुम् I myself also am unable to hear it. अतिक्रा...दुःखानि—this constitutes the reason why he cannot bear to hear it—'For, the sorrows of our friends, when recounted and the subject of confidential talk to a friend, cause, though they are past, as much pain (to listeners) as the experience' (of these sorrows caused to them). He means that the story of her past sorrows causes as much pain to him as she might have herself suffered; and therefore he is unable to listen to it. प्रियजनविश्वासवचनानि qualifies दुःखानि and is hard to explain. If it means anything, it must be translated as '(sorrows) in which there were confidentail talks of friends or with friends' (प्रियजनानां विश्वासवचनानि येषु).' The com. gets over the difficulty by taking प्रियजनविश्वासवचनानि as the object of श्रोतुम्. But this explanation loses sight of the force of अपि and the word हि. तन्नार्हसि...नेतुम् Please, therefore, do not again and again make this your life, which is supported by you with great difficulty and which is so precious (असुलभ hard to get), a fuel to the fire of sorrow caused by recollection (स्मरणेन यः शोकः स एव अनलः तस्य इन्धनं तस्य भावः स्मरण...न्धनता ताम्).

Para 173. इत्येवमुक्ता...श्रूयताम्. बाष्पायमाणे लोचने यस्याः whose eyes were filled with tears. सनिर्वेदम् with despondency या...दूरापेतम् It is quite improbable (दूरापेत lit. far removed or distant) that my hated life which did not desert me on that very dreadful vile night (when पुण्डरीक died) would leave me now. This is a reply to चन्द्रापीड's words above 'तन्नार्हसि...नेतुम्'. नूनमपु...दर्शनम् surely even Death avoids my sight, because I am a sinful and ill-fated (अपुण्येन हता) woman. सर्व...हृदयस्य all the (sorrow) is a sham in this wicked and roguish heart (of mine). अनेन refers to हृदयेन. त्यक्ता त्रपा लज्जा येन. निरपत्रपाणा...कृता I am made the chief of shameless (women). निर्गता अपत्रपा यस्याः सा निरपत्रपा 'मन्दाक्षं ह्रीस्त्रपा व्रीडा लज्जा, साऽपत्रपाऽन्यतः' इत्यमरः (व्याख्यासुधा 'सा लज्जा अन्यतश्चेत् सा अपत्रपा। ...पित्रादेः पुरतो जातलज्जायाः'). अग्रेसर retains the locative according to 'पुरोऽग्रतोऽग्रेषु सर्तेः' पा० III. 2. 18. यया...प्रति What can telling the story of it matter to her (*i. e.* to me) by whom all this was undergone (without dying), although love had manifested itself fully (in me), as if I was made of adamant? Separate वज्रमय्या इव. किं वा...ख्यातुं वा or what could there be harder to tell than this, which could not be heard or told? She means, the most painful

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part she has already told; what remains cannot be harder to tell than what has preceded; you can very well bear to listen to the remainder and I also can very easily tell it. वज्रपातः fall of thunderbolt *i. e.* a grief like thunderbolt. आत्मनश्च...कथयामि I shall tell you that tiny, indistinct cause of prolonging my life, that appeared. She says she would have killed herself but for a rather vague hope held out to her which induced her to prolong her life. यया...गृहीता being seized by which false hope, that is like a mirage. दुराशा एव मृगतृष्णिका. उपरतकल्पम् almost dead. कल्प is an affix applied in the sense of 'almost like, a little less than' ('ईषदसमाप्तौ कल्पब्देश्यदेशीयरः' पा० V. 3. 67). परकीयमिव as if it belonged to another (as she was almost dead, her body belonged to यम). Or she may refer to the fact that she belonged to पुण्ड०. भारभूतम् it had become a burden to her (on account of her sorrow). अप्रयोजनम् useless. अकृतज्ञम् thankless (for the attention that had been bestowed upon it by पुण्डरीक). तदलं श्रूयताम् Listen to all that fully.

Para 174. ततश्च तथाभूते···मविशन्. मरणैकनिश्चया resolved solely on dying (मरणे एव एकः निश्चयः यस्याः). कियत् how much, how long. काष्ठा...चिताम् bring together fuel and arrange a pile. चन्द्र... निर्गतः (*adj.* of पुरुषः l. 28) coming out of the disc of the moon. केयूरकोटि...कर्षन् trailing a silken upper garment stuck to the end of his armlet, white as the foam of nectar and waving in the wind. केयूरः-म् (के बाहुशिरसि यौति) a bracelet worn on the upper arm; cf. भर्तृहरि 'केयूरा न विभूषयन्ति पुरुषं' &c. अंशुकोत्तरीयम् (उत्तरीयं च तत् अंशुकं च) is a कर्मधारय. उत्तरीय which ought to be the first member of the compound is placed last, on the analogy of राजदन्त (पा० II. 2. 31). उभय...स्थलः—This and the following nominatives qualify महाप्रमाणः पुरुषः (1. 28)—whose cheeks were reddened by the brilliance of the jewels of the कुण्डल्स that oscillated in his ears. स्थूल...दधानः wearing on his chest a very radiant (तार) necklace, which seemed to be composed of the stars on account of the big pearls. The big and lustrous pearls looked like stars. धवल...ग्रन्थिः the tie of whose turban was made of the skirts of white silkcloth. धवलं दुकूलं तस्य पल्लवेन प्रान्तेन कल्पितः उष्णीषस्य ग्रन्थिः यस्य. 'उष्णीषं शिरोवेष्टकिरीटयोः' इत्यमरः. अलि...मौलिः whose head was thickly covered (विकट) with curling locks of hair that were as dark-blue as a swarm of bees. उत्फुल्ल...पूरः who had expanded Kumuda (white) lotuses as his ear-rings. कामिनी...देशः whose shoulder was marked with the lines of saffron paintings on the breasts of his

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wives. कुमुद...देहः whose body was as white as a कुमुद lotus. महाप्रमाणः of large size. महा...पेतः endowed with all the marks of a great person (that are described in सामुद्रिकशास्त्र). They are concisely mentioned in बृहत्संहिता 68. 84 'त्रिषु विपुलो गम्भीरस्निग्धेष षड्-न्नतश्चतुर्ह्रस्वः । सप्तसु रक्तो राजा पञ्चसु दीर्घश्च सूक्ष्मश्च ॥'. स्वच्छ...दिगन्तराणि who as if bathed the quarters by the halo of light round his body, that (halo) was as bright as clear water. आमोदिना...लिम्पन् who anointed the quarters (दिगन्तराणि) as by a thick frost (तुषारपट-लम्) with the cool and fragrant shower of the spray of nectar, that dropped from his body and that caused as if a chill (be-cause it was so cold). गो...सिञ्चन् sprinkling (the quarters) as if with the mass (छटा) of the गोशीर्ष sandal juice. गोशीर्षम् is a kind of very fragrant sandal 'तैलपर्णिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमरः (—"गोः शीर्षमिव—'तैलपर्णगोशीर्षौ गिरी आकरौ अस्य' इति स्वामी ...चन्दन-विशेषाणां पृथक् पृथक्" व्याख्यासुधा). A 'अथ हरिचन्दनमाहुर्गोशीर्षं पीतचन्दनं च बुधाः ॥'. ऐरावत...लिक्षिपन् lifting him (पुण्डरीक) who was dead with his arms as big (पीवर) as the trunk of ऐरावत (who is white), (arms) the fingers of which were as white as lotus-fibres and whose touch was very cold. दुन्दुभि...स्वरेण in a voice as deep as the sound of a drum. The student will note that in this description of the person from the moon, the author appropriately speaks of everything as white and fitly brings in कुमुद and सुधा. इत्येव...धाय having said so much like a father with concern (आदृत *p. p. p.* of दृ with आ). अनेन=पुण्डरीकेण. तेन व्यतिकरेण by that incident. उन्मुखः with face turned up. वल्कल्... परिकरम् hastily girding up his loins with his upper bark garment. उत्पतन्तं...गात् he rose up into the sky, following him (the महाप्रमाणः पुरुषः) that was flying up. पश्य...विशन् while I was looking on, they all (कपिञ्जल, पुण्डरीक's body and the पुरुष) entered among the stars.

Para 175. मम तु...क्षपितवती. मम...हृदयम् my grief was redoubled by the departure of Kapiñjala, which was to me like the second death of my beloved and my heart was rent asunder. The departure of कपिञ्जल perhaps caused her as much sorrow as the death of पुण्डरीक did, because she had yet to learn whether पुण्डरीक spoke anything about her to him and because he was the only connecting link between herself and her lover. अयि... एतत् Oh! Do you not know what this means? स्त्री...कातरा timid as is natural to women. शोका...भूता overcome by fear that was stronger than grief. मन्द...हृदया the poor (तरलिका) was sad at

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heart by the dread of my death. D 'न जानामि कर्तव्यमिति शेषः'. समाश्वासिता comforted. सानुकम्पम् (अनुकम्पया सह यथा स्यात्तथा। अव्ययीभाव) compassionately. प्रायेण...साक्षात् such godlike forms are generally never false (to the promise given by their bearing) even in a dream, much less when they are face to face. She means that generally a noble exterior contains a noble heart. Compare a similar idea above 'बालिके कल्याणिनी तवाविसंवादिनी अचपला बालभावेऽप्याकृतिरियम्' (para 154 p. 17 l. 25). न चाल्प...पश्यामि and when I *think* it over, I do not see even the slightest reason why he should speak what is false. अस्मा...सायात् from this determination of killing yourself. आश्वासस्थानम् cause for comfort. अपगतासुः (अपगताः असवः यस्य) dead. कस्माच्चा...श्वासिता and why you were comforted by him with the gift of the hope of reunion that seems impossible. उपलभ्य having found out or known. अदुर्लभं ...सितम् for, death is not difficult to secure, when it is resolved upon. न च...स्थास्यति and Kapiñjala, if he is alive, will not rest without seeing you. तेन...प्राणाः therefore let thy life be preserved till he returns (तत्प्रत्यागमनकालः अवधिः येषाम्). सकल... जीवितम् I, from the thirst for life, all mortals find it hard to overcome, from the weakness of woman's nature, from the mirage of false hopes held out by his words (by the words of the person from the disc of the moon), and from anxiety for कपिञ्जल's return, thought that that was the proper thing to do at the time and did not die. कालरात्रिप्रतिमाम् resembling the night of universal destruction. वर्षसहस्रायमाणाम् which appeared to me to last for a thousand years. उत्सन्ननिद्रा whose sleep was destroyed. तथैव...विचेष्टमाना rolling on the ground as before. रेणु...मुखी my face was covered by the loosened (विमुक्त) and disordered (व्याकुल) tresses (शिरोरुह *m.*) that stuck fast (सन्दानित chained) to my cheeks wet with tears and that (hair) were gray with dust. निर्दया...कण्ठेन with my throat exhausted (क्षाम) by the failing of my voice that was broken by *violent* (निर्दय) weeping (आक्रन्द). The instrumental कण्ठेन *is used* इत्थंभूतलक्षणे. क्षपा night. क्षपितवती (I) passed (*past active p.* of the *caus.* of क्षि).

Para 176. प्रत्युषसि at day-break (प्रत्युषस् *n.*). तत्प्रीत्या...गृहीत्वा having taken that very pot, those very bark-garments and that very rosary (all of which belonged to पुण्डरीक) out of love for him (पुण्डरीक). बुद्ध्वा...संसारस्य knowing the unsubstantial nature of worldy life. मन्दपुण्यता lack of merit. निरूप्य...पातानाम् clearly marking the remediless cruelty of the occurrence of

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misfortunes. आकलय्य...शोकस्य having comprehended the inevitableness of grief. चिन्तयित्वा...स्नेहस्य I meditated upon Love, which is rich in pain. भावयित्वा...भावानाम् having reflected over the perishable nature of all things. अवधार्य...सुखानाम् having considered that all pleasures perish all of a sudden. अकाण्ड (नास्ति काण्डं अवसरः यस्य) *adj.* sudden. अविगणय्य...वर्गम् not minding my father or my mother and having abandoned, together with my servants, all my kinsfolk. निवर्त्य...न्द्रियाणि having turned back my mind from the pleasures of sense and having restrained my senses. Read त्रैलोक्यनाथमनाथशरणमिमं in the text. अनाथ...श्रिता I, seeking protection, resorted to S'iva, the refuge of the helpless. अपरेद्युः *adv.* on the following day. कृताक्रन्दः—कृतः आक्रन्दः येन—who cried aloud. तैस्तैः...मकरोत् he made a great effort to induce me to come home by every means—many prayers, various kinds of admonitions and soothing words of many sorts. यदा...अधिगतवान् when he came to the conclusion "this girl (महाश्वेता) can by no means be dissuaded from her resolve". दुस्त्यज...स्नेहस्य on account of the difficulty of giving up love for one's daughter. मया विसृज्यमानोऽपि though I bade him good-bye. गृहानयासीत् went home. The word गृह is masculine (and of course neuter also) when used in the plural. 'गृहाः पुंसि च भूम्न्येव' इत्यमरः. तस्य जनस्य=पुण्डरीकस्य. तस्य...दर्शयन्ती Showing my gratitude to that person by the mere shedding of tears (*i. e.* I was powerless to do anything more for him.). तदनुराग...शोषयन्ती wasting by hundreds of different rigid observances my hateful body that grew emaciated out of love for him (पुण्डरीक), full of sin, shameless (अस्तमिता लज्जा यस्य), inauspicious, and the home of a thousand torments and troubles. अमङ्गलभूतम्—she had become a widow; a widow's sight is considered an ill omen. वर्तमाना subsisting upon. जप...गणयन्ती under the guise of telling the beads of my rosary, I as if counted his numerous virtues. त्रिसन्ध्य...स्पृशन्ती bathing thrice in the day in the lake here. त्रिसन्ध्यम् is an अव्ययीभाव (तिसृषु सन्ध्यासु इति) and means 'in the morning, in the noon and in the evening.' निर्लक्षणा destitute of good signs (*i. e.* marks on the body, as given in the सामुद्रिकशास्त्र). निष्प्रयोजनोत्पन्ना born to no purpose. निरवलम्बना (निर्गतं अवलम्बनं यस्याः) helpless. किं मया...महाभागः What can a noble person like you (चन्द्रापीड) have to do with seeing or asking me, who have committed the monstrous sin, *viz.* slaughter of a Brāhmaṇa? कृतं ब्राह्मणवधः एव महापातकं यया सा कृत...

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पातका तया. The ब्राह्मण referred to is पुण्डरीक who died out of his love for महाश्वेता. The five महापातकs are enumerated in the following verse 'ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः। महान्ति पातकान्याहुस्तत्संसर्गश्च पञ्चमम्॥ मनु० 11. 55. पाण्डुना...वदनं having covered her face with the white skirts of her bark garment, as the moon with a strip of autumnal cloud. Her face is like the moon and her वल्कल resembles the शरन्मेघ (which is also white, while a cloud in वर्षा is dark). दुर्निवार...वारयितुम् not being able to check the irresistible flow of tears. पारय् a denominative verb meaning 'to be able'. उन्मुक्तः कण्ठः यथा स्यात् तथा (अव्ययीभाव) giving free vent to her sobs.

Para 177. चन्द्रापीडस्तु...जीविताः. मधुरालापतया (मधुराः आलापाः यस्याः तस्याः भावः मधुरालापता तया) by the sweetness of her speech. निःस...शुचितया by her freedom from attachment (to worldly objects), her great austerity, her calmness, her humility, her majesty and purity. उपारूढगौरवः filled with reverence. तदानीम् at that time. दर्शित...कथनेन by the narration of her life that manifested her goodness (दर्शितः सद्भावः यस्मिन्). तया...हृदयः his heart was carried away by her devotion (to her lover पुण्डरीक). सुत...भवत् an affectionate feeling rose strongly in him. क्लेश...दिति (ordinary) people, who are afraid of pain, who are destitute of gratitude (or devotion), and fondly attached to pleasures, weep, being unable to do anything worthy of love, and show their affection merely by shedding vain tears. He means that ordinary people, not having the courage to do something brave and being unable to subject themselves to pain for the object of their affections, when dead, simply shed tears as an expression of their sorrow. त्वया तु...रोदिषि—तु distinguishes महाश्वेता from the rest of mankind. But as for thee that hast done everything by thy actions alone (and not by vain tears), what, that is worthy of love, has been left undone by thee that thou shouldst weep (like ordinary persons)? तदर्थम् आ जन्मनः...जनः for the sake of him (पुण्डरीक), you abandoned your very dear kinsmen whose familiarity (परिचयः) with you had been growing from your very birth, as if they were mere strangers (असंस्तुत). It would be better to omit प्रभृति. आ जन्मनः or जन्मनः प्रभृति means the same thing. सन्निहिता...विषयाः Worldly pleasures, though at thy feet (lit. very near), were spurned by you and despised like grass (तृणे अवज्ञा तया). मुक्ता...सुखानि you resigned the pleasures of prosperity, that

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surpassed even that of Indra. अतिशयिता शुनासीरस्य (इन्द्रस्य) समृद्धिः यैः. The word is either शुनासीर or शुनासीर 'शुष्ठु नासीरं सेनामुखं यस्य, शोभनाः नासीराः अग्रेसराः वा यस्य इति शुनासीरः, शु इत्यव्ययस्य पूजार्थकत्वात् तालव्यादिरपि (शुनासीरः)' व्याख्यासुधा. मृणालिनी इव...तनुः thy form, although it is very slender (तनीयसी) like a lotus plant, has been rendered extremely slender by penances unsuited to it. आयोजित...आत्मा thou hast devoted thyself to severe penances. अपि चा...केवलम्—And moreover life is very easily abandoned by those who are overwhelmed by sorrow; but it is only with the greatest effort that life can be subjected to great trouble. What he means is:—When one is overwhelmed with grief, it is very easy for him to put an end to all his misery by killing himself. But to live after the death of a person that was an object of love, is a continued source of sorrow and torment. The agony of death lasts only for a moment, and hence it is easy to kill one's self; but to endure the pangs of separation for ever requires more effort and sturdiness of character. D 'अनायासेन अग्निप्रवेशाद्युपायेन.' यदेत... निष्फलम् What is known as following another to death is extremely useless. एष मार्गः refers to अनुमरणम्. मोहविल...स्खलितमिदम् it is a mere freak of madness, a path of ignorance, it is an act of recklessness, it is a mean idea (a narrow view of the matter), it is a very thoughtless act, it is a foolish blunder. यदुपरते...त्यज्यन्ते that life is abandoned when the father, brother, friend or husband is dead. स्वयं चे...त्याज्याः—the subject of जहति is प्राणाः—if life does not leave us of itself, it should not be resigned. अत्र हि विचार्यमाणे if this were considered or examined (अस्मिन् अनुमरणे विचार्यमाणे). स्वार्थः एव...त्मनः this leaving of life (*i. e.* killing oneself after the death of another dear to one) is merely for our own interest (*i. e.* it is purely selfish), because it constitutes a remedy for the unbearable agonies of grief suffered by one's self. आत्मनः—is to be connected with असह्यशोकवेदना in the compound 'असह्य...कारत्वात्' on the analogy of 'युवतिजनकथामूकभावः परेषाम्'. असह्याः शोकस्य वेदनाः तासां प्रतीकारः तस्य भावः तस्मात्. He means:—killing oneself puts an end to all agonies of sorrow. It is hence resorted to free one's self from agonies, not from any other motive. Hence it is pure selfishness. उपरतस्य...वहति—the subject of आवहति is प्राणपरित्यागः understood—it (killing oneself) brings no benefit whatever to the dead man. न तावत्तस्या...पायः—this and the following sentences elucidate how प्राणपरित्याग brings no good to the dead man. out of grief for whom another kills himself.

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न ताव...निमित्तम् for in the first place it (प्राणपरित्याग) is not a means of brining him (तस्य=उपरतस्य) back to life, nor is it a means of heaping up merit for him, nor is it a cause of securing to him heaven, nor is it a remedy against his falling in hell (निरयः), nor is it a means of seeing him, nor can it bring about mutual union. अन्यामेव...भूमिम्—असौ here refers to उपरतः (the dead man for whom another kills himself)—'this (dead man), being helpless, is taken to quite a different place that is laid in store for him by the ripening of the fruits of his own actions'. स्वकर्मणः फलस्य परिपाकः तेन उपचिताम्. P. reads कर्मभूमिम् which is not good. कर्मभूमि generally means 'India, or this world' 'कर्मभूमिरियं ब्रह्मन् फलभूमिरसौ मता' or 'प्राप्येमां कर्मभूमिं' भर्तृहरि. कादम्बरी itself has elsewhere 'कर्मभूमिभूतेऽस्मिन्भारते वर्षे' p. 319 of P. The context requires some place (in general terms) where the fruits of one's actions are to be enjoyed. According to the Vedânta philosophy, कर्म is of three kinds सञ्चित, प्रारब्ध and क्रियमाण. कर्म can be got rid of only in three ways, *viz.* by उपभोग (undergoing the fruits of it), ज्ञान (real knowledge) and in some cases by प्रायश्चित्त. The man who dies goes after death to some place that is determined by the most prominent of his actions at the time of death, while one who kills himself after him will go to that place where his own actions will take him. And as no two men's actions are the same, there is hardly any possibility of meeting after death. असावपि—This असौ refers to the man who kills himself out of grief for another. The com. (in N) explains असौ as 'पूर्वं मृतः'; but this is wrong. In the first place, that explanation fails to take into account the force of अपि and in the second place, it is opposed to all ideas of philosophy and common sense. The man that dies can in no way be held responsible for the suicide of the person who kills himself. D 'असौ पूर्वं मृतः, असावपि अनुमृतोऽपि.' असावपि...युज्यते and that man also (*i. e.* he who kills himself) is simply united to (*i. e.* incurs) the sin of a suicide (and secures no advantage to himself or to another). Compare ईशावास्योपनिषद् 'असुर्या नाम ते लोका अन्धेन तमसाऽऽवृताः। तांस्ते प्रेत्याभिगच्छन्ति ये के चात्महनो जनाः॥' or उत्तररामचरित IV 'अन्धतामिस्रा ह्यसुर्या नाम लोकास्तेभ्यः प्रतिविधीयन्ते य आत्मघातिन इत्येवमृषयो मन्यन्ते.' जीवंस्तु...त्मनश्च If he continues to live on (after the death of one that is loved), he can greatly help both himself and the dead by the offering of water &c. जलाञ्जलिः is a libation of water offered to the Manes of a deceased person. मृतस्तु... यस्यापि but if he dies (*i. e.* kills himself out of grief for the

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dead) then he does no good to both (*i. e.* to himself or to the dead person). रतिम् (l. 13), पृथाम् (l. 14), उत्तराम् (l. 17) and दुःशलाम् (l. 19) are the objects of स्मर (remember). एकपत्नीम् (एकः पतिः यस्याः ताम् according to 'नित्यं सपत्न्यादिषु' पा० IV. 1. 35) a faithful wife, a perfectly chaste wife. A 'एक एव पतिर्यस्याः सैकपत्नी पतिव्रता'. भगवति...दग्धे—these are locatives (absolute). सकला... हारिणि who draws the hearts of all women. हर...दग्धे when burnt by the fire of S'iva. Cupid was burnt by the fire from the third eye of शिव, when the former tried to influence the latter for helping the gods against the demon तारक. अविरहितामसुभिः who did not give up her life. Rati continued to live, though मदन was burnt. पृथाम्=कुन्तीम् the mother of the Pāṇḍavas. वार्ष्णेयीम् born of the race of वृष्णि, who was a descendant of यदु and ancestor of कृष्ण. सूरसेनसुताम् the daughter of सूरसेन (the word is also written शूर or शूरसेन), whose son was वसुदेव; she was thus the aunt of कृष्ण. She was given by her father to कुन्तिभोज, a childless fried. महाभारत आदिपर्व अ० 111 'शूरो नाम यदुश्रेष्ठो वसुदेवपिताऽभवत् । तस्य कन्या पृथा नाम रूपेणाप्रतिमा भुवि ॥ ॥ अग्रजामथ तां कन्यां शूरोऽनुग्रहकांक्षिणे । प्रददौ कुन्तिभोजाय सखा सख्ये महात्मने ॥ 3'. The story of her mariage with पाण्डु is related in chapter 112. अभिरूपे उपागते loc. abs. अभिरूप *adj.* handsome; learned. सावज्ञं (अवज्ञया सह यथा स्यात्तथा) विजितं यत् सकलं राजकं राज्ञां समूहः तस्य मौलयः तेषु कुसुमानि तैः वासितं अशेषं पादपीठं यस्य the whole of whose footstool was rendered fragrant by the flowers in the crests of all the kings that were subdued by him easily (with contempt). This means that Pāṇḍu had conquered all the kings and that they bowed at his feet. पत्यौ अखिल...भुजि When her husband, who received tribute from the whole world. अखिलभुवनबलिभागं भुङ्क्ते इति अखिल...भुक् तस्मिन्. 'भागधेयः करो बलिः' इत्यमरः. किन्दम...गतेपि although he became a fuel to the fire of the curse of the sage किन्दम *i. e.* although he died from the consequences of किन्दम's curse. This rather indecent story is narrated in महाभारत, आदिपर्व अ० 118. 'राजा पाण्डुर्महारण्ये मृगव्यालनिषेविते । चरन्मैथुनधर्मस्थं ददर्श मृगयूथपम् ॥ 5 ततस्तां च मृगीं तं च रुक्मपुङ्खैः सुपत्त्रिभिः । निर्विभेद शरैस्तीक्ष्णैः पाण्डुः पञ्चभिराशुगैः ॥ 6 संसक्तश्च तया मृग्या मानुषीमीरयन् गिरम् । क्षणेन पतितो भूमौ विललापाकुलेन्द्रियः ॥ 8...अहं हि किन्दमो नाम तपसा भावितो मुनिः । व्यपत्रपन्मनुष्याणां मृग्या मैथुनमाचरम् ॥ 28 मृगरूपधरं हत्वा मामेवं काममोहितम् । अस्य तु त्वं फलं मूढ प्राप्स्यसीदृशमेव हि ॥ 30 प्रियया सह संवासं प्राप्य कामविमोहितः । त्वमप्यस्यामवस्थायां प्रेतलोकं गमिष्यसि' ॥ 31. अपरित्यक्तजीविताम् who did not kill herself (this qualifies पृथाम्). उत्तरां च...धृतदेहाम् and (remember) the young Uttarā the

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daughter of विराट, who lived on even when (her husband) अभिमन्यु, modest, heroic and gladdening the eyes like the young moon, died. पञ्चत्वं गम् lit. to be reduced to the five elements पृथिवी, अप्, तेजस्, वायु and आकाश (from which it was supposed all bodies were made). विराट was the king of मत्स्यदेश, in whose service the Pāṇḍavas remained *incognito* for one year in different disguises. अभिमन्यु was the son of अर्जुन and सुभद्रा. When अर्जुन was away, the कौरवs once formed a चक्रव्यूह under the advice of द्रोण. The other पाण्डवs being unable to break through it, अभिमन्यु entered, slew many and for a time was more than a match for the veteran leaders of the Kaurava side. As the odds against him were tremendous, he was over-powered and slain. दुःशलां...त्यागाम् and (remember) दुःशला, the daughter of धृतराष्ट्र, who was fondled on their laps by her hundred brothers (दुर्योधन and other Kauravas) and who did not resign her life, although जयद्रथ (her husband), king of the Sindhus, who was very fair and whose greatness was increased by the gift of a boon from S'iva (हरवरप्रदानेन वर्धितः महिमा यस्य) was killed. Jayadratha, while hunting in a forest, saw Draupadī when the Pāṇḍavas were out. He, being captivated by her charms, carried her away. When the Pāṇḍavas returned they pursued him, captured him and allowed him to go after subjecting him to great humiliations. See वनपर्व अ० 272. He then practised great penance and pleased शिव. He prayed for a boon that he should be able to kill the five Pāṇḍavas. S'iva declared this to be impossible and gave him the boon that he would be able to defeat all except Arjuna. जगाम राजन् दुःखार्तो गङ्गाद्वाराय भारत। स देवं शरणं गत्वा विरूपाक्षमुमापतिम्॥ 25 तपश्चचार विपुलं तस्मै प्रीतो वृषध्वजः॥ 26 वरं चासै ददौ देवः स च जग्राह तच्छृणु। समस्तान्सरथान् पञ्च जयेयं युधि पाण्डवान्॥ 27 इति राजाब्रवीद्देवं नेति देवस्तमब्रवीत्। अजय्यांश्चाप्यवध्यांश्च वारयिष्यसि तान्युधि॥ 28 ऋतेऽर्जुनं महाबाहुं नरं नाम सुरेश्वरम्॥ वनपर्व अ० 272. जयद्रथ was killed by अर्जुन. See द्रोणपर्व अ० 146 'स तु गाण्डीवनिर्मुक्तः शरः श्येन इवाशुगः। छित्त्वा शिरः सिन्धुपतेरुत्पपात विहायसम्॥' 21.

Para 178. प्रोन्मुच्येतापि...कारयत्. प्रोन्मुच्ये...यदि स्यात् life may even be abandoned, if union with him (the man who is dead, उपरत) be doubtful. भगवत्या...कर्णिता but as for you, you have yourself heard the words of him (the पुरुष from the moon) declaring your re-union (with पुण्डरीक). This refers to the words 'वत्से महाश्वेते...पुनरपि तवानेन सह भविष्यति समागमः' (para 174 p. 31 l. 33). पुनः should be connected with समागम. चन्द्रापीड first

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of all condemns अनुमरण as useless in any case; then gives a few examples of great women who continued to live though their husbands died. Then in the words 'प्रोन्मुच्येत &c.' he concedes, for the sake of argument, that life may be abandoned if there is no hope of re-union. He then continues that महाश्वेता's case is on quite a different footing. Hope of re-union has been held out to her by a person, who is worthy of every confidence. अनुभवे...कल्पः and what doubt can there be when you have yourself experienced it (*i. e.* you have yourself seen the person from the moon and heard his words; so it is not possible to suppose that it is all a delusion)? कथं च...कुर्यात् How can falsehood (वैतथ्यम्=वितथस्य भावः) find a place even for a very great cause in the words of such noble persons, whose forms are extraordinary (अप्राकृता आकृतिः येषाम्), and whose words are always true. He means that such persons would never tell a lie even when there is the greatest ground for it. उपरतेन...गतिः what union could there be between you who are living and he who is dead (पुण्डरीक)? अतो...नीतवान् therefore, that noble person was surely filled with pity and uplifted him and took him to heaven for the purpose of bringing him back to life. अचिन्त्यः Inconceivable. बहुप्र...वृत्तयः various are the courses of wordly life. चित्र *adj.* wonderful; or 'manifold.' आश्च...सिद्धयः extremely miraculous are the powers of penance. कर्मणाम् of actions (done in previous lives as well as this). The sentences from अचिन्त्यः to शक्यः embody the reasons which make चन्द्रापीड's theory as to the return of पुण्डरीक probable. अपि च...दानादृते and moreover, however deeply we may consider, what other cause can we imagine for his being carried away but that of the gift of new life to him? चिर...पन्थाः this path (*viz.* bringing back to life a dead person) has long been in practice. विश्वा...त्पन्नां born of मेनका from विश्वावसु, king of Gandharvas. आशी...जीविताम् whose life was destroyed by a snake (आशीविषेण विलुप्तं जीवितं यस्याः). भार्गव—descended from भृगु. स्वायुषो...वान् endowed with half of his life. This story is referred to in the बृहत्कथामञ्जरी VII. 134. 'पुरा प्रमद्वरां जायां भृगुवंशभवो गुरुः (रुरुः?)। आयुषोर्धेन दुष्टाहिदष्टामेवमजीवयत्॥' and also in कथासरित्सागर II. 6. 76–87. See महाभारत आदिपर्व अ० 8–9. Menakā left the infant on the bank of a river and स्थूलकेश, a sage, whose hermitage was near, brought her up and named her प्रमद्वरा. रुरु was promised her hand. Once she trod upon a serpent and was killed by the bite. A देवदूत promised that she would come to life again, if he gave her half his life. 'आयु-

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पोऽर्थं प्रयच्छामि कन्यायै खेचरोत्तम । शृङ्गाररूपाभरणा समुत्तिष्ठतु मे प्रिया ॥' आदि-पर्व 9. 12. अर्जुनम्—object of अकरोत्. समरशिरसि in the van of battle. शरा...प्राणं whose life was destroyed with an arrow. सोच्छ्वासम् (*adj.* of अर्जुनम्) possessed of life (उच्छ्वासेन सह—बहुव्रीहि). अश्वमेधः (अश्वः प्रधानतया मेध्यते हिंस्यते अत्र)—this sacrifice was performed only by kings and implied that he who instituted it was the supreme lord of all kings. Vide शतपथ ब्राह्मण 13th काण्ड for a description. A horse attended by a guardian with an army was let loose to wander for a year. When the horse entered any country, the ruler had either to fight or to submit. After the successful return of the horse after a year, the rite called अश्वमेध was performed. It was believed that he who performed a hundred अश्वमेधs became Indra. युधिष्ठिर performed this sacrifice after the war at कुरुक्षेत्र. नागः a fabulous serpent or semi-divine being, having the face of a man and the tail of a serpent and said to inhabit पाताल. उलूपी—she was the daughter of the नाग कौरव्य. While bathing in the Ganges, she chanced to see अर्जुन and being enamoured of him, managed to convey him to पाताल. There she induced अर्जुन, after considerable hesitation, to marry her. She bore him a son named इरावत्. When बभ्रुवाहन killed अर्जुन, it was सञ्जीवनमणि supplied by उलूपी that brought अर्जुन back to life. उलूपी चिन्तयामास तदा सञ्जीवनं मणिम् । स चोपातिष्ठत तदा पन्नगानां परायणम् ॥ आश्वमेधिक पर्व 80. 42 and इत्युक्तः स्थापयामास तस्योरसि मणिं तदा । 51...तस्मिन्न्यस्ते मणौ वीरो जिष्णुरुज्जीवितः प्रभुः । चिरसुप्त इवोत्तस्थौ मृष्टलोहितलोचनः ॥ 52. बभ्रुवाहन was the son of अर्जुन from चित्राङ्गदा princess of मणिपुर (विष्णुपु० IV. 20). When the horse in the अश्वमेध of युधिष्ठिर came to मणिपुर, बभ्रुवाहन read from the plate on its head that his father अर्जुन had come to his kingdom. He respectfully offered his kingdom to his father. अर्जुन upbraided him for submitting so meekly. बभ्रु० being *irritated cut off* अर्जुन's head with an arrow. See महाभारत आश्वमेधिकपर्व 79–80. अभिमन्यु...प्रापितवान्—परीक्षितम् and असून् (direct) are the two objects of प्रापितवान्. वासुदेवः=कृष्णः, son of वसुदेव. अश्वत्था...निर्गतम् who was burnt by the fire of the missile of अश्वत्थामन् and who came out of his mother's womb quite dead. अश्वत्थाम्नः अस्त्रं तस्य पावकः तेन परिप्लुष्टम्. उत्तरा...कृपः filled with pity by the lamentations of उत्तरा (उत्तरायाः प्रलापैः उपजनिता कृपा यस्मिन्). परीक्षितं दुर्लभानसून् प्रापितवान् restored precious life to परीक्षित्. प्रापितवान्—*nom. sing.* of the *past active p.* of the caus. of आप् with प्र. परीक्षित् was the son of अभिमन्यु and उत्तरा. उत्तरा was pregnant when अभिमन्यु died. अश्वत्थामन्

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(अश्वस्य इव स्थाम बलमस्य; 'अश्वस्येवास्य यत्स्थाम नदतः प्रदिशो गतम्। अश्वत्थामैव बालोऽयं तस्मान्नाम्ना भविष्यति॥'. cf द्रोणपर्व 196. 30-32)—son of द्रोण and कृपी. After the last great battle in which दुर्योधन was mortally wounded, परीक्षित् was killed by the ब्रह्मास्त्र of अश्वत्थामन्. 'यदुप्रवीर योऽयं ते स्वस्रीयस्यात्मजःप्रभो। अश्वत्थाम्ना हतो जातस्तमुज्जीवय केशव॥' आश्वमेधिकपर्व 66. 16. He was brought back to life by कृष्ण on account of the lamentations of कुन्ती, उत्तरा and others 'न ब्रवीम्युत्तरे मिथ्या सत्यमेतद्भविष्यति। एष सञ्जीवयाम्येनं पश्यतां सर्वदेहिनाम्॥ 18...इत्युक्तो वासुदेवेन स बालो भरतर्षभ। शनैः शनैर्महाराज प्रास्पन्दत सचेतनः॥' आश्वमे० 69. 24. अन्तकपुरात् from the city of यम (called संयमनम् or संयमनी). स एव=वासुदेवः एव. सान्दीपनि—living in अवन्ती was the teacher of बलराम and कृष्ण in धनुर्विद्या. The teacher demanded as his दक्षिणा his son that had been killed at प्रभास by a राक्षस called पञ्चजन. कृष्ण dived into the sea, killed पञ्चजन, but as he could not find the boy there, he went to यमपुरी, conquered यम and brougt back the boy and restored him to his father; see विष्णुपुराण V. 21. 19—30 'ततः सान्दीपनिं काश्यमवन्तिपुरवासिनम्। अस्त्रार्थे जग्मतुर्वीरौ बलदेवजनार्दनौ॥' &c. अत्रापि...भविष्यति In your case also the same may possibly happen. तथापि...लभ्यते still what can be done (by us)? Who is to be blamed? He means that we can do nothing by ourselves; we have only to wait and see what happens; there is no use in blaming any one. In the words प्रभवति...च्छसितुमपि he gives the reason for what he says. प्रभवति...च्छसितुमपि fate is all powerful, destiny is strong; it is not possible even to breathe by our own will. We are powerless even to breathe at our will; much less can we command the events of this world. Compare for the idea 'भगवन्तौ जगन्नेत्रे सूर्याचन्द्रमसावपि। पश्य गच्छत एवास्तं नियतिः केन लङ्घ्यते।' काव्यादर्श II. 172. अतिपिशु...प्रेम the freaks of that accursed and extremely harsh Fate are very wicked; they (विलसितानि) cannot bear for a long time affection that is charming because of its sincerity, *i. e.* real love is not allowed to last long by Fate. The subject of क्षमन्ते is विलसितानि. अविद्यमानः व्याजः कपटं यस्मिन् तत् अव्याजं च अत एव रमणीयं च. प्रायेण च...दुःखानि generally joys are naturally perishable and unlasting; while sorrows are by their very nature lasting. अनायतः स्वभावः येषाम् तानि च भङ्गुराणि च. आयत means 'दीर्घ, lasting, long'. तथाहि to explain. एकस्मिन्...प्राणिनाम् Mortals are somehow united in a single life, while they are separated for thousands of lives. He means that we have the happiness of union with persons dear to us at the most for one life; while the sorrow of separation from such persons lasts for thousands

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of lives; when we or they die we can see one another no more. जन्मान्तरसहस्राणि is accusative of time according to 'कालाध्वनोरत्यन्तसंयोगे' पा० II. 3. 5. अतो...निन्दितुम् hence you will please not blame yourself, that are quite undeserving of it. He means that she is in no way the cause of पुण्डरीक's death; that पुण्डरीक died because of his own actions in past lives and that therefore she was not to blame in any way. आपतन्ति...वृत्तान्ताः such incidents befall those who enter this mysterious path of worldly existence. धीरा ...पदम् It is the firm (or brave) that surmount misfortune. उप...स्थाप्य ताम् having comforted her with consolations. पुनरपि...कारयत् made her, although she was reluctant, bathe her face again with water brought in his joined hands from a mountain spring. पुनरपि—चन्द्रापीड had once before brought to her water for washing her face; see above 'प्रस्रवणादञ्जलिना मुखप्रक्षालनोदकमुपनिन्ये' para 138 p. 9 l. 3.

Para 179. अत्रान्तर...क्व गतेति. अत्रान्तरे in the meanwhile. श्रुत...यासीत् the sun also began to sink (lit. to hang down its face) having given up the day's duties as if through sorrow at the story of महाश्वेता. The physical phenomenon of the day coming to a close and the sun's approaching the horizon is represented as due to the sorrow of the sun for महाश्वेता; when one is sorry, one gives up one's usual activities and sits down with face downcast. अथ क्षीणे...निषसाद—the principal sentence is त्रियामामुखे (l. 29) महाश्वेता...वल्कलशयनीये...निषसाद. परिणत...मण्डले when the disc of the sun (ब्रध्न) hung glowing (रज्यमान *pr. p.* of रञ्ज् 4 P. A.) by redness resembling that of the pollen of the full-developed (परिणत) cluster of the प्रियङ्गु creeper. परिणता या प्रियङ्गुमञ्जरी तस्याः रजः तन्निभेन तत्सदृशेन. पिञ्जरिमन् (*m*) is formed from पिञ्जर (red-yellow) by the affix इमन् on the analogy of प्रथिमन् according to 'पृथ्वादिभ्य इमनिज्वा' पा. V. 1. 122. It must be said, however, that पिञ्जर is not included in the पृथ्वादिगण. ब्रध्न (तिमिरं बध्नाति) is supposed to be derived from बन्ध्. विरल...दिक्मुखेषु when the quarters (lit. faces of quarters) were being left by the glow of sunset that was as soft as the silk garment dyed in a little juice of safflower. विरलः कुसुम्भकुसुमानां रसः तेन रक्तं दुकूलं तद्वत् कोमलेन. The reading अविरल० of N is not good; because a garment dyed in the thick (अविरल) juice of कुसुम्भ flowers would not be soft in colour, but rather dazzling; moreover, the soft yellowish light of evening cannot be compared with a garment dyed in thick कुसुम्भ juice. चकोर...व्योम्नि when the sky, the

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blue colour of which was concealed, was smeared (*i. e.* tinged) with a reddish-brown hue resembling the pupil of the eye of the चकोर (Greek partridge). चकोरनयनतारकायाः इव कान्तिः यस्य qualifies पिङ्गलिम्ना. We have said above (notes p. 8) that the eyes of a चकोर turn redder at the sight of poison. Hence is it that a beautiful woman is called चकोराक्षी. पिङ्गलिमन् and नीलिमन् are formed from पिङ्गल and नील by the affix इमन् as पिञ्जरिमन् above. तिरोहितः नीलिमा यस्य· कोकिल...मर्चिषि when the glow (अर्चिस् *n.*) of the evening, that was as reddish-brown (वभ्रु) as the colour of the cuckoo's eye, was reddening the whole world. °वभ्रुणि is the *n. loc. sing.* of °वभ्रु. अरुणयति loc. sing. of the *pr. p.* of the denominative verb अरुणयति from अरुण. सान्ध्य *adj.* (from सन्ध्या) pertaining to evening. यथा...ग्रामणीषु when the principal stars began to sparkle forth according to their magnitudes. यथाप्रधानम्-प्रधानमनतिक्रम्य—अव्ययीभाव. ग्रामणीः a leader. The reading ग्रामेषु of N is not bad. It means 'when the clusters of stars &c.' Our reading is better, because in the evening the stars of the first magnitude would be seen first and then the rest. वनमहिष...तमसि when the darkness of night, that was as black as a forest buffalo and that therefore concealed the broad expanse of the sky, was deepening into blackness. वनमहिषवत् मलीमसं वपुः यस्य. मुषितः अपहृतः तारकापथस्य (आकाशस्य) प्रथिमा येन· प्रथिमन् *m.* and कालिमन् *m.* are formed from पृथु (wide) and काल (black) by the affix इमन् according to the sūtra quoted above. शार्वर *adj.* (from शर्वरी night) belonging to the night. वामन, in his काव्यालङ्कारसूत्र, says that शार्वर is not properly formed; because, according to the sūtra 'कालाट्ठञ्' पा. IV. 3. 11, the affix ठञ् (इक) must be applied to शर्वरी. शार्वरमिति च। काव्यालङ्कारसूत्र V. 2. 50 शार्वरं तम इत्यत्र च 'कालाट्ठञ्' इति ठञ् दुर्धरः। वृत्ति. अतनु ...राजिषु when the avenues of trees began to appear thick (on account of the darkness), their greenness (हरितता) being concealed by deep darkness. अतनु तिमिरं तेन तिरोहिता हरितता यासाम्· रजनि...पवने when the wind that was cooled by the drops of night dew, the path of which (wind) was inferred by the deep (बहल) perfume of wild flowers, began to blow, stirring the thickets of creepers and trees. रजन्याः जलबिन्दुजालेन जनिता जडिमा यस्य. बहलः वनकुसुमानां परिमलः तेन अनुमितं गमनं यस्य. चलितं लताविटपगहनं येन. निद्रा...मुखे in the beginning of night when all the birds were motionless in sleep. निद्रया निभृताः पतत्रिणः पक्षिणः यस्मिन्· त्रियामा night 'त्रियामा क्षणदा क्षपा' इत्यमरः—त्रयो यामाः (यामः प्रहर three

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hours) यस्याः. Half of the first प्रहर and half of the last are not counted because they are almost like day, there being some light and all the people being active as in the day. भगवतीम् *adj.* of सन्ध्याम्. भगवतीं...सन्ध्याम् having performed her evening adoration. वल्कलशयनीये निषसाद sat down upon her bark couch. सकुसुमं...कीर्यं poured a libation of water from a stream with flowers (कुसुमेन सह, बहुव्रीहि). कृत...णामः having said his evening prayers. अकल्पयत् arranged, made. अन्वभावयत् reflected upon, ruminated over. अप्रतीकारदारुणः—अविद्यमानः प्रतीकारः यस्य सः अप्रतीकारः स चासौ दारुणश्च—terrible because there is no remedy against it. दुर्वि...वेगः whose action is hard to endure. कष्टः painful. यदनेना... जहति since even great men, when overpowered by him (Cupid) not regarding the course of time and giving up all courage (or firmness), surrender life at once. He refers to पुण्डरीक. अनपेक्षितः कालस्य क्रमः यैः. He means that the proper time to die is old age and that these great men when overcome by Cupid die even when they are young *i. e.* prematurely. त्रिभुवनेन अभ्यर्चितं शासनं आज्ञा यस्य whose orders are honoured (*i. e.* obeyed) by the three worlds. Compare मालतीमाधव 'भ्रमति भुवने कन्दर्पाज्ञा विकारि च यौवनम्'. एनाम्=महाश्वेताम्. परिचारिका attendant. वन...मित्रं your friend in the misfortune of dwelling in a forest. दुःखसब्रह्मचारिणी the sharer of thy sorrow. A सब्रह्मचारिन् is one who goes over the same studies with another and performs the same vows as he does, a fellow-student. 'एकब्रह्मव्रताचारा मिथः सब्रह्मचारिणः' इत्यमरः—'समानं ब्रह्म चरति' इति सब्रह्मचारिन्. The affix णिनि (इन्) is applied according to 'व्रते' पा० III. 2. 80. समान is changed to स according to 'चरणे ब्रह्मचारिणि' पा० VI. 3. 86 (ब्रह्मचारिण्युत्तरपदे समानस्य सः स्याच्चरणे समानत्वेन गम्यमाने । चरणः शाखा । ब्रह्म वेदः, तदध्ययनार्थं व्रतमपि ब्रह्म तच्चरतीति ब्रह्मचारी समानः सः सब्रह्मचारी । सि. कौ.).

Para 180. अथ साकथयत्...तूष्णीमभवत्. अमृत...कुलम् the branch of Apsarases that sprang from nectar *i. e.* the fifth mentioned at para 139 l. 12. मदिरे आयते च ईक्षणे यस्याः with fascinating and long eyes. The reading मदिरायत्तेक्षणा is not good; it means 'whose eyes were dependent upon wine' (for their redness, it seems). सकल...चरणः—सकलं गन्धर्वकुलं तस्य मुकुटानि कुड्मलाइव तेषां पीठं तस्मिन् प्रतिष्ठितौ चरणौ यस्य—whose feet were placed on the footstool formed by the budlike crowns of the whole family of Gandharvas *i. e.* whose feet were saluted by all the Gandharvas. अपरि...हृदयः whose heart was attracted by her countless virtues. अन्यवनिता...मकरोत् he (चित्ररथ), being highly

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pleased, favoured her with the title of महादेवी (great Queen), the symbols of which were an umbrella, a sceptre (वेत्रं) and a *chowrie* (छत्रं वेत्रं चामरं च चिह्नानि यस्य), which entitled her to a golden throne, on account of which she humbled all the harem and which is difficult for other women to obtain. हेमपट्टः लाञ्छनं यस्य the mark of which was a हेमपट्ट. हेमपट्ट may also mean 'a golden piece of cloth worn round the head, or a crown of gold'. A 'पट्टो हेममयं पत्रं ललाटे यन्निबध्यते। स लाञ्छनं महादेवीशब्दस्तेनोपलक्षितः॥ कृताभिषेका महिषी महादेवी च कथ्यते।'. The बृहत्संहिता (chap 49) gives some directions about पट्टs to be worn on the crowns of kings, queens &c. Compare 'लब्धो मनोरथदुर्लभो महादेवीपट्टबन्धसत्कारलाभो ललाटेन' हर्षचरित V. para 25. अन्योन्य...परयोः bent upon fostering the affections of each other. कालेन in course of time. एकजीवित...लोकस्य वा as if she were the one life of her parents, or of the Gandharva race or of the whole world. एकासन...शना who shared with me her seat, couch, food and drink (एकं आसनं शयनं पानं अशनं च यस्याः). अखिल...धाम the home of all my confidence. एकत्र...परिचयाः she and I together learnt the *kalās* such as dancing and singing. नृत्य and गीत are always mentioned first among the *kalās*. Compare काव्यादर्श III. 162 'नृत्यगीतप्रभृतयः कलाः कामार्थसंश्रयाः.' The arts were 64 in ancient India. वात्स्यायन's कामसूत्र enumerates them, as also the commentary of प्रेमचन्द्र on the काव्यादर्श quoted above. अनिय...बालभावः our childhood passed away, being completely free from restraint. अनियन्त्रणेन निर्भरं यथा स्यात् तथा. सशोकायां...ग्राहयिष्यामि I shall not marry as long as महाश्वेता is full of grief. सशपथ...वती she said with an oath. यदि...त्स्यामि if my father at any time or in any way wishes to give me away forcibly in marriage to anybody against my will, I shall surely end my life by fasting, fire, cord or poison. रज्ज्वा—she means that she will hang herself. कृत...भाषितं the firm and resolute words. कृतः निश्चयः यस्मिन् qualifies °भाषितम्. कर्णपरम्परया at second hand, by hearsay. समुपारूढं निर्भरं यौवनं यस्याम् who had grown to full youth. बलवान् उपतापः सन्तापः तेन परवशः being helpless on account of his strong vexation. न धृतिमलभत his mind was not at ease. एकापत्यतया because she (कादम्बरी) was his only child. न शक्त...मिति because he was not able to say anything to her. प्राप्तकालम् proper for the occasion. अवधार्य having considered. त्वद्यति...शरणम् this new thing has come upon us, whose hearts have been already burnt by separation from you (तव व्यतिरेकेण=त्वदव्यतिरेकेण): you alone are our refuge in swinn-

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ing back कादम्बरी. कञ्चुकिनम् is the object of प्रेषितवान्, the subject being चित्ररथः understood. सन्दिश्य having sent this message. गुरु ...गौरवेण out of my respect for the words of my elders (here चित्ररथ and his queen). तरलिका is to be connected with विसर्जिता. किं दुःखयसि why dost thou pain (denominative verb from दुःख)? अवितथ not false *i. e.* true. कुरु...तथम् fulfil the words of thy parents. नाति...तस्याम् ere तरलिका had been long gone.

Para 181. अत्रान्तरे...निद्रां ययौ. विडम्बयन्, उद्वहन् and दर्शयन् qualify तारकाराजः (l. 7). लाञ्छन...हृदयम् (the moon) imitating under the guise of the stain (upon it) the heart of महाश्वेता, the innermost recesses of which were burnt by the fire of grief. The poet means that the spot on the moon is like the burnt-up heart of महाश्वेता. The propriety of मध्य in शोकानल &c is:—the grief for पुण्डरीक had burnt up the innermost recesses of her heart; surrounding the centre there remained some protion of it that was white (because of her purity) and was unburnt, just as the moon's white orb surrounds the dark spot. उद्वह... पातकम् as if bearing the great sin of the young ascetic's murder (under the guise of the spot). We have seen already that the exciting influence of moonrise hastened Puṇḍarīka's death. The poet imagines that the spot was as if the dark sin of ब्राह्मण-हत्या. दर्शय...चिह्नम् showing the mark due to the burning caused by the fire of दक्ष's curse, that (the mark) stuck to him long ago. दक्ष was one of the ten sons of ब्रह्मा and was one of the patriarchs. He had 60 daughters out of whom he gave 27 (the नक्षत्रs) to the moon. For showing special favour to रोहिणी, one of them, he was cursed by दक्ष with consumption (राजयक्ष्मन्). अविरल...म्बिकायाः that (moon) looked like the left breast of Pārvatī that (breast) was white with the ointment of thick ashes (अविरलं भस्म एव अङ्गरागः तेन धवलः) and half of which (breast) was covered with the skin of a black antelope. The round moon resembles the breast of पार्वती. The white भस्म applied by पार्वती to her breast (or sticking to her breast when she embraced शिव smeared with ashes) is like the white orb of the moon and the कृष्णाजिन is like the dark spot of the moon. The adjectives अविरल and कृष्ण &c. are applicable to the moon also. अविरलभस्माङ्गरागवत् धवलः—the moon is white like the ointment &c. कृष्णमृगा &c.—The moon's spot is supposed to be a deer; hence the moon is called मृगाङ्क. Note the verse 'अङ्कं केऽपि शशङ्किरे जल-निधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च सज्जगदिरे भूच्छायमैच्छन्परे। इन्दौ यद्दलितेन्द्र-

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नीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥.' वामस्तनः इव—the propriety of वाम is as follows:—it is said that Pārvatī by her penance shared half of S'iva's body. S'iva is represented as अर्धनारीश्वर, half male, half female, the left corresponding to पार्वती. Compare 'अखण्डितं प्रेम लभस्व पत्युरित्युच्यते ताभिरुमा स नम्रा। तया तु तस्यार्धशरीरभाजा पश्चात्कृताः स्निग्धजनाशिषोऽपि ॥' कुमार० VII.; कादम्बरी 'देव्या हि गौर्या तपसः प्रभावादतिदुरासदं स्मरारेरपि यावदासादितं देहार्धपदम् (p. 322 of P); 'एतस्यां हि तुषारभूधरशिरःसीम्नि प्रियार्धेन च स्वेनार्धेन च तादृशे पशुपतौ वृत्तेऽर्धनारीश्वरे। शेषेणार्धयुगेन सप्रहसनं गौरीसखीभिस्तदा चक्रे दक्षिणवामयोर्विनिमयादन्योर्धनारीश्वरः ॥' अनर्घराघव 7. 36. धूर्जटि...मणिः the crest jewel in the matted hair of शिव. तारकाणां राजा तारकराजः (षष्ठीत०) the lord of stars (the moon). राजन् becomes राज at the end of a तत्पुरुष 'राजाहःसखिभ्यष्टच्' पा० V. 4. 91. उद्गते...मण्डले—loc. abs. उद्गते शशाङ्कमण्डले when the orb of the moon came up *i. e.* rose. गगन...पुलिने who (the moon) was the alluvial island in the great ocean of the sky (गगनमेव महापयोधिः तस्मिन् पुलिनम्). The white moon is compared to an island of white sand, and the vast sky to an ocean. सप्त...कलशे who is the auspicious jar for the sleep of the seven worlds. The moon is round like a jar. मङ्गलकलशs were placed near the bed to ward off evil and to induce sleep. D 'निद्रामङ्गलकलशे अनेन निद्रासमये शिरोभागे रक्षार्थः पूर्णकलशः स्थापनीयः इत्युक्तं भवति'; compare 'शिरोभागविन्यस्तधवलनिद्रामङ्गलकलशं...शयनतलमधिशयानाम्' कादम्बरी para 61. The whole world falls asleep when the moon shines; the seven लोकs have already been enumerated (notes p. 19). कुमुदवान्धवे—the kumuda lotuses expand at night. विघटितं (opened) कुमुदवनं येन तस्मिन्. धवलिताः दश दिशः येन. शङ्खश्वेते as white as a conch. श्वेति...क्ति that produced whiteness (श्वेतिमन् *m.*). मानिनी...शत्रौ the enemy of the pride of proud women. मानिनी is a woman proud of her charms and angry with her husband out of jealousy. The moon's exciting influence humbles her pride and makes her disposed to please him. The reading ०दस्यौ of N is good. दस्युः a thief. शशि...प्रभासु when the brilliance of the stars, being seized (or mixed with *i. e.* eclipsed) by the moon's rays, became faint. कृशिमन् *m.* from कृश *adj.* औडवी *adj. f.*—from उडु *n. f.* a star 'नक्षत्रमृक्षं भं तारा तारकाप्युडु वा स्त्रियाम्' इत्यमरः—belonging to the stars. The stars are faintly visible when the moon shines in all her glory. प्रस्रव ...प्रस्रवणेषु when the cascades of the moonstones on the कैलास were flowing in streams in all directions (स्रोतसा स्रवन्तीति स्रोतः—स्राविणः). मृणाल...पयसि when the waters of the अच्छोद lake,

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possessed of collections of lotus stalks, seemed to have the beauty of their lotus-beds destroyed as if by the moon's rays that fell upon them to attack them (the कमलs). मृणालानां कन्दलम् अस्ति अस्य इति कन्दलिन्; the possessive affix इन् is applied. अवस्कन्दाय (sudden or night attack) पतिताः चन्द्रकराः यस्मिन्. A 'अवस्कन्दाय पतितास्तस्मिंश्चन्द्रकरा इव । अवस्कन्दस्तु रिपुषु प्रसुप्तेष्वभिषेणनम् । अवस्कन्दः प्रपातश्च सौप्तिकाश्च समा मताः ॥.' विलुप्ता कमलवनशोभा यस्मिन्. भाति loc. sing. of *pr. p.* of भा. Day-lotuses close their petals at night. The fact that the moon's rays fell upon the lake and that the day lotuses had closed their petals at the time is represented as due to the onslaught of the moon's rays against the lotuses. समुपोढ...चक्रवाले when the swarm (चक्रवालम्) of चक्रवाक birds, separated (from their mates), sleepy through stupor (due to विरह), with their bodies pushed forward by long waves, were crying. We have already said that चक्रवाकs are separated from their mates at night. निर्वृत्ते चन्द्रोदये when moonrise was fully accomplished *i. e.* when the moon had fully risen. The reading निवृत्ते of N. means 'ceased, disappeared; hence, completed.' विद्रुते...जने when the charming विद्याधर girls, going out to meet their lovers, that (girls) had the mist of tears of joy in their eyes, that sported in the sky, ran (to their places of appointment). हर्षनयनजलकणाः एव नीहारः सः अस्ति अस्य इति °नीहारिन्. विद्याधरs are semi-divine beings. मामन्तरेण concerning me. अन्तरेण in the senses of 'regarding, except' governs the acc. वैशम्पायन was the friend of चन्द्रापीड and the son of शुकनास, the Brâhmaṇa minister of चन्द्रापीड's father तारापीड. वराकी poor. पत्रलेखा was the betel-bearer of चन्द्रापीड, specially recommended by his mother. राजपुत्रलोकः the princely followers (whom चन्द्रापीड had left behind in his pursuit of the Kinnaras).

Para 182. अथ क्षीणायां...विस्रमयमापेदे. क्षीणायां क्षपायाम् when the night came to an end. उषसि...महाश्वेतायाम् when, at day-break, महाश्वेता, after performing her morning adoration, was sitting on a stone muttering the holy अघमर्षण mantras. For अघमर्षण see above (notes p. 34). 'अन्तर्जले वाघमर्षणं त्रिरावर्तयन्सर्वपापेभ्यो मुच्यते मुच्यते' गौतमधर्मसूत्र 24. 14 and see मनु० 11. 260. निर्वर्तित...पीडे when चन्द्रापीड had performed his morning duties (निर्वर्तितः कृतः प्राभातिकविधिः येन). प्राभातिक (from प्रभात) pertaining to the morning. तरलिका...प्रादुरासीत्—The principal sentence is तरलिका...गन्धर्वदारकेण केयूरनाम्ना अनुगम्यमाना प्रत्युपस्थेव प्रादुरासीत्. All the instrumentals from षोडशवर्षवयसा to °चतुरेण qualify गन्धर्वदारकेण. षोडस...वयसा who was sixteen

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years of age (षोडश वर्षाणि वयः यस्य). साव...तिना who had a proud or dignified bearing (सावष्टम्भा अवष्टम्भेन सह वर्तमाना आकृतिः यस्य). मद...क्षिपता who walked with steps heavy like the gait of an elephant rendered dull by the trouble of intoxication (मदखेदेन अलसः यः गजः तस्य गमनं तद्वत् गुरूणि). पर्युषित...द्वयेन whose rod-like thighs were gray with the sandal unguent that was not fresh (पर्युषित). पर्युषितः चन्दनाङ्गरागः तेन धूसरं ऊरुदण्डद्वयं यस्य. The sandal is said to be पर्युषित because it was applied the previous day and the night had passed over it. कुङ्कुम...रुणेन the redness of whose body was rendered yellowish-red by the colour of saffron (applied to the body). चामीकर...वसानेन who had put on a lower garment alone, that was closely tied (to his waist) by a golden chain, the skirts of which that remained above the waist band were moving (in the wind). चामीकरम् gold (चमीकरे आकरे भवम्). A 'रशना या तु पुंस्कट्यां बध्यते सा तु शृङ्खला।' कक्षाबन्धात् अतिरिक्ताः प्रेङ्खन्तः पल्लवाः यस्य. अधरवासः lower garment. He wore no उत्तरीय. वसान *pr. p.* of वस् to dress (2 A.). निरुदरतया...मध्येन who, having no waist (*i. e.* having a slender waist), seemed as if divided in the middle. विपुल...बाहुना who had a broad chest and who had long, taperingly rounded (अनुवृत्त) and fat (पीन) arms. वाम...वलयेन in whose left forearm was swinging a bracelet made of rubies. प्रकोष्ठः—'प्रकोष्ठो मणिबन्धस्य कूर्परस्यान्तरेऽपि च' मेदिनी—the part of the arm between the wrist and elbow joint. दोलायमान *pr. p.* of the denominative verb दोलायते from दोला. Even now rich gentlemen wear golden वलयs on their left fore-arms. कर्णाभरण...द्दहता as if bearing on one of his shoulders an upper garment that had the colours of the rainbow on account of the rays of the jewel placed in his ear that spread downwards. अधोमुखाः किरणाः एव इन्द्रायुधजालं तस्य इव वर्णः यस्य तत् अधोमुख...जालवर्णम्; उत्तरीयं च तत् अंशुकं च अंशुकोत्तरीयम् according to 'राजदन्तादिषु परम्'; °जालवर्णं च तत् अंशुकोत्तरीयं च. The idea is as follows:—he had really no उत्तरीय on his shoulder; he had a jewel in one of his ears; when the sun's light fell upon it, the jewel shot below on his shoulder all the colours of the rainbow; his shoulder therefore appeared as if covered with a parti-coloured piece of cloth. There is no need of reading °जालं as K does. He explains वर्णांशुक &c. as वर्ण रागवस्तुना रक्तं. A 'वर्णांशुकं तु सूक्ष्मं वस्त्रं वर्णप्रधानं स्यात्'; D 'वर्णांशुकं नानावर्णमंशुकम्'. चूत...दधता having a lower lip as soft as mango sprouts, which was obscured by the colour of the betel leaves that he chewed incessantly (अनवरतं ताम्बूलं तेन वद्धः रागान्धकारः अस्मिन्). कर्णान्ता-कर्षता who,

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by the whiteness of his eyes that were stretched as far as the ear and that were naturally white, as if whitened the quarters, as if showered forth beds of Kumuda lotuses (that are white), as if made the day full of पुण्डरीक lotuses (that are white). An eye that reaches as far as the ear (*i. e.* elongated eye) is supposed to be a mark of beauty. कनक...ललाटेन whose forehead was broad like a band of gold. His complexion was like gold and hence his forehead is compared to a golden strip of cloth on which royal grants were issued. अलि...केन whose hair were straight and as dark as a swarm of bees. अग्राम्याकृतिना whose appearance was not rustic, but that of a townbred person. राज...चतुरेण who was sharp on account of his coming in contact with the royal palace. दारकः a boy. प्रादुरासीत् appeared, came. अतिदूरानतेन...प्रणम्य having bowed with his head that was bent very low. महाश्वेता...सृष्टं assigned to him by a glance from महाश्वेता. अधःकृतः कुसुमायुधः येन which humbled Cupid. उपहसित... रूपं which laughed at (*i. e.* scorned) the beauty of gods, Asuras, Gandharvas and विद्याधरs. रूपातिशयम् excess of beauty.

Para 183. परिसमाप्त...तूष्णीमभूत् इति. परिसमाप्तजपा when she finished her prayers (repeated in an undertone). कुशलिनी well, in good health. करिष्यति...वचनम् will she do as I said? विनया...मौलिः who bent her head through humility. ईषद्...पाशम् in such a way as to hang down slightly her beautiful ear ईषदवलम्बितः कर्णपाशः यथा स्यात्तथा (an अव्ययीभाव). The ear hung down on account of the weight of the ornaments in it. The reading आलम्बित of P and K is not good, as it generally means 'supported, seized,' which meaning is inapplicable here. The word पाश when placed after कर्ण indicates beauty and when placed after a word meaning hair, it implies 'a collection.' 'पाशस्तु मृगपक्ष्वादिबन्धने। कर्णान्ते शोभनार्थः स्यात् कचान्ते निकरार्थकः' इति हैमः; 'पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे।' इत्यमरः. सर्वतः in all ways. सन्तत...वर्षं रुदित्वा having wept with a shower of big drops of tears that fell continuously. सन्तत...वर्षम् is either an अव्ययीभाव or a gerund in अम् (णमुल्). सन्ततमुक्ताः स्थूलाः अश्रुबिन्दवः तेषां वर्षः यथा स्यात्तथा (सन्तत...वर्षम्, an अव्ययीभाव). सन्ततमुक्तस्थूलाश्रुबिन्दून् वर्षित्वा=ऽवर्षम् (gerund in अम्). प्रतिसन्दिष्टम् sent a message in reply. विसर्जितः sent. वीणावाहकः bearer of the lute. विरराम stopped (speaking); perfect of रम् with वि. रम् is Atm., but takes परस्मैपद when preceded by वि, आ and परि 'व्याङ्परिभ्यो रमः' पा० I. 3. 83. विरत...तस्याम् when she stopped speaking (विरतं वचः

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यस्याः). दृढ...ग्रहा who gives you a close embrace (दृढं दत्तः कण्ठ-ग्रहः यया). किं...रोधः Is this (that तरलिका said) due to compliance with the words of my parents? अनुरोधः acting according to, complying with. किमि...क्षणम् is it meant for testing my feelings? महाश्वेता asked कादम्बरी to do as her parents required her to do. कादम्बरी asks her 'Do you mean to see whether under the excuse of obeying my parents, I marry, while you are yet full of grief?' किं...लम्भः is it a fine rebuke (administered to me) for my fault in staying at home (when you are in a forest)? किं...लापः is it a desire to break off our friendship? She means 'shall I interpret your words as conveying to me that you do not wish to continue our friendship?' भक्तजन persons that are devotedly attached. जानास्येव...हृदयम् you know well that my heart overflows with affection (for you) that is inborn (सहजं प्रेम, प्रेम्णः निस्यन्दः तेन निर्भरम्). तथा...प्रियम् by whom wert thou taught to speak such disagreeable words, thou that are so sweet of speech? One whose speech is sweet is generally agreeable to all; but महाश्वेता's message was most disagreeable to कादम्बरी and hence her question. स्वस्थोऽपि...सर्पयेत् what man of feeling, although himself happy, will possibly bring his mind to do such an act, insignificant and painful (विरस) in the end? She means:—even a stranger, if he is a man of feeling, will sympathize with you in your sorrow and will forbear from doing as you advise me to do. किमु...जनः then what of a person like me whose heart is overcome with great sorrow (for you)? सुहृद्दुःख...हसितानि when the mind is troubled by the sorrow of a friend, what hope of pleasure, what happiness (निर्वृतिः), what enjoyment, and what mirth can there be? येनेदृशीं...कुर्याम् How shall I fulfil the desire of Cupid, that is very terrible, that causes evil like poison and by whom my friend (महाश्वेता) has been reduced to such a plight? She means:—if she were to do as महाश्वेता bade her (*i. e.* if she married), then काम would be सकाम (कृतकृत्य); but she does not want to oblige काम, who has been so unkind to her friend. दिवस...त्यजति when the lotus plants are distressed (विधुर) by the sun's setting, even the female चक्रवाक gives up the joys of union with her lord, on account of friendship that arises from dwelling among them (lotus plants). The female चक्रवाक is separated from her lord after sunset. This fact the poet represents as due to the sympathy of the female for the नलिनीs, that are separated from their lord, the sun and that are there-

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fore distressed. किमुत नार्यः then what of women (*i. e.* if even lower animals are thus capable of sympathy and self-denial, what of human beings that are endowed with reason)? अपि च...ज्ञनः how possibly can another person enter my heart wherein dwells day and night my dear friend (महाश्वेता), who is distressed by separation from her lord and who avoids the sight of men? परिहृतं परपुरुषदर्शनं यया. यत्र=यस्मिन् हृदये. This sentence contains a fine conceit. The word परि...दर्शना contains the reason why कादम्बरी does not admit another person to her heart (*i. e.* does not marry). कादम्बरी had enshrined in her heart her friend महाश्वेता, who having lost her husband, avoided the sight of परपुरुष. If कादम्बरी were to love and marry, she would introduce into her heart a पुरुष; then महाश्वेता, enshrined in the heart, would have to associate with a परपुरुष also enshrined there. Thus, if कादम्बरी were to obey महाश्वेता's message, she would inconvenience her own friend. यत्र च...ग्राहयिष्यामि while my friend, distressed by separation from her husband and torturing her body by severe austerities, undergoes great pain (कृच्छ्रम्), how could I, not minding this (her pain), and seeking my own happiness, marry? यत्र=यदा or यस्मिन् समये. त्वत्प्रेम्णा...यशः Out of my affection for you, I, having assumed in this matter independence that is unbecoming for maidens, have accepted infamy. अस्मिन् वस्तुनि refers to पाणिग्रहण. Her father asked her to marry; she, instead of obeying his order, as every maiden in those days used to do, said that she would not marry. A 'अस्मिन्नुपयमनात्मनि वस्तुन्यवलम्बितं स्वतन्त्रत्वम्.' Bāṇa seems to have in mind मनुस्मृति 9. 3 'पिता रक्षति कौमारे भर्ता रक्षति यौवने। रक्षन्ति स्थविरे पुत्रा न स्त्री स्वातन्त्र्यमर्हति॥' समवधीरितः disregarded. अतिक्रामितम् transgressed. न गणितः...वादः gossip among the people was not cared for. वनिता...लज्जा threw away modesty, the natural ornament of a woman. सा...प्रवर्तते tell me how I, that have done all this, can now act as you bid. इति...मनसि for this reason, do not think of this again even in a dream. इति denotes हेतु here and refers to the preceding sentence. 'Because you went away taking with you my life, do not tell me to marry; I have now no life and no will left to do as you bid', तूष्णीमभूत्—the subject is कादम्बरी. It is केयूरक who says this of कादम्बरी to महाश्वेता.

Para 184. महाश्वेता तु...दचलत्. यथार्हम् as is fitting (अर्हम-

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नतिक्रम्य = यथार्हम्, अव्ययीभाव). चित्रा wonderful. बहु...विषयः the country (विषयः) of Kinnaras abounds in curiosities (बहूनि कुतूहलानि यस्मिन्). पेशलः lovely. महानुभावा noble. यदि...कलयसि if you do not consider the journey very troublesome. नाव...प्रयोजनम् if no important business will suffer (by the delay). अदृष्ट ...चेतः if your mind is curious to see a country not seen before. अदृष्टचरः विषयः देशः तस्मिन् कुतूहलि (कुतूहलं अस्ति अस्य). चर is an affix applied in the sense of 'formerly, lately' according to the sūtra 'भूतपूर्वे चरट्' पा० V. 3. 53. (अदृष्टः भूतपूर्वः = अदृष्टचरः). मद्व...भवान् if you abide by my words. रुध् with अनु 4 Atm. 'to obey, to abide by.' अतिसुख...दर्शनम् if the sight of wonders gives thee pleasure. अर्हसि वा प्रणयम् or if you deserve a request from me (*i. e.* if I can properly request you on account of the attention I have already paid to you by telling my story &c.). अर्हामि, the reading of K, is simpler. It means 'If I deserve your love or if I am worthy of making a request to you.' इमं...मन्यसे if you think this person (*i. e.* me) as one to whom it is not proper to refuse anything. प्रत्याख्यानम् refusal. समारूढो...लेशः if even a slight friendship has grown between us. अनु...जनः if this person (*i. e.* I) deserve to be favoured. ततो...मिमाम् then you will please not make this request fruitless (*i. e.* you will not refuse to fulfil it). अति...धानं the treasure of all that is most charming (qualifies हेमकूटम्). मन्निर्विशेषाम् in no way different from me *i. e.* who is myself, my second self as it were. अपनीय लसितम् having removed this freak of the infatuation of her mind that was caused by false ideas (कुत्सिता मतिः कुमतिः तया मनोमोहः तस्य विलसितम्). The freak referred to is her resolve not to marry. एकमहो विश्रम्य having rested for a day. अहः (acc. sing.) is accusative of time. श्वोभूते when it is to-morrow. निष्कारणबान्धवम् a friend without cause, a disinterested friend. दुःखा...चेतसा my heart, overwhelmed with the weight of dark sorrow, has as if breathed out after a long time. She means:—just as a man, burdened with a load, heaves out a long breath when it is lightened a little, so my heart has on seeing you, received comfort, which it did not know for a long time. श्रावयित्वा... शोकः having told you my account, my grief has become bearable. Compare शाकुन्तल IV 'स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति.' परमु... दयः the appearance of virtues in persons like you is solely devoted to bringing about the happiness of others. Compare रघुवंश 3. 14 'भवो हि लोकाभ्युदयाय तादृशाम्;' 'पयोमुचः परीतापं हरन्त्येव शरीरिणाम् । नन्वात्मलाभो महतां परदुःखोपशान्तये ॥' काव्यादर्श II. 173. परवानयं

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जनः this person (*i. e.* I) is not master of himself *i. e.* I am at your disposal. कर्तव्येषु...युज्यताम् at your will appoint me without hesitation to anything that is to be done. यथेष्टम् (इष्टमनतिक्रम्य) is an अव्ययीभाव.

Para 185. क्रमेण च...ददर्श. समतीत्य...न्तराणि having crossed seven courts with golden arched gates (काञ्चनानि तोरणानि येषु). महाश्वेता...ददर्श—the principal sentence is कुमारः (चन्द्रापीडः) कुमारीपुराभ्यन्तरं ददर्श. महाश्वेता...मार्गः escorted by doorkeepers, who ran forward at the sight of महाश्वेता, saluting when he was yet far off, and that had golden sticks in their hands. उपदिश्यमानमार्गः qualifies कुमारः below (l. 33). All the accusatives from °सम्बाधं downwards qualify °पुराभ्यन्तरम्. असं...म्बाधम् full of hundreds of thousands of women that could not be counted. स्त्री...लोकम् as if it were a new world, consisting of women alone. इयत्तां...संहृतम् as if the whole womankind of the three worlds had been brought together to find out their total (*i. e.* to take a census). इयत्ता measure, number. स्त्रैणम् collection of women. 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा० IV. 1. 87. अपरु...र्गान्तरम् as if it were a new creation without males. अन्यः सर्गः (सृष्टिः) सर्गान्तरम्. अविद्यमानाः पुरुषाः यस्मिन्. अङ्ग...त्पन्नम् a new continent of women come up. पञ्चम...तारम् as if it were the advent of a fifth era consisting of only women. The four *yugas* are कृत, त्रेता, द्वापर and कलि; but in all these ages, there are men and women; while चन्द्रापीड saw there only women. So the poet says that is was a new *yuga*, the fifth one, containing women alone, अपर...र्माणम् as if it were a new creation of a प्रजापति who hated men. As women alone were to be seen, the poet imagines that प्रजापति hating men created a new world consisting of women alone. अनेक...कोषम् as if it were the treasury of women first created and then established there for distributing them in many *kalpas*. We have said above (notes p. 82 on para 161) that at the end of a कल्प, there is universal destruction; then follows the night of ब्रह्मा, which lasts for a कल्प and then again begins the day of ब्रह्मा, which again lasts for a कल्प and so on. In each कल्प, ब्रह्मा has to undergo the toil of creating women afresh. Therefore the poet imagines that ब्रह्मा once for all created a vast treasury of women, upon which he meant to draw, whenever necessary, for the supply of women required in each कल्प. अतिविस्तारिणा...न्तरालम् on account of the all-pervading (अतिविस्तारिणा) flood of the lustrous beauty (लावण्यप्रभा) of the young women, that

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नतिक्रम्य = यथार्हम्, अव्ययीभाव). चित्रा wonderful. बहु...विषयः the country (विषयः) of Kinnaras abounds in curiosities (बहूनि कुतूहलानि यस्मिन्). पेशलः lovely. महानुभावा noble. यदि...कलयसि if you do not consider the journey very troublesome. नाव...प्रयोजनम् if no important business will suffer (by the delay). अदृष्ट ...चेतः if your mind is curious to see a country not seen before. अदृष्टचरः विषयः देशः तस्मिन् कुतूहलि (कुतूहलं अस्ति अस्य). चर is an affix applied in the sense of 'formerly, lately' according to the sūtra 'भूतपूर्वे चरट्' पा० V. 3. 53. (अदृष्टः भूतपूर्वः = अदृष्टचरः). मद्व...भवान् if you abide by my words. रुध् with अनु 4 Atm. 'to obey, to abide by.' अतिसुख...दर्शनम् if the sight of wonders gives thee pleasure. अर्हसि वा प्रणयम् or if you deserve a request from me (*i. e.* if I can properly request you on account of the attention I have already paid to you by telling my story &c.). अर्हामि, the reading of K, is simpler. It means 'If I deserve your love or if I am worthy of making a request to you.' इमं...मन्यसे if you think this person (*i. e.* me) as one to whom it is not proper to refuse anything. प्रत्याख्यानम् refusal. समारूढो...लेशः if even a slight friendship has grown between us. अनु...जनः if this person (*i. e.* I) deserve to be favoured. ततो...मिमाम् then you will please not make this request fruitless (*i. e.* you will not refuse to fulfil it). अति...धानं the treasure of all that is most charming (qualifies हेमकूटम्). मन्निर्विशेषाम् in no way different from me *i. e.* who is myself, my second self as it were. अपनीय लसितम् having removed this freak of the infatuation of her mind that was caused by false ideas (कुत्सिता मतिः कुमतिः तया मनोमोहः तस्य विलसितम्). The freak referred to is her resolve not to marry. एकमहो विश्रम्य having rested for a day. अहः (acc. sing.) is accusative of time. श्वोभूते when it is to-morrow. निष्कारणबान्धवम् a friend without cause, a disinterested friend. दुःखा...चेतसा my heart, overwhelmed with the weight of dark sorrow, has as if breathed out after a long time. She means:—just as a man, burdened with a load, heaves out a long breath when it is lightened a little, so my heart has on seeing you, received comfort, which it did not know for a long time. श्रावयित्वा... शोकः having told you my account, my grief has become bearable. Compare शाकुन्तल IV 'स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति.' परमु... दयः the appearance of virtues in persons like you is solely devoted to bringing about the happiness of others. Compare रघुवंश 3. 14 'भवो हि लोकाभ्युदयाय तादृशाम्;' 'पयोमुचः परीतापं हरन्त्येव शरीरिणाम्। नन्वात्मलाभो महतां परदुःखोपशान्तये ॥' काव्यादर्श II. 178. परवानयं

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जनः this person (*i. e.* I) is not master of himself *i. e.* I am at your disposal. कर्तव्येषु...युज्यताम् at your will appoint me without hesitation to anything that is to be done. यथेष्टम् (इष्टमनतिक्रम्य) is an अव्ययीभाव.

Para 185. क्रमेण च...ददर्श. समतीत्य...न्तराणि having crossed seven courts with golden arched gates (काञ्चनानि तोरणानि येषु). महाश्वेता...ददर्श—the principal sentence is कुमारः (चन्द्रापीडः) कुमारीपुराभ्यन्तरं ददर्श. महाश्वेता...मार्गः escorted by doorkeepers, who ran forward at the sight of महाश्वेता, saluting when he was yet far off, and that had golden sticks in their hands. उपदिश्यमानमार्गः qualifies कुमारः below (l. 33). All the accusatives from °सम्बाधं downwards qualify °पुराभ्यन्तरम्. असं...स्वाधम् full of hundreds of thousands of women that could not be counted. स्त्री...लोकम् as if it were a new world, consisting of women alone. इयत्तां...संहृतम् as if the whole womankind of the three worlds had been brought together to find out their total (*i. e.* to take a census). इयत्ता measure, number. स्त्रैणम् collection of women. 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा० IV. 1. 87. अपरु...र्गान्तरम् as if it were a new creation without males. अन्यः सर्गः (सृष्टिः) सर्गान्तरम्. अविद्यमानाः पुरुषाः यस्मिन्. अङ्ग...त्पन्नम् a new continent of women come up. पञ्चम...तारम् as if it were the advent of a fifth era consisting of only women. The four *yugas* are कृत, त्रेता, द्वापर and कलि; but in all these ages, there are men and women; while चन्द्रापीड saw there only women. So the poet says that is was a new *yuga*, the fifth one, containing women alone, अपर...र्माणम् as if it were a new creation of a प्रजापति who hated men. As women alone were to be seen, the poet imagines that प्रजापति hating men created a new world consisting of women alone. अनेक...कोषम् as if it were the treasury of women first created and then established there for distributing them in many *kalpas*. We have said above (notes p. 82 on para 161) that at the end of a कल्प, there is universal destruction; then follows the night of ब्रह्मा, which lasts for a कल्प and then again begins the day of ब्रह्मा, which again lasts for a कल्प and so on. In each कल्प, ब्रह्मा has to undergo the toil of creating women afresh. Therefore the poet imagines that ब्रह्मा once for all created a vast treasury of women, upon which he meant to draw, whenever necessary, for the supply of women required in each कल्प. अतिविस्तारिणा...न्तरालम् on account of the all-pervading (अतिविस्तारिणा) flood of the lustrous beauty (लावण्यप्रभा) of the young women, that

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(flood) swept over all the quarters (प्लावितानि दिगन्तराणि येन), that as it were sprinkled the day with a quantity (विसरः) of nectareous juice and that as if drenched the space between the two worlds (the sky and the earth, भुवनयोः अन्तरालम्). The clause अतिविस्तारिणा...न्तरालं is to be connected with तेजोमयमिव... निर्मितसंस्थानम्. The lustre of the bodies of the ladies spread all round; hence it is spoken of as a flood. The lustre, being also blended with the glory of the day, lent it a pleasing mellow hue. Hence the words सिञ्चतेव &c. As the प्रभा is spoken of as a पूर (flood), the words आर्द्रां...न्तरालं are quite appropriate. A 'भूयिष्ठं तेज एवाङ्गिर्बहुलाभिर्मृदूकृतम्। चक्षुरानन्दजननं लावण्यमिति कथ्यते। इति लावण्यलक्षणमुक्तम्.' बहल...मणिमयेन सर्वतः परिगततया तेजोमयमिव—It is hard to make a complete sense out of these words as they stand. The com. in N proposes to suply निर्माणेन after मरकतमणि-मयेन. K is silent and does not explain what nouns the two adjectives बहलप्रभावर्षिणा and मरकतमणिमयेन qualify. We may construe the two words ०वर्षिणा and ०मयेन with ०प्रभापूरेण. But it is not very happy to say that प्रभापूर showered प्रभा. ०मयेन would mean that the flood of brilliance was mixed with hues of emerald (worn by the ladies). Hence it would be better to supply, as one of the Calcutta editions does, भूषणेन after मणि-मयेन. The sense in that case would be 'on account of its being surrounded on all sides with ornaments made of emerald and shedding profuse lustre, it (कुमारीपुराभ्यन्तरम्) seemed as if all aglow.' The Calcutta edition adds इव after भूषणेन, which cannot be properly construed. तेजोमयम् qualies ०पुराभ्यन्तरं below. The idea seems to be that all the ladies wore emerald ornaments and hence the inside of the maidens' palace seemed aglow with the lustre of their complexion and of emerald. चन्द्र...संस्थानम् which appeared to be fashioned with thousands of the discs of the moon. निर्मितं संस्थानं आकृतिः यस्य. The beautiful faces of the young women are like the discs of the moon; and the emeralds worn by them like the spots on the disc; hence the inside of the maidens' palace is said to be fashioned with the discs of the moon. ज्योत्स्ना...न्निवेशम् that seemed modelled as if with moonlight. घटितः सन्निवेशः आकारः यस्य. The pure lustre of the ladies spread in the palace and appeared like bright moonlight. आभरण...दिगन्तरम् which, with the brilliance of the ornaments (worn by the women), as if produced quarters. निष्पादितं दिगन्तरं यस्मिन्. As the sun's rays spread in all direc-tions, so the rays of the numerous ornaments worn by the

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women spread everywhere in the palace and gave to the palace the appearance of the sky and quarters lighted up by the rays of the sun. विभ्रमै...करणम् where sportive (or 'amorous') actions as if supplied all the implements (कृतानि सर्वाणि उपकरणानि यस्मिन्). The palace was full of the विभ्रमs of the ladies and it therefore seemed that whatever was required in the palace as a means or instrument was made up of them. यौवन...वयवम् all the parts of which (palace) seemed as if created with the graceful movements of youth. The women filled the whole palace; they were all young and coquettish. Hence every part of the palace seemed to be made up of यौवनविलास. रति...सञ्चयम् in which there was as if arranged a store of the sports of Rati, wife of Cupid. The palace was full of the amorous gestures of the women and hence it is said that there was a store of रति's विलासs. D 'सञ्चयो द्रव्यसमूहः'. मन्मथ...काशम् all the space in which was made up of the doings of Cupid. कल्पितः अवकाशः यस्मिन्. The palace was full of love affairs and amorous gestures. अनुरागे...प्रदेशम् where all the people and all the spots were as if anointed with love. Nothing was to be observable in any woman or any corner except the affairs of love. शृङ्गार...मयमिव as if full of the sentiment of love, as if full of beauty, as if full of the guardian deity of dalliance, as if full of Cupid, as if full of curiosities and wonders and tenderness. कुमारः=चन्द्रापीडः. कुमारी...न्तरम् the inside of the palace assigned to princesses.

Para 186. अतिबहलतया...पश्यत्. अतिबहलत...जनस्य on account of the large crowd of girls. This constitutes the reason why Chandrāpīḍa sees the various things described below. समन्ता...पतन्तीम् (he saw) as if a shower of the discs of the moon falling all round on account of the brilliance of the faces (of the damsels). The faces of the women were like the discs of the moon and as the women moved about here and there, he as if saw a shower of चन्द्रविम्बs falling around. अपाङ्ग...वनीम् (he saw) the earth as if made full of moving कुवलयs (blue lotuses) on account of the darting of side-glances. The eyes of women are always compared to blue lotuses; as the women shot glances all round, the earth seemed as if full of blue lotuses. अनिभृत...चलितानि (he saw) as if the hosts of the bows of Cupid in motion on account of the amorous movements of the creeper-like tremulous eyebrows. अनिभृता चञ्चला भ्रः एव लता तस्याः विभ्रमैः. The brow is curved like

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a bow. As the brows are always moving they are said to be bows in motion. The reading अतिनिभृत (very motionless) of N is bad, as the brow if motionless cannot be compared to a moving bow. शिर...म्बध्नत: (he saw) as if the collection of the evenings of the dark half (बहुल) of a month tied together, on account of the darkness of the mass of hair (शिरसिजा:, of the young women). सम्बध्नत: (acc. plural *m.* of *pr. p.* of बन्ध् with सम्) qualifies सार्थान्. The hair of the women were as dark as the night of कृष्णपक्ष. स्मित...ऋरत: (he saw) on account of the lustre of their smiles, as if the days of spring moving about, being whitened by the expanded flowers. Spring is the season of flowers. Their white teeth appear like white flowers; as the women move about, they are compared to moving days of spring. सञ्चरत: qualifies दिवसान्. श्वसि...भ्रमत: (he saw) as if wandering breezes from the Malaya mountain, on account of the fragrant wind of their breaths. The मलय breeze is fragrant on account of the sandal trees growing there; their breath is fragrant on account of ताम्बूल &c. कपोल...स्फुरितानि (he saw) as if thousands of flashing mirrors (दर्पण:) made of jewels, on account of the brightness (आलोक: light) of their broad cheeks. The rosy cheeks of the women were brilliant and transparent and are hence compared to flashing mirrors of rubies. करतल...लोकम् (he saw) the mortal world as if showering a bed of red lotuses, on account of the redness of the palms of their hands. Their red hands were like lotuses, and, as they moved about here and there, it seemed as if there was a shower of red lotuses. कर...गन्तरम् (he saw) the eight quarters as if covered with thousands of the arrows of Cupid, on account of the flashing of the rays of their nails (कररुहा:). अन्या दिक् = दिगन्तरम्; अष्टानां दिगन्तराणां समाहार: अष्टदिगन्तरम् (द्विगु). आभरण...वृन्दानि (he saw) swarms of domesticated pea-cocks as if flying up, on account of the numbers of rainbows formed by the rays of their ornaments. The ornaments worn by the damsels contained jewels of various colours, such as sapphires, rubies, emeralds &c. Their shooting rays presented all the colours of the rainbow. The peakcock's tail also presents the appearance of a rainbow on account of its various colours. As the women moved about, the peacocks in the form of the rays of their ornaments seemed to fly up. यौवन...सहस्राणि he saw as if thousands of Cupids rising up on account of the changes wrought by youth. The emotions and expressions on the face

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caused by youth were so numerous that, it seemed, a number of Loves must have been working; a single Cupid would not have been able to produce them. उचितव्यापार...पश्यत्. The principal sentence in उचितव्यापारव्यपदेशेन कुमारिकाणां...पाणिग्रहणानि... चुम्बनव्यतिकरान्...सुरतमिवाभ्यस्यन्तीनाम् अपश्यत्. उचित...देशेन under the guise of performing acts quite suited to them. The girls were engagaged in resting upon their friends, playing upon lutes, playing with a ball, sitting on a swing &c, all of which are quite proper things for maidens to do. While doing these innocent things the poet represents that they were really practising various aspects of सुरत. सखी...ग्रहणानि seizures of the hands when supporting themselves on the arms of their friends. पाणिग्रहण also means 'marriage'. पाणिग्रहणानि, °व्यतिकरान् &c. are the objects of अपश्यत् below (l. 15). वेणु...करान् the incidents of kissing on a flute (made of bamboo). A flute has to be held between the lips *i. e.* it must be kissed as it were. In सुरत also there are kisses. वीणासु...व्यापारान् the working of the nails on lutes. Scratches caused by the nails are spoken of in connection with सुरत. Compare 'ऐन्द्रं धनुः पाण्डुपयोधरेण शरद्दधानाऽऽर्द्रनखक्षताभम्। प्रमोदयन्ती सकलङ्कमिन्दुं तापं रवेरभ्यधिकं चकार॥' quoted by अलङ्कारसर्वस्व and ascribed to पाणिनि by सुभाषितावलि. कन्दुक...प्रहारान् the strokes of the palms of the hand in playing with a ball (कन्दुकः). भवन...परिष्वङ्गान् the clasping, with their creeper-like arms, of the necks of the jars used for sprinkling water over the creepers in the palace. कण्ठपरिष्वङ्ग takes place in सुरत also. लीला... प्रेङ्खितानि the swinging of the buttocks on the sportive swings. ताम्बूल...चारान् the employment (उपचारः) of the teeth in crushing the preparation (बीटिका, Marathi विडा) of betel. Tooth-marks (दन्तक्षत) on the cheek or lower lip are spoken of in connection with सुरत. Compare 'दन्तक्षतं कपोले वध्वा वेदना सपत्नीनाम्' काव्यप्रकाश X or 'दशनपदं भवदधरगतं मम जनयति चेतसि खेदम्' गीतगोविन्द. बकुल... प्रचारान् the application (प्रचारः) of mouthfuls of wine as regards the Bakula tree. अशोक...घातान् kicks in striking the अशोक tree. We have already quoted a verse in connection with the budding of Bakula by the sprinkling of mouthfuls of wine by women and that of अशोक by kicks (notes p. 41). Drinking of wine and kicks are spoken of in the description of सुरत. 'एकः सख्यास्तव सह मया वामपादाभिलाषी' मेघदूत. उपहार...सीत्कारान् hissing sounds when they slip upon the flowers meant as an offering (to the deities). उपहारार्थं कुसुमानि तेषु स्खलनं पतनं तस्मिन्. They are sorry and express it by सीत्कार

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when they unwittingly tread upon the flowers collected for पूजा and offered on the pavement. सीत्कारः is an onomatopoetic word; it indicates a sound made by drawing the breath in and by tightening the teeth. The words may also mean 'hissing sounds when the flowers meant as offerings fall on their bodies.' The girls, being extremely delicate, are pained even by the fall of flowers and produce सीत्कार. सीत्कार is spoken of in connection with सुरत. 'मया दष्टाधरं तस्याः ससीत्कारमिवाननम्।' विक्रमोर्वशीय IV. अतिरिक्त unsurpassed; different. अति...स्यन्तीनाम् who were as if practising a peculiar kind of (or an unsurpassed) सुरत. अभ्यस्यन्तीनाम् qualifies कुमारिकाणाम् above (l. 9).

Para 187. यत्र च...विस्मयकरः. यत्र=कुमारीपुराभ्यन्तरे. कन्यकाजनस्य is to be connected with कपोलतलालोकः, लोचनानि and the following nominatives. कपोल...क्षालनं where the (natural) lustre of their cheeks was (*i. e.* served the purpose of) washing their faces. The face is washed in order to impart to it a glow. But the cheeks of the ladies were naturally brilliant and did not stand in need of water to wash it with. The brightness of the cheeks was like water. लोचना...त्पलानि their eyes themselves were the blue lotuses placed on the ear. Their eyes (pupils) were as dark as blue lotuses and moreover their eyes were so dilated that they reached their ears and are hence called कर्णोत्पल. हसित...रागाः the brightness of their smiles was the unguent applied to the body. हसित is regarded by poets as white and is hence said to be अङ्गराग (of sandal, which is also white). निश्वासा ...युक्तयः their breaths were the preparation of scents (गन्धयुक्तिः) for perfuming their garments. अधिवासः ('a garment') तस्य गन्धयुक्तयः; or अधिवास may be taken as equal to अधिवासनम् which means 'perfuming clothes and betel with scents, flowers' &c. 'संस्कारो गन्धमाल्याद्यैर्यः स्यात्तदधिवासनम्' इत्यमरः ('मङ्ग्ल्यधूपादिभिर्वस्त्रादीनां ताम्बूलादीनां च यः संस्कारः' व्याख्यासुधा). In the latter case we should dissolve as अधिवासाय गन्धयुक्तयः. अधर...लेपनम् the brilliance of their lower lip is the anointing of the body with saffron. Their lips were as red as saffron. आलापा...नादाः their talks were the sounds of the strings of a lute (वीणा). Their voice was as sweet as a lute. भुज...मालाः their creeper-like arms were the garlands of चम्पक. Their arms were delicate and pale-white like the champakas. कर...कमलानि the palms of their hands were sportive lotuses. The palms were red like lotuses. स्तना...दर्पणाः their very breasts were mirrors (on account of their brilliance

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and transparency). निज...गुण्ठनम् the lustrous sheen of their own bodies was the cloth for veiling the body. Ths lustre of their body was like a veil that covered it and therefore they were in no need of a fine silk cloth as a veil. जघन...तलानि their loins were the graceful slabs of jewels (*i. e.* they were broad). कोमला...रसः The redness of their delicate toes was the Alaktaka juice for applying to their feet. Their toes were as red as अलक्तक (red lac). नख...प्रकराः the rays of the nails (of their feet) were the collections (प्रकरः) of flowers offered (to different deities) on the pavement (कुट्टिमः-म्) of the palace. यत्र चालक्तकरसोऽपि...प्यायासकरः—In these words the poet describes how delicate the women were. यत्र चालक्तक...यासकरः Where even the Alaktaka juice seemed a heavy burden to the feet, where the wearing of a girdle (मेखला) of even Bakula flowers caused an obstacle in going, the weight of even the unguents applied to the body was the cause of fast breathing (one who carries a heavy load breathes fast), even the weight of their garments caused exhaustion, the wearing (विधृति) of an auspicious bracelet as an amulet was the cause of the trembling of the hand, even wearing a flower on the head as an ornament was fatiguing, and where even the breeze, caused by the wings of bees that hovered round (तरल=चञ्चल) the lotus made into an ear ornament, produced worry. यत्र सखी...विसयकरः-In these words the poet continues his hyperbolical description of the delicate and beautiful ladies. सखी...हसम् where getting up at the sight of a friend without reclining on the hand of a friend was a very rash act. The women were so delicate that to get up without support was rash, as they ran the risk of falling. अकृत हस्तावलम्बनं यस्मिन्—qualifies उत्थानम्. प्रसाधनेषु...प्रभावः their capacity to bear the weight of the necklaces in adorning their bodies was due to the hardness of their breasts. 'एतेन स्तनयोरेव काठिन्यं, इतरेषां त्ववयवानामतिमृदुता ध्वन्यते'. कुसुमा...तम् in gathering flowers, taking up even a second flower was quite out of keeping with young women. The poet means that the women were so delicate that, when they plucked one flower, they were exhausted. To pluck more flowers than one was fit only for men. कन्यका...व्यापारः among the accomplishments of maidens, stringing a garland was an operation meant only for persons that were not delicate. Many flowers make up a garland; but the maidens as said above were unable even to pluck a second flower; so stringing a garland was out of the question. 'माल्यग्रथनविकल्पाः' is mentioned as one

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of the 64 कलाs; but the delicate girls had not learnt it, though it was one of the 64 accomplishments. देवता...करः In saluting the deities, the breaking of the waist was no cause of great wonder. The waists of the young ladies were so slender that if any one of them broke her waist in bowing down it was not to be wondered at.

Para 188. तस्य चैवंविधस्य...मुपदेशम्. तस्य, एवंविधस्य and परिश्रमतः qualify परिजनस्य. The subject of शुश्राव is चन्द्रापीड. किंचि...क्रम्य going a little distance in. प्रत्यासन्न near. कल्पय...मण्डलानि form basins round the Lavalī plant with the pollen of Ketakīs. It will be noticed that the names of the maid servants are appropriate either to the objects with which they have to deal or are suggestive of the actions they have to perform. The maid that was to form basins for लवली plants was called लवलिका. One who was to scatter sand was called सागरिका (as सागर has sand). गन्धोदक...वालुकाम् spread the dust of jewels in the tanks of gold (built with gold) containing scented water. कृत्रिम...मिथुनानि Inlay the pairs of toy chakravākas with handfuls of saffron powder in the beds of artificial lotus-plants. छुर् 1 or 6 P.; caus. छोरयति or छुरयति. यत्रचक्रवाक—चक्रवाक birds that moved by machinery. As the चक्रवाक is separated from its mate by a lotus leaf, it is very appropriate that the toy चक्रवाक is placed among lotus beds. कर्पूर...पात्राणि scent the pots of perfumes with the juice of camphor leaves. Miss Ridding translates गन्धपात्राणि as 'pot-pourri'. तमाल...प्रदीपान् place jewelled lamps in the dark Tamāla avenues. स्थगय...फलानि conceal the fruits of pomegranate with nets of pearls to protect them against the swarms of birds. शकुनिकुलेभ्यः रक्षणम्. 'भीत्रार्थानां भयहेतुः' पा० I. 4. 25,—verbs having the sense of भी and त्रै (to protect) govern the ablative of that from which the fear proceeds. लिख...भङ्गान् draw paintings (पत्रभङ्ग) on the breasts of the dolls of jewels with saffron juice. परामृश...वेदिकाम् sweep with golden brooms (संमार्जनी) the bower (or 'the raised seats' वेदिका) in the plantain-house. सिञ्च...गृहाणि sprinkle with wine the houses formed with garlands of Bakula (in sport). पाटलय...वलभिकाम् redden with the powder of red lead the ivory roof of the temple of Cupid. वलभि (or-भिका or-भी) means 'sloping roof,' or 'the topmost part of a house'. 'गोपानसी तु वलभी छादने चक्रदारुणि' इत्यमरः; but 'शुद्धान्ते वलभीचन्द्रशाले सौधोर्ध्वदेशमनि' इति उमापतिः 'सिन्दूरं नागसम्भवम्' इत्यमरः (नाग means 'lead').

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नय...मयूरान् take the tame pea-cocks to the shower-bath. प्रयच्छ...रसम् give the sap of lotus-fibres to the young ones of chakravākas. देहि...हारम् give the meal of mango buds and sprouts to the male cuckoos placed in a cage. भोजय...हारीतान् feed the tame pigeons (हारीत) with the topmost leaves of the pepper-plant. विक्षिप...शकलानि throw in the cages of Chakoras pieces of Pippalī and rice. कुसुमाभरणकानि ornaments of flowers. सङ्गीत...मिथुनानि send the pairs of किन्नर to the music-halls. समारोहय...मिथुनानि place the pairs of partridges on the top of the pleasure-mountain. जीवञ्जीव (जीवं जीवयति, तद्दर्शनेन विषनाशत्वात्) is said to be चकोर by some lexicographers. But कौटिल्य in his अर्थशास्त्र distinguishes between them. 'क्रौञ्चो विषाभ्यासे माद्यति। ग्लायति जीवञ्जीवकः। म्रियते मत्तकोकिलः। चकोरस्याक्षिणी विरज्येते।' I. 20. देहि...देशम् give the caged parrots and Sārikās (Mar. मैना) their lessons.

Para 189. इत्येतानि...मुपययौ· परिहासजल्पित what is uttered in joke. मिथ्या...मिच्छसि Manifesting a false simplicity, whom do you wish to deceive? The idea is:—you make a show of being simple and innocent of love-affairs; but we know the truth; your heart is fixed upon some one; you cannot deceive us.' अयि...लम्बसे (Oh, young woman) maddened by the graces of youth, thou art known (*i. e.* the real state of thy feelings is understood by us, since thou &c.); thou, who, with thy form bent down by the weight of thy jar-like breasts, supportest thyself against the peacocks on the jewelled pillars. परिहास...लपसि (Oh woman) desirous of jokes, you talk to your own image reflected in the jewelled walls. You want to crack jokes with somebody and therefore address some supposed girl; but it is really your own image that you are talking to and not another girl. Or the meaning may be 'you are talking to your image; you are so absent-minded being engrossed in your own love affairs or thoughts; by this action you court ridicule or excite merriment in others.' पवन...क्रूलयसि (Oh, woman) whose upper garment is carried away by the wind, you try to seize it by troubling your hand as regards the brilliance of the necklace. The idea is:—her fine silk upper garment being carried away, she felt ashamed and wanted to put it in its place. She mistook the rays of the bright pearl necklace for a fine silk garment and tried again and again to put

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it on; but to no purpose. मणि...हरसि (Oh woman) who are afraid of tripping upon the lotus flowers offered (to deities) on the jewelled pavements, it is the reflections of your own face that you avoid. The idea is:—there were really no lotus flowers offered on the pavement; the woman's face, that was like a lotus, was reflected in the pavement and the woman mistook the reflections for flowers trampling on which she wanted to avoid in walking to and fro. जाल...करोषि thinking the light of rubies fallen in the latticed window to be the morning sunlight, you use your hand as an umbrella. आतपत्रम्—आतपात् त्रायते. D 'जालवातायनयोर्विशेषमस्ति (?) जालं मण्डलाकारं वातायनं चतुरश्रमिति.' As in other sentences, a vocative is wanted here. It would be better to accept, therefore, the reading of some Mss. 'निजसौकुमार्यगर्वखर्वितबिसप्रसूनसौभाग्ये' before जाल० &c. The woman was so delicate that she could not bear even the mellow light of rubies and warded it off with her hand, mistaking it to be morning sunlight. खेद...धुनोषि (Oh woman) from whose hand dropping through fatigue (खेदः) the chowrie has fallen down, it is the collection of the rays of thy jewel-like nails that thou art waving (and not the chowrie). The chowrie fell down from her hand; the woman mistaking the bright lustre of her nails to be a chowrie continued to wave her hand, thinking that the chowrie was still there. Her attention is drawn to this by some woman.

Para 190. पुलिनायमान...श्रीमण्डपं ददर्श. पुलिनायमान...मार्गमद्राक्षीत्. पुलिनाय...पटलैः appearing like a sandy bank with the masses of pollen fallen from the creepers in the gardens. पुलिनायमानम् and the other pr. participles in मान qualify मार्गम् below (1. 4). All these present participles are formed from denominative verbs that are formed according to 'कर्तुः क्यङ् स लोपश्च' पा० III. 1. 11. पुलिनमिव आचरति पुलिनायते. दुर्दिनाय...वर्षैः appearing like a rainy day on account of the showers of the juice of the fruits of mango-trees growing in the court-yard, which (fruits) are pierced with the nails of chattering cuckoos. दुर्दिनमिव आचरति दुर्दिनायते. अनिभृत not motionless, not silent. अनिभृताः परभृताः तेषां नखैः क्षतानि अङ्गनसहकारफलानि तेषां रसस्य वर्षैः. नीहाराय...धूलिभिः appearing misty on account of the particles of the liquor sprinkled over Bakula trees, that (particles) are scattered by the wind. नीहारः इव आचरति नीहारायते. नीहारः mist. Mist is white and hence the particles (together with the foam) of wine are compared to mist. काञ्चन...हारैः appearing like a

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continent of gold with the offerings of the petals of champaka. Both gold and champaka are yellow. द्वीपः-पम् (द्विर्गताः आपः अत्र) according to 'द्वयन्तरुपसर्गेभ्योऽप ईत्' पा० VI. 3. 97. and 'ऋक्पूरब्धूः-पथामानक्षे' पा० V. 4. 74. नीला...कारैः appearing like a dark अशोक grove by the darkness of the swarms of bees falling on the heaps of flowers. सञ्चरतः...विसरैः appearing like an ocean of redness by the quantities (विसर) of Alaktaka dye applied to their feet by women who moved about. अमृतो...मोदैः appearing like the day of the creation of nectar on account of the fragrance of the unguents (applied to the body by the women). On the day when nectar was churned out of the ocean, its sweetness must have spread everywhere. चन्द्र...मण्डलैः appearing like the world of the moon by the round ear-ornaments. All the women that walked about wore दन्तपत्रs. प्रियङ्गु...भङ्गैः appearing like a grove of प्रियङ्गु creepers by the decoration (भक्ति) of the mark of *rochanā* (yellow pigment) and appearing blue with the paintings drawn (on the face &c.) with कृष्णागुरु (black and very fragrant sandal). The reading of N (which omits रोचना...नीलायमानं) seems preferable to us. रोचना is yellow and we fail to see how the road appeared like a grove of प्रियङ्गुs with the marks of रोचना. The प्रियङ्गु creeper is dark, so that one of its names is श्यामा; moreover, a woman is sometimes described as प्रियङ्गुश्यामाङ्गी. 'श्यामा तु महिलाह्वया। लता गोवन्दनी गुन्द्रा प्रियङ्गुः फलिनी फली।' इत्यमरः. If we read प्रियङ्गुवनायमानं कृष्णागुरुपत्रभङ्गैः, then there is no contradiction. Paintings of कृष्णागुरु (which is dark) will naturally look like groves of प्रियङ्गुs. लोहिताय...पल्लवैः appearing red with the tender sprouts of As'oka used as ear-ornaments. धवलाय...लेपनैः appearing white with the unguents of sandal juice. हरिता...भरणैः appearing green with the ornaments of the शिरीष flower. शिरीष was looked upon as the most delicate flower and was used as an ear-ornament. Compare शाकुन्तल I 'अवतंसयन्ति प्रमदा दयमानाः शिरीषकुसुमानि.' सेवार्थं...द्राक्षीत् he (चन्द्रापीड) saw the way that presented the appearance of the entrance to a long street on account of the women (the maids) that had come there to wait upon (कादम्बरी), that stood up on both sides (of the way) and that (women) seemed to be a wall of beauty. दीर्घा चासौ रथ्या च तस्याः मुखं तस्य आकारः, कृतः...कारः येन तं मार्गम्. प्राकारः a rampart, wall. The idea is:—the way leading to the apartments of कादम्बरी was lined on both sides by beautiful women facing one another. The way therefore looked like a big street having on both

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sides of it high walls. As the handsome women lined the way, the wall is said to be लावण्यमय. तेन...पश्यत् He saw flowing upon it (the way) the brilliance of the rays of ornaments that (rays) had fallen upon it in a mass, like the continuous stream of the waters of a river. वेणिका 'continuous flow', or 'braid-like winding course'; it may also mean 'the confluence of two or more rivers.' The flood of light on the road gave it the appearance of a stream bending round the walls of a city. तन्मध्ये=आभरण-किरणालोकमध्ये. तन्मध्ये...गत्वा having entered it like an opposing current. The light of the ornaments was compared above to जलप्रवाह; चन्द्रापीड entered in the midst of it and is himself compared to a current in the opposite direction. On seeing महाश्वेता and चन्द्रापीड, the servants (including the maids) had gone forward to meet them. चन्द्रापीड came towards them in the opposite direction. प्रतीहारी...ददर्श he saw a beautiful pavilion, the front part of which was guarded by a number of female door-keepers. प्रतीहारीमण्डलेन अधिष्ठितः पुरोभागः यस्य.

Para 191. तत्र च मध्यभागे...कादम्बरीं ददर्श. The poet now comes to the description of Kādambarī, the heroine of his romance. The poet seems to have spared no pains in executing this word-picture of the heroine. He has lavishly expended all his skill and imagery in his delineation of Kādambarī. तत्र=श्रीमण्डपे. पर्यन्त...परिवृताम् surrounded by a bevy of girls that sat down in a circle on the borders (of the pavilion), that numbered many thousands, whose numerous ornaments were flashing and who therefore seemed to be a cluster of कल्प-लताः. कल्पलता is one of the five trees of Heaven (notes, p. 24). The girls were charming on account of their gems glittering like कल्पलता. अनेकसहस्राणि संख्या यस्य. परिस्फुरन् आभरणसमूहः यस्य. नीलांशुक...महीम् who remained seated upon a couch that was not very large and was covered with a blue silk coverlet (प्रच्छदपटः), resting on her bent creeper-like arm that was placed on a white pillow and who therefore looked like the earth resting upon the tusk of the Great Boar. उपाश्रयः support, resting-place. धवलं उपधानं तस्मिन् न्यस्तः द्विगुणः भुजः एव लता तया अवष्टम्भः (leaning) तेन. द्विगुण lit. 'doubled' *i. e.* bent. कादम्बरी sat upon the bed, her head resting upon her hand that was bent at the elbow and was placed upon a pillow. The pillow, on which her arm rested, was white; hence she is compared to the earth resting upon the white tusk of the Great Boar. The story of वराहावतार is given above (notes p. 3). See भागवतपुराण III. 13–19

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for the वराह *avatāra*. विस्तारिणा...वीज्यमानाम् who was fanned by chowrie-bearers that, on account of the movements (परिश्रम) of their creeper-like arms in waving (विक्षेप) the chowries, seemed as if swimming in the expansive waters of the brilliance of her body. The pure brilliance of कादम्बरी's complexion spread all round and looked like water; as the chowrie-bearers waved their hands backwards and forwards they seemed to be swimmers. निपतितप्रतिबिम्बतया (निपतितानि प्रतिबिम्बानि यस्याः सा निपतितप्रतिबिम्बा तस्याः भावः ०बिम्बता तया)—is to be connected as a reason with the six following clauses up to ०रोप्यमाणाम्. निपतित...ह्रियमाणाम् because her image was reflected in the jewelled pavement below, she seemed as if being carried by the Nāgas. The नागs are supposed to dwell in पाताल. Her image was reflected in the bright pavement; the poet imagines (*i. e.* there is an उत्प्रेक्षा) that she was as if being carried away to पाताल by नागs. उपान्ते...नीयमानाम् (as her image was reflected) in the jewelled walls on the edge (of the pavilion), she seemed as if being carried away by the guardians of the quarters. इन्द्र, यम, वरुण and कुबेर are the four guardians of the four दिशाs. The four jewelled walls of the pavilion had the reflections of कादम्बरी. Hence the poet imagines that she was as if being carried away by the दिक्पालs. If the pavilion was octagonal, the eight guardians of the eight quarters are "इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत्। कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात्॥" इत्यमरः. उपरि...क्षिप्यमाणाम् (as her image was reflected) in the jewelled roof (of the pavilion) she seemed as if carried up by the gods. हृदय...दर्पणैः who seemed as if placed in their hearts by the big pillars made of jewels (as her image was reflected in them), and who seemed as if drunk up by the palace mirrors (as her image was reflected in them). अधो...रोप्यमाणाम् who was as if being lifted up in the sky by Vidyādharas that were carved in the midst of the pavilion and that looked down (from the roof). The idea is:—figures of विद्याधरs were carved in the roof of the pavilion, looking downwards. As the figures were bright being made of jewels, कादम्बरी was reflected in them. So she is spoken of as being lifted up into the sky by विद्याधरs (a class of semi-divine beings). चित्रकर्म...परिवृताम् who, under the guise of pictures, was surrounded as if by the three worlds, which thronged there out of the curiosity to see her. The walls of the pavilion had various pictures on them. The poet says that everything in the world was painted there. He means that the three worlds

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as if had a curiosity to see her and came there under the guise of the pictures. भूषण...दृश्यमानाम् who was gazed at even by the palace, in which were spread the variegated eyes (of the peacock's tails) by hundreds of peacocks that danced to the jingling of the ornaments, and that (palace) therefore seemed to have produced a thousand eyes out of curiosity (to see her). The eyes on the tails of the peacocks are fancied to be eyes with which the palace endowed itself in order to see कादम्बरी. भूषणरवेण प्रनृत्ताः शिखिनः तेषां शतं तेन विततः चित्राः (विविधवर्णाः) चन्द्रकाः यस्मिन् तेन भवनेन. कौतुकेन उत्पादितं लोचनसहस्रं यस्मिन्. आत्म...निर्वर्ण्यमानाम् who was beheld even by her servants with an unwinking eye, as if they had obtained a divine eye through their eagerness to see her. उपार्जितं दिव्यं (दिवि भवं) चक्षुः येन (qualifies परिजनेन). अनिमिषे नयने यस्य (qualifies परिजनेन). The servants looked steadfastly at her (in order to be attentive to her commands) and did not allow their eyes to wink; hence they are said to have obtained the eyes that are possessed by gods alone. It is supposed that the eyes of gods do not wink, as those of mortals do. The following verse, occurring in a प्रक्षिप्तसर्ग in the रामायण (after III. 26), gives some of the peculiarities that belong to gods and distinguish them from men. 'पृथिवीं नास्पृशत् पद्भ्यामनिमेषेक्षणानि च। अरजोम्बरधारी च न म्लानकुसुमस्तथा ॥'; see also महाभारत वनपर्व 'साऽपश्यद् विबुधान्सर्वानस्वेदान्स्तब्धलोचनान्। हृषितस्रग्जोहीनान् स्थितानस्पृशतः क्षितिम्' ॥ 57. 26. लक्षणै...सर्वाङ्गाम् all the limbs of her body were resorted to even by auspicious signs, as if they (signs) were seized by passion (for her). Every one of her limbs possessed the auspicious mark peculiar to it (as laid down in सामुद्रिकशास्त्र). The poet says that all good लक्षणs came to her, as if because they were enamoured of her. अकृत...भावम् who gave up childhood, as if it had performed (stored) no merit. One who has no पुण्य in store is abandoned by good fortune. कादम्बरी had passed from childhood to youth. The poet represents her as abandoning childhood, because it was as if अकृतपुण्य (unlucky). अदत्ता...यौवनेन who although not handed over (to youth) was seized by youth as if under the influence of the passion of Love. This simply means that she was young; youth itself seized कादम्बरी, though she was not given to it by anybody. Why did youth seize her? Because it was in the hands of Love. आवेश also means 'demoniacal possession.' अविचलित...गंतामिः—this and the instrumentals up to वमन्तीभिः (I. 24) are to be connected

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with अङ्गुलिभिः—that were as if the rays (दीधिति) of the constant (अविचलित) redness of the feet come out. Her feet were naturally red. The poet imagines that her red toes were the red rays of the feet coming out of the feet. अलक्तक...गलिताभिः that (toes) were as if the dropping streams of the water of loveliness rendered red by Alaktaka dye. Her toes were पाटल (white-red). अलक्तक is red and her complexion was transparent like water. Hence लावण्य is compared to जल. The poet imagines that the पाटल toes were the streams of the water of लावण्य mixed with the red dye applied to her feet. निवसित...लम्बिताभिः as if they (toes) were the ends of the fringe of the red garment put on by her hanging down. The reading 'निर्वसित' of P and N is bad, as निर्वसित means, if anything, 'banished, gone out.' निवसित—from वस् 2 A with नि to put on. पादाभरण...वर्षम् that (toes) caused, on account of their delicateness, the suspicion of their being the lines of the rays of the jewels worn as ornaments on the feet and that as if emitted a shower of streams of blood through the holes—nails. नखमेव विवरम्. Her toes were delicately slender and red and so resembled the red rays of the jewels on her feet. They were so delicate that blood could be seen circulating through them. Hence it is said that they were emitting a stream of blood. वम् lit. to vomit; here used metaphorically in the sense of 'to emit, send forth'. Words like वान्त (*p. p. p.* of वम्), if used in a metaphorical sense, are very charming; but if used literally in a काव्य are a blemish. Compare 'निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम्। अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते॥' काव्यादर्श I. 95. अङ्गुलि...प्रवर्तयन्तीम् who (कादम्बरी), with her feet possessing toes (as described above) and jewel-like nails that seemed like clusters of stars on the earth, set in motion as if a river of fluid coral. As her nails were round and brilliant they are compared to stars, the only difference being that stars twinkle in the sky while her nails flashed on the earth. Her feet were red and resembled coral. The student will notice that Bāṇa starts with the description of कादम्बरी's feet and goes on describing every limb till he comes to the head. नूपुर...भागाम् whose loins were touched by the pencil (चक्रवाल) of rays issuing from the jewels in her anklets, which (pencil of rays) as if went up to help her thighs (ऊरु) that were fatigued by the weight of her heavy buttocks. प्रजापति...दधानाम् who had two

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thighs that as if dropped down from her waist when it was firmly squeezed by the hand of Brahmā, and that (thighs) were as if the stream of the water of loveliness divided into two by the stream rebounding (प्रतिघातः) against the slab of the loins. Her waist was extremely slender; to make it so, प्रजापति squeezed it with his hands and the extra flesh formed the thighs. There is another conceit. Her जघन was broad like a शिलातल. The two thighs were fair; and are therefore compared to the stream of loveliness divided into two branches by striking against जघनशिलातल, just as a river is divided into two streams by a rock in its bed. सर्वतः...परिवेषाम् whose hips were surrounded by a girdle that spread its rays all round a long distance and that thus prevented any other male seeing them as if through jealousy, that was broad as if through its curiosity (to find out the expanse of the hips), and that (girdle) was as if thrilled by the pleasurable touch (of her नितम्ब). दामन् *n.* rope. 'स्त्रीकट्यां मेखला काञ्ची सप्तकी रशना तथा' इत्यमरः. परिवेषः a circle, halo. Motives and effects found among men are attributed by the poet to the girdle. The girdle was broad, but it is represented to be so out of curiosity. Its rays spread all round; the poet says that it was jealous of other persons and so shut out their inquisitive eyes by the veil of the rays. The shooting rays of the girdle are represented as its रोमाञ्च. निपतित...नितम्बाम् whose hips were very heavy, as if through the weight of the hearts of all men that were drawn (lit. fell upon) to it. उन्नत...भागाम् whose waist had become slender as if through its grief for not being able to see her face which was screened (from the waist) by her protuberant breasts. उन्नतौ कुचौ ताभ्यां अन्तरितं (व्यवहितं) मुखदर्शनं तस्मात् दुःखम्. Compare for a similar conceit with reference to कपोल 'कपोलफलकावस्थाः कष्टं भूत्वा तथाविधौ। अपश्यन्ताविवान्योन्यमीदृक्षां क्षामतां गतौ॥' उद्भट's काव्यालङ्कार (III. 7). प्रजापतेः...उद्वहन्तीम् with a deep (निमग्ना) and round navel that had curling hair about it, that seemed to be the impression of the finger of Brahmā (left on her body) on account of delicateness, when he touched her. आवर्तिनी possessed of आवर्त, which means 'a whirlpool' *i. e.* curling line of hair. आवर्तिनी may also be interpreted as meaning simply 'deep like an eddy.' मुद्रा stamp, impression. The idea is:—Brahmā, in fashioning her, had to touch her; on account of her extreme softness, his finger went deep in her clay-like skin and left the round and deep नाभि. A deep नाभि is admired by Sanskrit poets as a mark of beauty.

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We often come across such descriptions of नाभि as 'गङ्गावर्तसनाभिर्नाभिः'. N reads निम्नगां for निमग्नाम्. निम्नगा means 'a river.' Here perhaps we may take the etymological meaning 'going deep'; or we may connect आवर्तिनीं with निम्नगाम् and explain 'a नाभि, which was like a river with an eddy.' त्रिभुवन...विभ्राणाम् possessing a creeper-like line of hair (on the abdomen, curling from the navel upwards) as if it were the row of the letters of the panegyric (प्रशस्तिः) written by Cupid in praise of her conquest of the three worlds. She had conquered the three worlds *i. e.* none could escape her influence. Letters in ink resemble dark hair, and hence रोमराजि is compared to वर्णावलि. A 'त्रिभुवनमनया विजितं ख्यातिर्येयं प्रशस्तिपर्याया । तामवगमयति या तां वर्णानामावलिं पङ्क्तिम् ॥'. अन्तःप्रविष्ट...भूषिताम् adorned with heavy breasts, on which were reflected the tender sprouts placed on her ear, that were as if the footstool (पादपीठं) of Cupid, and that came out, being as if impelled forward with its hand by her heart that was tired of the great weight (of love). अन्तःप्रविष्टं कर्णपल्लवप्रतिबिम्बं यस्मिन्. अतिभरेण (कामस्य) खिद्यमानं हृदयं तेन (कर्त्रा) करतलेन (करणेन) प्रेर्यमाणं तेन. The idea is:—She had placed tender (and hence reddish) पल्लवs on her ear as an ornament. On her transparent breasts, the red पल्लवs were reflected. Her breast is called the foot-stool of काम. Her heart was fatigued by the weight of काम working upon it. So, the poet imagines that her heart threw out a footstool in the form of her protuberant breasts with the hands (*viz.* the red पल्लवs reflected on the breasts). The palm of the hand is often compared to पल्लव. हृदय is the agent of प्रेर्यमाण and करतल the instrument. अधोमुख...द्भासिताम् adorned by two arms that were the lotus-stalks in the water of pure loveliness and that seemed like two rays of her ear-ornament spreading downwards and by two hands that shed a quantity of the rays of their nails and that therefore seemed as if shedding drops of perspiration through the fatigue caused by the weight (गौरवम्) of the bracelets made of rubies. Her बाहुs were slender, long and brilliant and hence are compared to two rays of the ear-ornament spreading downwards, as the ear is higher than the बाहुs. लावण्य is compared, as often done above, to जल; lotuses grow in water. Hence the fair and slender arms are compard to the white lotus stalks. Bracelets are worn on the wrist. The pure rays of her nails are represented as if they were drops of perspiration (which also are bright). As she was extremely delicate, she might have

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been fatigued even by wearing माणिक्यवलयस्. स्तन...देशाम् whose chin (चिबुकम्) was caught hold of by her necklace with its up-spreading करs (rays; hands), which (necklace) as if propped up her face that was being bent down by the weight of her breasts. गृहीतः चिबुकदेशः यस्याः. She wore a necklace the rays of which shot upwards and reached her chin. कर in the sense of 'ray' is identified with कर (the hand). The poet imagines that the necklace as if raised her face by supporting her chin with its hands. अभिनव...राजमानाम् brightened by two lips that were as red as coral and that seemed like two waves surging upon the ocean of राग (redness; love) that was tossed by the wind of fresh youth; by cheeks which appeared red, pure (अवदात) and transparent and which had the appearance of a vessel of rubies filled with wine; and with a bamboo-like (long) nose that was as charming as the jewelled fiddle-stick of the lute of Rati. अभिनवं यौवनं एव पवनः तेन क्षोभितस्य, रागः एव सागरः तस्य. मदिरारसपूर्णः माणिक्यशुक्तिसम्पुटः तस्य इव छविः कान्तिः यस्य. D 'शुक्ति-शब्दो मौक्तिकस्फोटेषु प्रसिद्धोप्यन्येषु तदाकारसादृश्यात्कविभिः प्रयुज्यते। स स्फुट-शब्दः समुद्रवाचकोरेषु (केषु ?) अन्येषु च प्रयुज्यते शुक्तिसम्पुटः पृष्ठभागः'. रतेः परिवादिनी तस्याः रत्नकोणवत् चारुः तेन. नासा वंशः इव. Fresh youth is compared to पवन, as both are चञ्चल. Her lips were red and curved and hence are called the waves of the ocean of राग. Love (राग) is excited by youth, as the ocean is lashed into fury by the wind. Her कपोलs were rosy (पाटल white-red) and hence looked like a vessel of माणिक्य (which is red) filled with foaming wine (bright). Her nose was long, fair and aquiline. It is compared to a jewelled fiddle-stick. For कोण see notes p. 26 above. परिवादिनी—a वीणा with seven strings was called परिवादिनी. 'वीणा तु वल्लकी। विपञ्ची सा तु तन्त्रीभिः सप्तभिः परिवादिनी॥' इत्यमरः. गति...मुचताम् who, with her eyes that were slightly red towards the corners as if through wrath towards the ears that prevented their further progress and that were the milky ocean for the habitation of the लक्ष्मी (splendour; goddess लक्ष्मी) of her face, was as if ready to make the whole mortal world full of eyes. Her eyes reached the ears, and were naturally slightly red at the corners, both of which are signs of beauty. The poet represents that the corners were red through anger, as the ears barred the further progress of the eye (*i. e.* the eye as if wanted to extend even beyond the ear). निजमुखस्य लक्ष्मीः एव लक्ष्मीः तस्याः निवासः एव दुग्धोदधिः. The beauty (लक्ष्मी) of the face is identified with लक्ष्मी (the goddess). The beauty of the face is centred in the

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eye; लक्ष्मी (goddess) dwells in the milky ocean. As the inside of the eye is white (excepting the slightly red corner), it is compared to दुग्धोदधि. As the beauty of her eye spread over the world, it is said that she made the world as if full of eyes. उन्मद...पट्टाम् whose broad forehead was illumined by two eye-brows that were the lines of the ichor of the intoxicated elephant in the form of youth and by a mark on her face made with sticky red arsenic (lit. with the mud of मनःशिला, Marathi मनशीळ) that (mark) seemed like the heart of Cupid full of राग (redness; love). यौवनमेव कुञ्जरः उन्मदः यौवनकुञ्जरः तस्य मदः तस्य राजी ताभ्याम्. रागेण (रक्तवर्णेन अनुरागेण च) आविष्टः मन्मथः तस्य हृदयेनेव. विद्योतितः ललाटपट्टः (ललाटं पट्ट इव) यस्याः. The brows are dark like ichor. मनःशिला is red; hence the तिलक of red arsenic is compared to the heart glowing with love. Cupid's heart is specially taken, because if any heart glows with passion, it is his par excellence. N reads 'रागाविष्टेन मन्मथ०' upon which the com. remarks 'केचित्तु मन्मथो हृदये यस्मात्। तिलकारुण्यं दृष्ट्वा यूनां हृदये मन्मथावेशः। एवंविधेनेवेति व्याख्यानयन्ति.' उत्कृष्ट:...दधतीम् who had beautiful ears containing golden ornaments that consequently caused the suspicion of the streams of honey oozing from the blue lotus put on the ear, that (ears) had gold leaves and ear-rings made of emerald and ruby oscillating. हेम...भरण is a kind of golden ornament resembling the leaf of the palm tree. आमुक्तं निहितं कर्णोत्पलं तस्माच्च्युता मधुधारा तस्याः सन्देहं करोतीति—this qualifies कर्णपाशं. दोलायमानानि पत्राणि मरकतमाणिक्यकुण्डलानि च यस्मिन्—qualifies कर्णपाशम्. कर्णपाश beautiful ear; for पाश see above (notes p. 129 on para 183). It is strange that the com. in N regards कर्णपाश as an ornament (कर्णपाशं कर्णाभरणविशेषः). Gold is yellow and hence the golden ornaments in her ear cause the suspicion of मधुधारा, as the मधु from lotuses is also bright yellow. पाटली... कलापाम् whose mass of long hair was bathed in the rays that oozed from her crest-jewel that touched (lit. kissed) the parting line of her hair (सीमन्तः), that (rays) rendered her forehead reddish and that (rays) appeared like wine. सीमन्तः (सीम्नः अन्तः). For केशकलाप (*i. e.* केशसमूह) see our notes on पाश above (p. 129). देहार्ध...विशेषाम् who showed her great charms by the fact that Cupid entered all her limbs, as if through the desire of vanquishing Pārvatī who was proud of the fact that S'iva entered half her body. For देहार्धप्रविष्टहर see our notes above (p. 126 on para 181). The student should note that the whole emphasis lies here on the words देहार्धप्रविष्ट and सर्वाङ्गानुप्रविष्ट. It was only

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half the body of पार्वती that was entered by शिव; while the whole body of कादम्बरी was entered by Love. It is this that humbles the pride of गौरी *viz.* that she could not make हर enter the whole of her body. कादम्बरी is said to have been resorted to by मन्मथ who is the antagonist of गौरी's husband हर. But no emphasis is to be placed on this fact, as मन्मथ being vanquished by हर, कादम्बरी's desire of vanquishing गौरी cannot be said to be fulfilled by this. देहार्धं प्रविष्टः हरः तेन गर्विता गौरी तस्याः विजिगीषया इव. सर्वाङ्गेषु अनुप्रविष्टः मन्मथः तेन दर्शितः सौभाग्यविशेषः यया. उरःसमा···सृजन्तीम् who as if created hundreds of लक्ष्मीs from her own form by means of her reflections in order to humble (lit. to remove) the pride of Vishṇu who is delighted by (the possession of) a single Lakshmī whom he places on his bosom. उरसि समारोपिता एका लक्ष्मीः तया मुदितः नारायणः तस्य अवलेपः (गर्वः) तस्य हरणाय. For उरःसमारोपितैकलक्ष्मी compare 'उरःस्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामलितामिव श्रियं' कादम्बरी para 8, pp. 10—11 of P. The idea is :—कादम्बरी was as beautiful as लक्ष्मी herself. Hundreds of her reflections were seen in bright objects; so she is said to create hundreds of लक्ष्मीs from her form. She thus humbled the pride of विष्णु, who like a miser, clasps the single लक्ष्मी to his bosom. उत्तमाङ्ग··· क्षिपन्तीम् who, for dispelling the arrogance of S'iva who wondered at the single moon that was placed by him on his head, cast in all directions as if thousands of moons with her graceful smiles. उत्तमाङ्गे निहितः एकः चन्द्रः तेन विस्मितः हरः तस्य अभिमानः तस्य नाशाय. Smiles are bright and charming like the moon. शिव wondered so much at the beauty of the single moon that he placed the moon on his head. She created thousands of such moons and thus removed the pride of हर. At the time of churning the ocean, the moon was produced along with लक्ष्मी, कौस्तुभ and other jewels; see भागवतपुराण VIII for the churning of the sea. निर्दय···न्युत्पादयन्तीम् who, out of her wrath towards S'iva (प्रमथनाथ) who cruelly burnt the one Cupid, created tens of thousands of Loves in each heart. निर्दयं दग्धः एकः मन्मथः येन सः निर्दय···मन्मथः स चासौ प्रमथानां (शिवानुचराणां) नाथः तस्मिन् रोषः तेन. हृदये हृदये प्रतिहृदयम् (अव्ययीभाव). अयुतम् ten thousand 'शतं सहस्रमयुतं नियुतं प्रयुतं मतम्। स्त्री कोटिरर्बुदमिति क्रमादशगुणोत्तरम्॥' इति रत्नकोषः. For the burning of मदन see above (notes p. 18). कादम्बरी by her charms inflamed the heart of every one that saw her; therefore she is said to produce thousands of Loves. रजनि··· कारयन्तीम् who caused small islands (वालुपुलिनानि) to be made in the pleasure-rivers (small artificial canals for sport) with the

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sand of the pollen of lotuses-in order that the pair of Chakravāka birds that was familiar to her and was weary by its night vigil may lie down upon it (पुलिन). The चक्रवाक male is separated from its mate at night and hence passed the night without sleep. See notes (p. 72 on para 156) for the separation of चक्रवाकमिथुन. परिजन...दिशन्तीम् ordering the keeper of her Hamsas 'bind fast with the chain (निगडकः) of lotus fibres and bring the pair of Hamsas starting after the jingling of the anklets of the servants, the pair that is hard to find.' वल्लभं, the reading of K, means 'that is my pet.' आभरण...यच्छन्तीम् giving to the domesticated fawn that was licking the rays of the emerald in the ornaments, the flowers and blades of barley, taking them off from the ear of her friend. लिहते (dative of *pr. p.* of लिह् 2 P. A.) qualifies ०शावकाय. It was customary for women to place on their ears various kinds of flowers by way of ornament. The fawn mistaking the rays of the green emerald for the blades of grass began to bite it. Feeling for it, कादम्बरी gave it real blades of यव to eat. यवस्य अङ्कुराः प्रसवाश्च यवाङ्कुरप्रसवम् (समाहारद्वन्द्व). आत्म...मानयन्तीम् honouring the female keeper of her garden that came to inform her of the first appearance of flowers on creepers that were tended by herself (by कादम्बरी) with the gift of all her ornaments. Sanskrit poets delight in representing their heroines as fond of gardening and as watering the trees personally. Compare the 1st Act of शाकुन्तल and the following verse from the कुमारसम्भव 'अतन्द्रिता सा स्वयमेव वृक्षकान् घटस्तनप्रस्रवणैर्व्यवर्धयत् । गुहोऽपि येषां प्रथमाप्तजन्मनां न पुत्रवात्सल्यमपाकरिष्यति॥'. कादम्बरी was so much delighted at the news of the first appearance of flowers on the creepers tended by herself that she made a present of all her ornaments to the bearer of such good tidings. Compare शाकुन्तल IV 'आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः.' उपनीत...लापयन्तीम् who made the female of the S'abara (Marathi भिल्ल) tribe dwelling on her pleasure-mountain talk again and again, that (शबरी) had a vessel of leaves filled with various wild flowers and fruits brought by her, and that caused laughter because her speech could not be understood. उपनीतानि विविधानि वनकुसुमफलानि तैः पूर्णं पत्रपुटं यस्याः. अविज्ञायमानः आलापः यस्याः सा अविज्ञायमानालापा तस्याः भाव अवि...लापता तया. पत्रशबरी means a female पुलिन्द, 'पुलिन्दः पत्रशबरः' इति रत्नकोषः. कादम्बरी had placed some शबरी in charge of the trees on her pleasure mountain; she came with the produce of those trees; as the S'abaras were म्लेच्छस, her speech was pure gibberish to कादम्बरी and caus-

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ed laughter. 'भेदाः किरातशबरपुलिन्दा- म्लेच्छजातयः' इत्यमरः. The reading 'आलपन्तीम्' is not so good as आलापयन्तीम्. D 'अविज्ञायमानालाप(त)या शबराणां म्लेच्छत्वादालापसौक्ष्म्यं नास्तीत्यर्थः, पत्रशबरीं शबरस्त्रियः तनुपत्राणि वल्लीकुर्वन्तीत्यनेन पत्रशबरीत्युक्तं तथा च केरलविषये दृश्यते;' A 'मिल्ली शूद्राज्जनयति यमसौ शबरः स्मृतः । स पत्रशबरः प्रोक्तः किराती शबरात्तु यम् ॥'. करतल...क्रीडन्तीम् who played with bees as with blue balls, that (bees) were struck by her with the palms of her hands, that leapt up to (her face) again and again, being blinded by the fragrance of her mouth. The bees being attracted by her fragrant breath came again and again near her although warded off by her. The blue bees resemble blue balls that are also struck with the hand and that rise up again after falling. The reading कञ्चुकैः (with bodices) of N seems meaningless. पञ्जर...घट्टयन्तीम् laughingly striking with a lotus (taken in hand) for sport on the head her chowrie-bearer who smiled wickedly after hearing the notes of the caged हारीतक birds. The pair of हारीतकs (a kind of pigeons) was billing and cooing. When they uttered an amorous note, the चामरग्राहिणी significantly smiled, for which she was delicately punished by कादम्बरी. A 'रतिकूजितसङ्काशं हारीतविरुतं किल ।'; D 'हारीतपक्षिविरुतस्य सुरतावसरध्वनिसादृश्यमस्तीति हेतोः कृतदुष्टस्मिताम्.' मुक्ताफल...ताडयन्तीम् striking with a handful of perfumed powder (पटवासः) on the breast of her betel-bearer that had the image of the crescent shaped ornament inlaid with pearls reflected (on her breast) with the belief (अभिप्रायः intention, object) that it (the reflection) was a nail-mark (नखपदं) covered with (चित) drops of perspiration. मुक्ताफलैः खचिता चन्द्रलेखिका तस्याः संक्रान्ता प्रतिमा यस्याम्. स्वेदबिन्दुजालेन चितं नखपदं तस्य अभिप्रायेण. चन्द्रलेखिका an ornament resembling the crescent of the moon (चन्द्रलेखा इव प्रतिकृतिः चन्द्रलेखिका according to 'इवे प्रतिकृतौ' पा० V. 3. 96). The idea is :— ताम्बूलकरङ्कवाहिनी's breasts had the reflection of चन्द्रलेखिका inlaid with pearls. Pearls resemble drops of perspiration in shape and colour and the curved चन्द्रलेखिका (reflection) also looked like a nail mark (which also is curved); so कादम्बरी wanted to intimate to the maid her belief that her breast had a nail-mark covered with स्वेदजल. In order to conceal the nail-mark from others' view she threw powder upon it or she threw it to draw the maid's attention to the fact that others would misjudge her on account of the nail-mark. What the nail-mark on the breast indicated will be clear from

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the following:—'मुक्तानां जलबिन्दुनुकारित्वाच्चन्द्रलेखिकायाश्च वक्रत्वेन नखक्षतानुकारित्वात् ताम्बूलकरङ्कवाहिनीवक्षसि गौररूपातिशयवति मुक्ताचन्द्रिकायाः प्रतिबिम्बसंक्रान्त्या चौर्यरतपिशुनं (*i. e.* सूचकं) स्वेदबिन्दुजालचिते नखपदं कस्येदमित्यभिप्रायेण यत्र तद्दर्शनं तत्रैव चूर्णक्षेपः। एतेन रतगोपनं व्यज्यते।' com. in N. रत्न... च्छादयन्तीम् laughingly covering the chowrie-bearer on her cheek with the tender sprouts worn by herself (by कादम्बरी) as an ear ornament under the guise of a favour, suspecting that the reflection of the jewelled ear-ring (on her cheek) was a fresh and glossy (सान्द्र) nail-mark (on her cheek). रत्नकुण्डलस्य प्रतिबिम्बं तेन सान्द्रस्य दत्तस्य नवस्य नखपदमण्डलस्य आशङ्का तया. The कुण्डल made of jewels was red and curved; it was reflected on the bright cheeks of the चामरग्राहिणी. The reflection looked like a fresh red nail-mark on the cheek. कादम्बरी suspected that the चामरग्राहिणी had met some lover who left that nail-mark on her cheek; in order to conceal that mark from public view she placed by way of favour her own कर्णपूर on her ear, so that it hung down upon the nail-mark (reflection). पृथिवी...निपण्णाम् who, like the earth, had cast aside (avoided) connection with the best of kings with long pedigrees, and who was occupied with (lit. sitting upon) enjoyments other than (those of married life). The words समुत्सा...करां and शेषभोगेषु have two senses and are applicable to the earth also. महत् कुलं येषां ते महाकुलाः महाकुलाश्च ते भूभृतः (राजानः) च महा...भृतः तेषु वरः (श्रेष्ठः) तस्य व्यतिकरः (सम्बन्धः), समुत्सारितः महा... व्यतिकरः यया (this with reference to कादम्बरी); (with reference to the earth) समुत्सा...कराम् means 'that had cast a long distance off the contact of the best of the great कुलपर्वतs'; dissolve महान्तश्च ते कुलभूभृतः (कुलपर्वताः) च तेषु वरः (श्रेष्ठः) तस्य व्यतिकरः, समुत्सारितः महा... करः यया. शेषाश्च ते भोगाश्च (with reference to कादम्बरी). शेषभोगेषु निपण्णाम् (with reference to the earth) means 'seated on the hoods of the serpent S'esha' (शेषस्य भोगाः). Formerly mountains were rebellious and covered the earth just as they pleased; consequently no corn grew and people were famished. It was पृथु, son of वेन, who levelled the earth by casting away mountains with his bow and made it fertile. It is this story that is referred to in 'समुत्सारित...कराम्' (when taken with पृथिवी). See विष्णुपुराण I. 13. 'तत उत्सारयामास शैलान् शतसहस्रशः। धनुष्कोट्या तदा वैन्यस्तेन शैला विवर्धिताः'॥ 82. Compare कादम्बरी 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलः.' There are seven principal mountains called कुलपर्वतs 'महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः। विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः॥' वायुपुराण 45. 88. With reference to कादम्बरी we must note that she had resolved not to marry any one till महाश्वेता's grief ended and

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hence the poet says 'who avoided all connection with the best of kings &c.' शेष...निषण्णाम्—कादम्बरी enjoyed all happiness except that of married life on account of the vow referred to above. The earth is supposed to lie on the head of शेष, that has 1000 hoods. Compare 'कमठकुलाचलदिग्गजफणिपतिविधृताऽपि चलति वसुधेयम्' भर्तृहरि. We may take वर in the sense of 'bridegroom' and then 'समुत्सारित...करां' will mean 'who avoids all contact with a bridegroom from among kings with long pedigrees *i. e.* who does not choose one from among them.' The reading '॰भूभृद्व्यतिकराम्' of N is good. मधु...परागाम् who, like the splendour of Madhumāsa (चैत्र *i. e.* spring), was षट्पद...रागा. With reference to कादम्बरी, the latter means 'the redness of whose feet is rendered gray by the pollen of flowers taken away by swarms of bees.' षट्पदानां भ्रमराणां पटलैः अपहियमाणं कुसुमरजः तेन धूसरः पादयो परागः यस्याः. 'परागः कौसुमे रेणौ धूलिस्त्रानीययोरपि। गिरिप्रभेदे विख्याताबुपरागे च चन्दने॥' इति मेदिनी. पराग means also 'sandal; fragrant powder applied after bathing.' 'षट्पद...रागां' with reference to मधुमासलक्ष्मी means 'the redness of the trees (due to the tender and red sprouts) in which is rendered gray by the pollen carried away by swarms of bees' (षट्पदपटलैः अपहियमाणं कुसुमरजः तेन धूसरः पादपानां वृक्षाणां रागः यस्याम्). In the first case we separate as पाद—पराग and in the second as पादप—राग. शरद...मदां who, like S'arad (autumn), was उत्पादित...मदा. The latter with reference to कादम्बरी means 'who removed the pride of शिव by the sound of the arrows (पक्षि) of the mind-born (Cupid) produced by her' (मानसे जन्म यस्य सः मानसजन्मा मदनः उत्पादितः मानसजन्मा तस्य पक्षिणां बाणानां रवः तेन अपनीतः नीलकण्ठस्य शिवस्य मदः यया). On seeing कादम्बरी's charms thousands were smitten with the darts of Love. It is therefore that कादम्बरी is said to have produced मदन. मदन was burnt by शिव (see notes p. 44 on para 142); but as मदन was again produced by कादम्बरी, the twanging of his bow must be supposed to have humbled the pride of शिव. 'उत्पादित...मदाम्' with reference to शरद् means 'in which the pride of peacocks is removed by the sound produced by the birds born on the Mānasa lake (*i. e.* Haṁsas)'. मानसे जन्म येषाम् ते मानसजन्मानः पक्षिणः तेषां रवः, उत्पादितः मानस...रवः तेन अपनीतः नीलकण्ठानां मयूराणां मदः यस्याम्. Peacocks dance and cry at the sight of clouds in the rainy season. At the approach of the rainy season, हंस flock to the Mānasa lake; *vide* 'कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रामवन्ध्यां तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः। आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः सम्पत्स्यन्ते नभसि भवतो राजहंसाः सहायाः॥' मेघदूत

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11. So in the rainy season there is no one to compete with the peacocks. But when the rains are over, हंस्स come back from the मानस lake and then their cackling surpasses that of the peacocks. गौरी...भरणाम् who, like पार्वती, is श्वेतां...भरणा. The latter with reference to कादम्बरी means 'who was robed in white and who wore ornaments on her head' (श्वेतं अंशुकं यस्याः सा श्वेतांशुका; रचितं उत्तमाङ्गे आभरणं यया सा रचितो...भरणा; श्वेतांशुका चासौ रचितो...भरणा च श्वेतांशु...भरणा, कर्मधारय). With reference to गौरी, it means 'whose head-ornament is covered with the rays of the moon' (श्वेताः अंशवः किरणाः यस्य स श्वेतांशुः चन्द्रः तस्य करैः किरणैः चितं व्याप्तं उत्तमाङ्गाभरणं यस्याः). In this latter case क is added to अंशु without any change of meaning. S'iva has the moon on his head and therefore its rays are said to fall on the head-ornament of पार्वती who is represented as sitting on his lap or occupying half of his body. The com. in N dissolves the compound as 'श्वेताः अंशवः किरणाः यस्यैवंभूतः श्वेतांशुकश्चन्द्रः स एव रचितः उत्तमाङ्गे आभरणं यया। हरस्येति शेषः'. उदधि...काननानाम् who, like the line of the grove on the shores of the ocean, was मधु...कानना. The latter with reference to कादम्बरी means 'whose face has hair as dark as a swarm of bees' (मधुकरकुलवत् नीलतमाः अलकाः आनने यस्याः); while, with वनलेखा, it means 'the तमाल wood in which is as dark as the swarm of bees' (मधुकरकुलवत् नीलं तमालकाननं यस्याम्). In the first case we separate as नीलतम, अलक, आनन; while in the second as नील, तमाल, कानन. For a similar pun, compare 'बालेवोद्यानमालेयं सालकाननशोभिनी।' (सालक+आनन; साल+कानन). इन्दु...कलत्राम् who, like the moon, was उद्दाम...कलत्रा. The latter, with reference to कादम्बरी, means 'whose heavy hips are full of the graces (or graceful movements) of intense (or fierce) Love' (उद्दामः मन्मथः तस्य विलासैः गृहीतं गुरु कलत्रं नितम्बविम्बं यस्याः); while, with the moon, it means 'who seized (ravished) the wife of Bṛihaspati on account of the fierce working of love.' उद्दामः मन्मथस्य विलासः तेन गृहीतं गुरोः कलत्रं भार्या यया. कलत्र means 'wife, hips' 'कलत्रं श्रोणिभार्ययोः' इत्यमरः'. The moon once performed राजसूय-यज्ञ and became so arrogant that he carried away तारा the wife of बृहस्पति. Though asked by ब्रह्मा he did not restore her and formed an alliance with शुक्र and his pupils, the demons. Indra helped Bṛihaspati. A fight ensued; but at last Brahmā compelled the moon to return तारा to गुरु. See विष्णुपुराण IV. 6. वनराजि...मध्याम् who, like a grove of trees, was पाण्डु...मध्या. The latter with कादम्बरी, means 'whose waist was adorned by the creeper-like folds (of her skin on the abdomen) that were pale-dark (पाण्डुश्या-

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मलाः वल्यः लताः इव ताभिः अलङ्कृतं मध्यं यस्याः); while, with वनराजि, it means 'the middle portion of which was adorned with pale-dark लवली creepers' (पाण्डुश्यामाभिः लवलीलताभिः अलङ्कृतं मध्यं यस्याः). Three folds of skin on the abdomen were looked upon by Sanskrit poets as a mark of beauty among females. Compare कुमारसम्भव I. 39 'मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला.' Her वलि s are said to be dark-white, because her complexion was fair, while the रोमावलि on the abdomen was dark. दिन...साधनाम् who like the splendour of morning (दिनमुखं) was भास्व...प्रसाधना. The latter, with कादम्बरी, means 'whose ornaments made of rubies are inlaid with the rays of bright pearls' (भास्वन्त्यः मुक्ताः तासां अंशवः तैर्भिन्नं मिश्रं पद्मरागप्रसाधनं यस्याः); while with दिनमुखलक्ष्मी it means 'whose ornament is formed by the redness of the lotuses opened by the rays of the sun' (भास्वता सूर्येण मुक्ताः अंशवः तैः भिन्नानि पद्मानि तेषां रागः प्रसाधनं यस्याः). आकाश...मूलाम् who, like the lotus-pond in the form of the sky, is स्वच्छा...मूला. The latter, with कादम्बरी, means 'the root of whose thighs delicate as a lotus-fibre was to be seen inside her transparent garment' (स्वच्छे अम्बरे वस्त्रे दृश्यमानं मृणालवत् कोमलं ऊरुमूलं यस्याः), while with आकाशकमलिनी (आकाशं कमलिनी इव) it means 'the broad constellation of Mūla in which fine like a lotus fibre is to be seen in the clear sky' (स्वच्छे अम्बरे आकाशे दृश्यमानं मृणालवत् कोमलं उरु विस्तीर्णं, रलयोरभेदात् उडु नक्षत्रं वा मूलं यस्याम्). कमलिनी means 'a pond containing lotuses' according to 'पुष्करादिभ्यो देशे' पा० V. 2. 135 (पुष्करिणी । पद्मिनी । सि. कौ.). It is possible that कमलिनी is the name given to the appearance presented by certain constellations in the sky. None of the editions explains what आकाशकमलिनी means. The constellation of मूल contains 11 stars and hence may be described as उरु (wide). Or उरु may be taken as equal to उडु (*n.f*), as व and ब, र and ल &c. are regarded as non-different in श्लेष (Paronomasia). 'यमकश्लेषचित्रेषु द्वन्यौष्ठबवकारयोः । न भेदो रलयोश्चैव न नकारमकारयोः ॥' quoted by वल्लभ on वक्रोक्तिपञ्चाशिका verse 17. D 'आकाशे विद्यमाना कमलिनी अम्बरमाकाशः अंशुकं च कोमलानि उरूणि बृहन्ति मूलानि कमलस्तम्बमूलानि, अन्यत्र मृणालवत् कोमलमूरुमूलं यस्याः इति;' A 'स्वच्छाम्बरं सूक्ष्मवस्त्रं दृश्यमानं भवेत् ततः । ऊरुमूलं नितम्बोऽस्याः सुकुमारं मृणालवत् ॥ आकाशे या कमलिनी सरसी कमलान्विता । दृश्यमानानि तस्यां स्युर्नृणां वियति निर्मले ॥ मृणालानि तथा कोमलान्युरूणि बृहन्ति च । मूलानि करहाटाख्यान्यथ ब्रुते नितम्बवाक्.' मयूरा...कान्ताम् who, like a line of peacocks, is नितम्ब...कान्ता. The latter means 'whose hair touched her hips and who was as beautiful as

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the bright moon' (नितम्बचुम्बी शिखण्डभारः यस्याः सा नितम्ब...भारा; विस्फुरन् चन्द्रः तद्वत् कान्ता मनोहरा; नितम्ब...भारा चासौ विस्फु...कान्ता च नितम्ब...कान्ता, कर्मधारय); we may also dissolve °भारे विस्फुरन् चन्द्रकान्तः यस्याः. With मयूरावली it means 'the ends of the eyes on the heavy tails of which (line of peacocks), that touch their hips, are flashing' (नितम्बचुम्बी शिखण्डभारः तस्मिन् विस्फुरन्तः चन्द्रकाणां अन्ताः यस्याः). चन्द्रकः the eye on a peacock's tail. The com. in N explains नितम्ब...कान्तां with reference to कादम्बरी in a far-fetched way 'नितम्बः कटकः तत्सम्बन्धिनि अर्थाद्वस्त्रे शिखण्डभारवत् कलापिपिच्छसमूहवत् चन्द्रकाः चन्द्राकृतयो विन्दवोऽन्ते प्रान्ते यस्याः सा'; Mr. Kale explains अन्त as रम्य (with reference to मयूरावली), which is seldom used in that sense. A and D take चन्द्र in the sense of 'gold or golden ornaments' (with कादम्बरी). D " नितम्बचुम्बिनि पर्वतकटकरूपिणि शिखण्डभारे स्फुरन्तः चन्द्रकाणामन्ताः पर्यन्ताः यस्याः; अन्यत्र जघनचुम्बिनि शिखण्डभारे केशभारे स्फुरद्भिश्चन्द्रैः कनकैराभरणभूतैः कान्तां 'गाङ्गेयं स्याद्वैरिकं भूरिचन्द्रं राः कल्याणमष्टापदं च' इति हलायुधः." A 'चन्द्रं स्वर्णं तेन कान्ता भूषणेन तदात्मना । चन्द्रकान्तोथवा चन्द्रमणिरत्नापरत्र तु । चन्द्रको मेचकस्तस्यान्तः स्वरूपं निगद्यते ॥.' कल्पतरु...प्रदाम् who, like the wish-yielding creeper, was कामफलप्रदा. The latter, with का० means 'who bestowed the fruits of Love' (कामस्य फलं प्रददाति); while, with कल्पतरुलता, it means 'which gives the fruit desired by any one.' A कल्पवृक्ष (a tree of paradise) was supposed to yield all desired objects. पुरः...विष्टं who was sitting in front of her with his face turned towards her. पुरः...विष्टं is to be connected with केयूरकं below. असौ, अस्य &c. refer to चन्द्रापीड. कियद्वा वयः how old is he? कियच्चिरम् how long. चन्द्रा...लापम् who talked of things relating to चन्द्रापीड (चन्द्रापीडसम्बद्धः आलापः यस्य). तद्रूप...मुखरं who was loud in his eulogy of चन्द्रापीड's beauty.

Para 192. तस्य तु...कल्पयत्. तस्य...हृदयम्—हृदयम् is the subject of उल्लास and is compared to अमृतम्. 'The heart of Chandrāpīḍa on seeing the splendour of the moon-like face of Kādambarī leapt with joy, like the waters of the sea.' अमृतं means 'water' here. 'अमृतं यज्ञशेषे स्यात् पीयूषे सलिले घृते' इति मेदिनी. कादम्बरीवदनमेव चन्द्रलेखा तस्याः लक्ष्मीः, दृष्टा कादम्बरी...लक्ष्मीः येन सः दृष्ट... लक्ष्मीकः. When a बहुव्रीहि compound ends in a noun with a final ऋ or in a feminine noun ending in ई or ऊ, the affix क is necessarily added to it. 'नद्यृतश्च' पा० V. 4. 153 (नद्युत्तरपदात् ऋदन्तोत्तरपदाच्च बहुव्रीहेः कप् स्यात्). The waters of the sea leap at sight of the moon (*i. e.* at moonrise). दृष्टा कादम्बरीवदनसदृशी चन्द्रलेखालक्ष्मीः येन (with सागरस्य). Or when अमृत came out of the ocean, the sea

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had seen other jewels like कादम्बरी (wine), चन्द्र and लक्ष्मी come out of it. शेषे...कृतानि why were not all my other senses also turned by Brahmā into sight? किं वा...पश्यति What noble actions did this eye possibly perform that it sees her without hindrance? He means:—the eye is the only fortunate sense, as it beholds such beauty. To what can its good fortune be due? It must be due to noble actions (पुण्यकर्म) in past lives. But what can those meritorious deeds be which the eye could have performed? अहो...धाम Oh, this is a wonderful home of all beautiful things created by Brahmā. कुत...सादिताः whence were these atoms of excessive beauty secured? It is from atoms that all substances are created in the order of द्व्यणुकs, त्र्यणुकs &c. accordiug to the वैशेषिक philosophy. तन्नून...न्युत्पन्नानि from those drops of tears, that fell from her (कादम्बरी's) eyes due to the pain caused by the touch of the hand of the Creator when he created her, were certainly created the groves of कुमुद and other lotusss (white and blue). कुमुद is white, while कुवलय is blue. सौगन्धिक (सुगन्धि इत्येव स्वार्थे ठक्) is a white lotus 'सौगन्धिकं तु कह्लारम्' इत्यमरः. The idea is:—after creating her, the Creator passed his hand over her body to see whether all her limbs were properly formed. She was so delicate that the touch of the rough hand of the Creator caused her pain; hence she shed tears; the poet imagines that the delicate lotuses must have been produced from the tears of the delicate कादम्बरी, as it is a general rule that the qualities of the effect owe their origin to the (similar) qualities of the cause ('कारणगुणा हि कार्यगुणानारभन्ते' तर्कभाषा; 'कारणगुणपूर्वकः कार्यगुणो दृष्टः' वैशेषिकसूत्र II. 1. 24.). तस्या अपि connect with चक्षुः (I. 30). नून...वेदितः surely it is he of whom केयूरक spoke. रूपा...क्षम् that (eye) was dilated (स्मेर) on account of the surprise at the sight of his great beauty and that was fixed steadfastly on him (निश्चलं निबद्धं लक्षं येन). कादम्बरी... चन्द्रापीडः Chandrāpīḍa, being smitten (with love) at the sight of कादम्बरी, at once appeared like a mountain. He became motionless like a mountain. दृष्ट्वा...समुत्तस्थौ on seeing him, first horripilation, then the tinkling of her ornaments and then कादम्बरी rose up. At the sight of चन्द्रापीड, she was smitten with love and रोमाञ्चs were seen on her body indicating what was passing in her mind; when she was about to get up, her ornaments began to tinkle and then she herself rose to receive him. The poet describes here love at first sight. अस...भवत्— In this and the following sentences the poet speaks of the

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various सात्त्विकभावs such as स्वेद, कम्प &c. that कादम्बरी exhibited at the sight of चन्द्रापीड. Although all the भावs were due to love, the author points out how her emotion and gestures could be explained away under some pretext or other as due to different causes. अथ...भवत् It was love that produced perspiration on her (body), but the effort of rising up hastily (to receive him) became the pretext. The स्वेद produced by love was passed off by her as due to the exhaustion caused by rising up hastily. ऊरु...क्लेमे the tremor of the thighs hindered her motion; but the swarms of Haṁsas drawn by the jingling of her anklets got the blame. The trembling and consequent hindrance in movement were due to love, but could be represented by her as due to the Haṁsas that followed close upon her heels. निश्वास...ययौ the heaving of deep sighs stirred her robe; but the breezes produced by the chowrie came to be (*i. e.* were represented to be) the cause. अन्तः...बभूव her hand fell on her heart out of its eagerness for the touch of Chandrāpīḍa who had entered inside (her heart); but covering her bosom was the excuse. In order to steady her heart that was agitated deeply, she placed her hand upon it. The poet represents it as placed out of its eagerness to touch चन्द्रापीड who was enshrined in the heart. This action could be pretended to be meant for covering her bosom. आनन्द...आसीत् delight caused her to shed tears; but the excuse was the pollen of the flowers placed on the ear as an ornament that moved (when she rose up), The tears of joy could be represented by her as due to the pollen entering her eyes. लज्जैव...मगात् it was bashfulness that did not allow her to speak; but the swarm of bees hastening towards the fragrance of her lotus-like face became the cause (lit. the door). मुखमेव कमलं तस्य परिमलेन आगतं अलिवृन्दं. Her inability to speak is represented as due to the fact that the bees attracted by the fragrance of her breath might enter her mouth if she opened it to speak. A 'उपाय उच्यते द्वारम्'. मदन...मवाप it was the pain caused by the first stroke of the shafts of Cupid that produced hissing (सीत्कार); but the wound (क्षति) caused by the thorns of the केतक lying amidst the bunch of flowers became the cause (lit. was made similar to it *viz.* वेदना). साधारण means 'equal, similar.' सीत्कार may be caused by the pain due to the darts of love as well as by the thorns of the *Ketaka* *i. e.* from सीत्कार one may infer the one or the other as the cause. The

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word साधारण suggests the fallacy called साधारण (a variety of the सव्यभिचार हेत्वाभास). An example is 'पर्वतो वह्निमान् प्रमेयत्वात्। प्रमेयत्वस्य वह्नयभाववति ह्रदे विद्यमानत्वात्.' Here प्रमेयत्व cannot establish the existence of fire for certain, because it is common (साधारण) to a lake where there is no fire. 'A 'अथ साधारणं पुनः। अनैकान्तिकसंज्ञो यो हेत्वाभासः स कथ्यते।'; D 'साधारणतामुपायताम्.' वेपथु...मभूत् it was the tremor (of the whole body) that shook the palm of her hand; but motioning back the doorkeeper that was about to tell her something became the pretext. तदा च...हृदयम् at that time when love was entering into का०, there was as if a second love that entered the heart of चन्द्रापीड along with her. The idea is :—love for चन्द्रापीड entered कादम्बरी's heart; at that very time love for का० entered चन्द्रापीड's heart; this latter is spoken of as द्वितीय इव. Love entered चन्द्रापीड's heart along with कादम्बरी whose image was enshrined there by चन्द्रापीड. D 'द्वितीयशब्दोऽत्र सहायपर्यायः तदा तस्मिन्नन्योन्यदर्शनव्यतिकरे चन्द्रापीडं निमित्तीकृत्य कादम्बरीं प्रविशतो मन्मथस्यापि द्वितीयः सहायभूतोऽपरो मन्मथोऽभूदिव सहैवागत इव अभूदित्यर्थः, कुत एवमुच्यत इति चेत् तस्मिन्नेव क्षणे तया सह यश्चन्द्रापीडहृदयं विवेश सोऽयं द्वितीयः कामः तदानीन्तनो बभूव एव एकस्यैव युगपदुभयोः हृदयप्रवेशस्यासम्भवात् एवं कविनोत्प्रेक्षितम्.' तथाहि to elucidate, for instance. असावपि...मंस्त—This and the following four sentences contain fine conceits. असावपि...मंस्त He also looked upon the brilliance of her jewelled ornaments as a veil. The idea is that the sheen of her ornaments prevented him from seeing all her limbs in all their beauty, as a veil does. The word तिरोधान may also be interpreted, as done by Mr. Kale, in another way. तिरोधान may be the cloth held between the bride and the bridegroom at the time of marriage. The brilliance looked like that piece of cloth. हृदयप्रवेश...गणयत् he looked upon her entrance into his heart as acceptance (by her of him). The fact that she entered his heart was interpreted by him as her acceptance of him (as husband). परिग्रहः means 'acceptance' or 'taking in marriage' 'पत्नीपरिजनादानमूलशापाः परिग्रहाः' इत्यमरः. भूषण...मन्यत he looked upon even the jingling of her ornaments as a conversation. सर्वे...चिन्तयत् he thought the seizure of all his senses (by her) as a favour. All his senses were captivated by her charms. This he looked upon as her favour. देहप्रभा... कल्पयत् he imagined even the contact with the brightness of her body as the happiness due to a union of love. A married couple from the time of marriage passes through five stages,

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viz. तिरोधान (holding the cloth between the two), परिग्रह (taking the hand of the wife in marriage), सम्भाषण, प्रसाद (fostering each other's affection) and सुरतसमागम. चन्द्रापीड is here represented by the poet as experiencing these five stages.

Para 193. कादम्बरी तु...तारकाः. कृच्छ्रादिव as if with difficulty. दत्त...पदा who came forward a few steps. She found it hard to come forward even a few steps on account of the intense working of love. स्नेहनिर्भरम् affectionately. चिर...त्कण्ठाम् (qualifies महाश्वेताम्) who was eager because she had not seen her for a long time. चिरेण दर्शनं तेन जाता उत्कण्ठा यस्याः. दृढ...ग्रहा who clasped her neck still more closely. Separate as राजा अनेक &c. Supply अस्ति before राजा. अनेक...पीडः who has made his seal (left an impression) on the four oceans by the scratching of the edges of the hoofs of his numerous noble steeds and who has warded off all the troubles of his subjects. अनेके ये वराः श्रेष्ठाः तुरगाः तेषां खुराः तेषां मुखानि अग्राणि तेषां उल्लेखः तेन दत्ता चतुर्षु समुद्रेषु मुद्रा येन. रक्षिता निवारिता प्रजापीडा येन. D 'मुद्रा खुरपुटन्यासमुद्रा'. The सागरs are sometimes said to be four (in the four directions) and sometimes seven (surrounding the seven द्वीपs). 'एते द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम् ॥' विष्णुपुराण II. 2. 6. अमरकोश also seems to speak of seven 'तस्य प्रभेदाः क्षीरोदो लवणोदस्तथापरे.' बाण elsewhere has 'चतुरुदधिमाञ्जमेखलाया भुवो भर्ता' कादम्बरी para 1. निज...पीडः (निजौ भुजौ एव शिलास्तम्भौ तयोः विश्रान्ता विश्वा सर्वा विश्वम्भरा पृथिवी एव आपीडः माल्यभूषणं यस्य) who wears the chaplet in the form of the whole earth that rests on his two arms that are like pillars of stone. आपीडः—a chaplet worn on the head 'शिखास्त्वापीडशेखरौ' इत्यमरः. दिग्विजयप्रसङ्गेन on the occasion of the conquest of the world. प्रकृत्या naturally, instinctively. परित्यक्त...वर्तते though my heart has become cold (निष्ठुर) because it has abandoned all attachments, yet he has attracted it by his rare (सविशेष) virtues that are naturally artless. परित्यक्ताः सकलाः सङ्गाः यया सा चासौ निष्ठुरा च. दुर्लभो...विदग्धजनः For it is rare to find a man of keen intellect who is wholly courteous, a disinterested friend, and sincere of heart. दाक्षिण्येन (courtesy) परवशः. निर्निमित्तमित्रम्=निष्कारणबन्धुः. विदग्ध learned. यतो...नीतोयम्—the principal sentence is यतो दृष्ट्वा इमम् अहमिव त्वमपि निर्माणकौशलं...ज्ञास्यसीति बलादानीतोयम् wherefore I brought him here forcibly with the idea that you also, on seeing him, will, like me, come to know the skill of Brahmā in creating &c. A 'यत इति तसाद्धेतोः दृष्ट्वैव न मद्वचोभिरित्यर्थः.' All accusatives

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from निर्माणकौशलं to अग्राम्यताम् are objects of ज्ञास्यसि. निःसपत्नतां... ज्ञास्यसि thou shalt see the peerlessness of beauty, the attachment of Lakshmī to a proper person, the bliss of the earth in having a noble lord, the superiority of the mortal world to heaven, the fruitfulness of the eyes of mortal women, the meeting in one place of all the arts, the exuberance (or 'fulness') of beauty, and the town-bred refinement (lit. absence of rusticity) of human beings. निःसपत्नता being without a rival. She means that च० has no rival in beauty. स्थाना...लक्ष्म्याः—लक्ष्मी generally comes to low men; but in च०, लक्ष्मी is seen to be attached to a noble man. सद्भर्तृ...लोकस्य she means that च० is a good ruler of the earth and that his beauty surpasses even that of gods. सफल...कलानाम् the eyes of women are कृतकृत्य because they behold such beauty; च० knew all the 64 arts. मनुष्याणाम्—the student will remember that both महाश्वेता and कादम्बरी were गन्धर्व princesses and hence महाश्वेता refers to the refinement of men of which च० was the noblest embodiment. बहुप्रकारम् in various ways (बहवः प्रकाराः यथा स्युस्तथा, अव्ययीभाव). तदपूर्वं...वर्तितव्यम् therefore dismissing shame (that you would naturally feel) because he is seen for the first time, laying aside lack of confidence (in him) because he is not known to you, and giving up all suspicion because of his character not being known, behave to him as to me. इत्यावेदिते तया when she (महाश्वेता) said thus. कृतप्रणामं (कृतः प्रणामः येन तं) is the object of विलोकयन्त्याः. तिर्यक् adv. 'sidelong.' सस्नेहम् is to be connected with विलोकयन्त्याः. अति...निपपात tears of joy in a mass fell down (from the eye of कादम्बरी), as if they were the quantity (विसरः) of the drops of perspiration due to the fatigue felt by the pupil in going to the corner of her very long eyes. The idea is:—कादम्बरी cast sidelong glances at चन्द्रापीड; when one casts a sidelong glance, the pupil moves from the centre of the eye towards the corner. का० shed tears of joy at चन्द्रापीड's sight; the poet represents that they were the drops of perspiration caused to the pupil by the fatigue of moving from the centre to the corners of very long eyes (a sign of beauty). The reading of N तारतारकस्य (तारा मनोहरा तारा यस्य) लोचनस्य is not good, because the *eye* cannot be said to travel to *its corner*; but it is the pupil that does so. त्वरित...विससार the moon-light of her smile (स्मितं ज्योत्स्ना इव), fair like nectar, spread all round, as if it were the dust raised by her heart that had started quickly (towards चन्द्रापीड). सुधा may also mean 'white-wash.' When a man

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walks quickly he raises dust. Her bright smile is represented as if it were the dust raised by her heart in hastening towards च०. संमान्यतां...ऋनाम One of her brows was raised as if to say to the head 'honour this person (*i. e.* चन्द्रापीड), that charms the heart, with a respectful bow in return.' शिरः is the object of वक्तुम्. One of her brows was knit on account of the agitation of her heart. चन्द्रापीड had already bowed to कादम्बरी. The brow was raised as if it wanted to call upon the head to honour चन्द्रापीड in return by bowing. अङ्गुलि...त्ससर्प her hand, from the fingers of which flashed the rays of the emerald rings, crept to her softly parting lips as if it had sportively taken a roll (वीटिका) of betel leaves. अङ्गुलिविवरेभ्यः विनिःसृता मरकताङ्गुलीयकानां मयूखलेखा यस्य. विभ्रमेण गृहीता ताम्बूलवीटिका येन. जृम्भायाः आरम्भेण मन्थरम् (dull, slow). Yawning is an effect produced by passion. In order to cover her lips that were about to part in a yawn she raised up her hand. It is good manners to cover one's mouth when yawning. D 'जृम्भा मुखविवरणं, इदं कामविकारचेष्टितं, मुखमुत्ससर्प मुखं पस्पर्श जृम्भासमये मुखमवश्यं करतलेन छादनीयमिति समुदाचारः.' The green rays of the emerald rings on her fingers flashed forth. They resembled ताम्बूल leaves that are green. Hence the poet imagines that the hand raised to cover the lips had as if a ताम्बूलवीटिका in it. स्रवत्स्वेद...चन्द्रापीडः—निर्मलेषु qualifies अवयवेषु; अस्याः (कादम्बर्याः) is to be connected with अवयवेषु—चन्द्रापीड appeared like a moving Cupid because his images were reflected in the limbs of कादम्बरी that were bright as if their loveliness was bathed in her flowing drops of perspiration. Reflections are received on a clear and bright surface. As her complexion was brilliant चन्द्रापीड was reflected on it. He was handsome like Cupid; he was seen reflected in different parts of the body. Hence the words सञ्चरन्मूर्तिः (सञ्चरन्ती मूर्तिः यस्य) मकरकेतुः इव. सिञ्चन्मणि...निपपात He (चन्द्रापीड) fell (*i. e.* was reflected) on the nails of her feet as if invited by her toe that rubbed the jewelled pavement (मणिभू, acc. sing, °भुवम्) and that had a jingling jewelled anklet. D 'मणिभुवमालिखता अयमपि मदविकारस्य सूचकोऽनुभावविशेषः, तथा च रघुवंशे 'तिर्यग्विसंसर्पि नखप्रभेण पादेन हैमं विलिलेख पीठम्' (रघु. 6. 15) इति.' दर्शनाति...समदृश्यत he was seen (reflected) on her breasts as if he were brought by her heart that ran with great speed in order to see him. रभसः force, speed. विकच... समलक्ष्यत he was seen (reflected) on her cheeks as if he were drunk by her sight that was as long as a garland of expanded blue lotuses. दामन् *n.* a garland. सर्वासा...स्तारकाः—तं is the

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object of तिर्यक्पश्यन्तीनाम् and तारकाः is the subject of चभ्रमुः—'the pupils of all those girls, that cast at him side-long glances, wandered at that time restlessly together with the bees on their ear ornaments (made up of flowers), the pupils that touched the corners (of their eyes) on account of their curiosity (to see him) and that therefore seemed as if desirous to come out (of the eye)'. Bees hovered round the flowers on their ears; their blue pupils also rolled out of curiosity towards the corners and this their movement the poet represents as preparatory to coming out of the eye.

Para 194. सविभ्रम...प्रणामा who sportively made her obeisance. शयन...पीठिकायां on a stool that was placed near the top of the couch, that had a coverlet of white silk cloth and had golden feet. महाश्वेतानुरोधेन out of regard for महाश्वेता. विदित...प्रायाः who knew the wishes of कादम्बरी. संवृत...निवारयांचक्रुः the female door-keepers, having, by placing their hands on their closed lips, made signs to stop all noise, checked on all sides the sounds of pipes, lutes, singing and the cries of Māgadhīs 'all hail'. संवृते मुखे न्यस्तः हस्तः तेन दत्ता शब्दनिवारणसंज्ञा याभिः. As महाश्वेता had taken to the vow of an ascetic, the प्रतीहारीs knew that कादम्बरी would not like that music should go on in her presence and therefore they stopped it merely by signs. मागधी- a woman belonging to the मागध tribe, the members of which were professional bards. जयशब्द cries of 'जय (be victorious).' महाश्वेतायाः चरणौ प्रक्षाल्य—washing the feet of a guest was a mark of honour. Dr. Peterson shows that it was so even among the Jews. रूपानुरूपा quite worthy of her beauty (*i. e.* who was almost as beautiful as कादम्बरी herself). जीवितनिर्विशेषा (जीवितात् निर्विशेषा) lit. who was non-different from her life *i. e.* who was her second life as it were. सर्व...भूमिः the place of all her confidence. कर्णा...स्पृशन्ती touching affectionately with her hand कादम्बरी's shoulder on which was shed the lustre of her ear-ornament. कर्णाभरणप्रभावर्षः अस्य अस्तीति कर्णा...वर्षिन् (the possessive affix इन् is applied to वर्ष). सप्रेम is an अव्ययीभाव (प्रेम्णा सह यथा स्यात्तथा सप्रेम or सप्रेमम् according to 'नपुंसकादन्यतरस्याम्' पा. V. 4. 109. अन्नन्तं यत्क्लीबं तदन्तादव्ययीभावाट्टच् वा स्यात्). मधु...क्षिपन्ती lifting up her flowery ear-ornament that was cast down by the weight of the bees (that hovered over it on account of the fragrance of the flowers). चामरे...पप्रच्छ adjusting her creeper-like (long)

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hair that was scattered (dishevelled) by the wind of the chowries, महाश्वेता asked कादम्बरी how she was. विधुतिः shaking. अनामय *n.* health (आमयस्य रोगस्य अभावः). सा तु...चचक्षे she, ashamed from love to her friend of her own health, as if feeling guilty because she still remained at home (when her friend dwelt in a forest), said with an effort that she was well. समुपजात... तत्परापि although she (कादम्बरी) was full of grief at the time (from sympathy with महाश्वेता) and although intent upon gazing at Mahās'vetā's face. मुहुर्मुहु...वारयितुम् she could not turn away her eye, the very tremulous pupil of which was rolling because it was cast towards the corner and the inside of which (eye) therefore looked variegated, the eye that was again and again drawn (towards चन्द्रापीड) forcibly by Love whose bow was fully bent, as if with the object of tormenting चन्द्रापीड. अपाङ्गयोः विक्षेपः तेन प्रचलिता तरलतरा तारा यस्य तत् अपाङ्ग...तारम्; सारं शबलं उदरं यस्य तत् सारोदरं; अपाङ्ग...तारं च तत् सारोदरं च अपाङ्ग ...सारोदरं (कर्मधारय). चक्षुः is the object of निवारयितुम्. It is said to be सारोदरं because the white inside has its rays mixed with the ever-moving dark pupil. मण्डलितः चापः यस्य. A bow is bent when an arrow is to be discharged. So Love was about to discharge its arrow at both. कुसुमानि धनुः यस्य स कुसुमधन्वा. The idea is:— although कादम्बरी was intently looking at महाश्वेता, she could not help, on account of the influence of Love, casting stealthy glances at चन्द्रापीड. The glances were sure to captivate चन्द्रापीड's heart and hence the words चन्द्रापीडपीडनाय इव. तेनैव क्षणेन at that very moment (when she cast glances at चन्द्रापीड). तेन= चन्द्रापीडेन. तेन is to be connected with five clauses, *viz.* with °संक्रान्तेन, °प्रतिविम्बेन, °प्रतिमेन, निमिषता and °तिरोहितेन. ईर्ष्या, °व्यथा, °रोषं, शोकं, and °दुःखं are the objects of अभजत. The author describes rather fancifully the different feelings that का° experienced when she cast stealthy glances at चन्द्रापीड. 'She felt jealousy when she saw him reflected in the cheeks of her friends that were near; she felt the pang of separation, when his image (that was at first reflected on her bright bosom) was destroyed by the *romānchas* that broke the smooth surface of her breasts; she felt the indignation for rival wives when she saw the reflection of the statues of females (in her hall) on his chest that was wet with perspiration; she felt the sorrow of ill-luck when he closed his eyes and the pain of blindness when he was concealed from her sight by the tears of joy.

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रोमाञ्चैः भिद्यमानं कुचतटं तस्मिन् नश्यत् प्रतिबिम्बं यस्य. स्वेदेन आर्द्रं वक्षःस्थलं तस्मिन् घटिताः शालभञ्जिकानां प्रतिमाः यस्य. शालभञ्जिका is a doll or statue. The statues of females in the hall were reflected on his bright chest; the reflections seemed to her to be सपत्नीः embracing him and hence she was indignant. सपत्नीरोष means सपत्नीविषयकरोष. निमिषता...शोकम्—when he closed his eyes, she thought that she was not fortunate enough to possess a beauty that would rivet his eye and would not allow it even to wink; hence she was sorry. D 'निमिषता नयनस्य निमेषं कुर्वता अनिमिषनयनेन मां न पश्यतीत्यनेन आत्मनो दौर्भाग्यशङ्कां अहं दुर्भगा किमिति शङ्काम्'. D seems to have read दौर्भाग्यशङ्कां for °शोकम्. आनन्द...दुःखम् when tears swelled in her eyes, she was not able to see him; she thought herself blind and hence grieved. The com. in N tries hard to make sense out of the passage as read by it. It connects °संक्रान्तेन with रोषात् as the cause of the latter. This is bad for दूरान्वय. It connects ईर्ष्यया with रोमाञ्च, which is a subordinate member in a compound. It reads निमिषतादौर्भाग्य as one compound. With all this manipulation, the sense of the passage as given by the com. is not clear. संप्रतिपन्नमे...धनीयः it must be admitted (संप्रतिपन्न, or 'agreed upon') by all of us that Chandrāpīḍa, our newly arrived guest, must be honoured. There is no necessity to take संप्रतिपन्न as equal to उपपन्न as K does. तद...दीयताम् give him the betel first of all. महाश्वेता means:—I am your old friend; even if you do not give ताम्बूल to me, it does not matter; but च० is our guest and must be honoured before all. किंचि...मुखी who slightly averted (turned aside) her bent face (किंचिद्विवर्तितं अवनमितं मुखं यया). अव्यक्तम् indistinctly. प्रागल्भ्यम् boldness. कथमपि...श्रक्ते with difficulty and like a village maiden she made up her mind to give him the betel. महाश्वेता...निश्वसती Kādambarī who did not take off her eyes from the face of महाश्वेता, whose whole frame shook, whose eyes were perplexed, and who heaved long sighs. निज...विसरैः who, stunned by the stroke of Cupid's arrows, was as if bathed by Cupid in the streams of the drops of perspiration. कादम्बरी profusely perspired on account of the sudden emotions of love and bashfulness. If a person faints away, water is sprinkled over him. So the poet says that she as if fainted under tha strokes of Cupid's arrows and was bathed by Cupid in perspiration. स्वेद...याचमाना who seemed as if to seek the support of his hand, afraid of being drowned in the water of perspiration. She held forth her hand to

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give him the betel; and was profusely perspiring. The poet imagines that she was as if afraid of falling in the water of स्वेद and so held out her hand that he may support her. साध्वसेन (*n*) परवशा beside herself by fear mixed with agitation. पतामीति...प्रयत्ना who made an effort as if to cling to him (with her out-stretched hand) saying 'I am falling.' प्रसार...पल्लवम् she stretched forth (towards him) her delicate hand holding the betel in it (ताम्बूलं गर्भे यस्य). चन्द्रापीडस्तु...पाणिम्—the principal sentence is चन्द्रापीडः...अङ्गुलीरुद्वहन्तं प्रसारितवान् पाणिम्. जय...श्यामलं which (hand) was naturally red (पाटल=श्वेतरक्त) as if red lead had been transferred to it by striking the temples of his triumphal elephant and that was darkened by the scars (किणः) due to the drawing of the bow-string. जयकुञ्जरस्य कुम्भस्थलं तस्य आस्फालनं तेन संक्रान्तं सिन्दूरं यस्मिन्. धनुषः गुणः तस्य आकर्षणं तेन कृतः किणः तेन श्यामलम्. कच...बिन्दुमिव that (hand, being darkened by the scar of the bowstring) seemed to have drops of collyrium sticking to it on account of touching the eyes of his enemy's Lakshmī that wept as he drew her by the hair. कचग्रहेण आकृष्टिः तया रुदिता अरीणां लक्ष्मीः तस्याः लोचनयोः परामर्शः तेन लग्नाः अञ्जनस्य बिन्दवः यस्मिन्. He fought with his enemies and wrested their राज्यलक्ष्मी from them; this is represented as the drawing of लक्ष्मी by the hair. The scar on his hand was dark like the अञ्जन put by women in their eyes as a mark of beauty. As he drew लक्ष्मी by the hair, she wept and her tears mixed with the collyrium of her eyes fell upon his hand and darkened it as the scar. विसर्पन्नख...पेतम् that (hand) was possessed of fingers that, on account of the flashing rays of his nails, seemed to run hastily, to grow in length, and to laugh. Laughs are white and the rays of his nails were bright and hence fingers are said to laugh. The rays of his nails spread far and wide and moved up and down at every turn of his hand; hence the fingers are said to grow in length and to run. स्पर्श...द्वहन्तम् (hand) possessing fingers that seemed as if to be all the five organs of sense full of राग (redness; longing), that (organs) had just then taken up their position (on his hand as fingers) in their desire to touch her. अपराः इव goes with इन्द्रियवृत्तीः and not अङ्गुलीः. The figure is उत्प्रेक्षा. तत्काले कृतः सन्निवेशः (position, entrance) याभिः. रागेण सह सरागाः (बहु०). There are five ज्ञानेन्द्रियस 'श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी।'. The idea is:— का० had stretched out her hand towards च० who held out

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his to take the betel. His hand had five rosy fingers. The poet imagines that all his five senses were eager to feel the soft hand of hers and that the five senses, therefore, at that very moment entered his hand and became his five fingers. His fingers were सराग (red), the senses also were सराग (full of longing). When a person is intent upon looking at something, we say of him that he is 'all eyes'; so here च० was 'all hand.' तत्र च...मदात्—the principal sentence is तत्र सा...हस्तेन...ताम्बूलमदात्. तत्र=तदा. तत्काल...ष्ठिता who was taken possession of by all *rasas* (sentiments), that, being as if curious to see her graceful movements that could be easily seen at that time, had come from some (unknown) place. The *rasas* are eight *viz.* शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स and अद्भुत; some add शान्त as 9th. The poet means that she was full of graceful movements suggesting the various feelings, such as those of love, pathos, wonder &c., by which she was agitated. He means that these feelings had themselves come as if to see her graceful movements. A 'सर्वैः शृङ्गारादिरसैरधिष्ठिता नूनम्.' But D says "सर्वैः रसैः रसशब्दः सुखविशेषवाचकः तथा चानर्घराघवे 'केषामुपरि न रसानां युतयः' इति प्रयुक्तम्." तेन...निवहेन with that hand that was vainly stretched forth because she had not fixed her attention upon the object whither it was to go and the mass of the rays of the nails of which seemed to proceed forward as if with the object of finding out चन्द्रापीड's hand. अनिबद्धं लक्षं (object aimed at) तेन शून्यं यथा स्यात्तथा प्रसारितः तेन. पुरःप्रवर्तितः नखांशुनिवहः यस्य. Being bashful, she could not fix her eye upon him and so stretched forth her hand aimlessly when offering the ताम्बूल; the rays of the nails flashed forth; the poet imagines that they as if wanted to find out the exact position of च०. वेपथु...हस्तेन with the hand that was noisy (वाचाल) on account of the line of bracelets that was stirred by her tremor and that as if conversed with him (चन्द्रापीड). स्वेदसलिल...ताम्बूलमदात् she, allowing drops of perspiration to fall, gave him the ताम्बूल, as if making a gift of herself with the words 'accept the slave given by Love' and as if placing (in his hand) her life with the words 'from to-day it is in your hands.' स्वेदसलिलपातः पूर्वः यथा स्यात्तथा स्वेद...पूर्वकम् (अव्ययीभाव). It is customary to make a gift with water. Her hand was said above to be garrulous (वाचाल); when she handed to him the ताम्बूल, drops of perspiration fell down and she made a present of her own self as

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it were (in the disguise of the ताम्बूल) with the words गृह्यतामयं &c. (that were as if spoken by her jingling bracelets). जीवितं (understood) is the subject of वर्तते. आकर्षन्ती...नाज्ञासीत् in drawing back her sproutlike hand, she did not notice that her jewelled bracelet fell down, as if it were her heart that went out through its desire to touch (चन्द्रापीड) following her delicate arm and that (heart) was pierced in the middle by the arrows of Cupid. The idea is:—the red bracelet on her hand was like her glowing heart. She, absorbed in thoughts about च०, did not notice the fall of her वलय. The heart longed to touch च०, so it came as it were (from its place in the body) through her arms and fell down in the form of the red bracelet. The heart was pierced by the arrows of Cupid and only the outer rim of it was left and hence the bracelet is said to be the heart. गृहीत्वा...प्रायच्छत्—The student will note the propriety of this brief sentence. कादम्बरी very readily gave betel to महाश्वेता; while she was persuaded with much ado to give betel to चन्द्रापीड on account of the loving bashfulness she felt.

Para 195. अथ सहसैव...प्रसादयोरिति. अथ...वादीत्—the first sentence is अथ सहसैव...शुकेन अनुवध्यमाना...आगत्य सारिका सक्रोधमवादीत्. त्वरिता गतिः यस्याः. वहता qualifies शुकेन. त्रिवर्ण...वध्यमाना (सारिका) that was closely followed by a parrot that had on his throat a three-coloured hue as if it were the rain-bow formed into a ring, whose beak resembled coral and whose wings were bright like emerald and whose gait was slow. त्रयो वर्णाः यस्य स त्रिवर्णः, त्रिवर्णश्चासौ रागश्च (कर्मधारय); विद्रुमाङ्कुरानुकारि चञ्चुपुटं यस्य. मरकतस्य इव द्युतिः यस्याः सा मरकतद्युतिः, मरकतद्युतिः पक्षतिः पक्षमूलं यस्य तेन; मन्थरं गतं गमनं यस्य. पक्षति *f.* root of the wing 'स्त्री पक्षतिः पक्षमूलम्' इत्यमरः. A 'त्रिवर्णो यत्र विद्यन्ते शुक्लः कृष्णश्च लोहितः। वर्णास्त्रयः स रागस्तु वर्णसामान्यमुच्यते॥'. The parrot's throat had a strip of three colours which is appropriately compared to the rain-bow that has three prominent colours. कुमुद...सारिका the *mainā*, that was as if a veritable flower (lit. composed of flowers) because her feet were as yellowish-red as the filaments of Kumudas, because her beak was like a bud of *champaka* and because the colour of her wings was blue like the petals of कुवलयs (blue lotuses). "शुकसारिकाणां जातिभेदे सत्यपि परस्परसमवायः कविभिः प्रयुज्यमानो दृश्यते, तथा वासवदत्तायां 'कितव शारिकान्तरमन्विष्य गच्छसि' इति शुकवचनम्." अलीक...मानिनम् who falsely flatters himself to be lovely or fortunate. अलीक false. सुभगमानिन्—सुभगं आत्मानं मन्यते इति सुभगमानिन्—accord-

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ing to 'मनः' पा० III. 2. 82. 'सुपि मन्यतेर्णिनिः स्यात्' (सि. कौ.). We shall also have सुभगंमन्य in the same sense, according to 'आत्ममाने खश्च' पा० III. 2. 83 'पण्डितं आत्मानं मन्यते पण्डितंमन्यः, पण्डितमानी' (सि. कौ.). अतिदुर्विनीतम् extremely ill-behaved. अपसदः (अपकृष्टं अपकृष्टे वा सीदति) an out-cast; a low man; usually at the end of compounds in the sense of 'vile, wretched.' परिभूयमानाम् oppressed, insulted. उपेक्षसे disregardest. आत्मानमुत्सृजामि I shall destroy myself. शपामि...स्पर्शेन—शप् in the sense of 'to swear' governs the instrumental of the object by which the oath is taken and the dative of the person to whom the promise is made. अविदितवृत्तान्ता who knew nothing about this matter (of the quarrel of the शुक and सारिका). इयं—refers to सारिका. परिहासनाम्नः (*adj.* of शुकस्य) परिहासः नाम यस्य. पाणिग्रहणं पूर्वं यथा स्यात्तथा (अव्ययीभाव). पाणि...ग्राहिता lit. she was made to take up the position of his wife, having first taken his hand in marriage. अद्य...प्रसीदति—the principal sentence is अद्य अयं (शुकः) अनया (सारिकया)...तमालिकां...पाठयन् दृष्टः यतः, ततः प्रभृति...नैनमुपसर्पति &c. यतः since, or 'whence.' पाठयन् teaching. सञ्जाता ईर्ष्या यस्याः who grew jealous. उपसर्पति approaches, waits upon. स्फुट...दरः—स्फुटं स्फुटितं कपोलयोः उदरं यस्य lit. the middle of whose cheeks visibly moved *i. e.* who laughed heartily. अस्ति एषा कथा there is such a story. कर्णपरम्परया by hearsay, at second hand. आमन्त्रयते speaks, says. The root मन्त्र् 10th *con.* is always Atm. अस्त्येषा...कर्णितमेव—the student will note Bāṇa's fondness for expressing the same idea in different words, to which reference has been made more than once in the notes. यथा—is used in the sense of 'that' to introduce direct assertions with or without इति at the end. किल *ind.* 'as the report runs' वार्तासम्भाव्ययोः किल' इत्यमरः. गतान्य... वेत्ति he is not aware of the days that are past *i. e.* he is so absorbed in love. तदय...सह let alone this (parrot) ill-behaved (वामः विरुद्धः आचारः यस्य), shameless (निर्गता त्रपा यस्य) deserter of his wife (परित्यक्तं निजकलत्रं येन) together with her (तमालिका, the betel bearer). A 'सहानयास्तामयं तमालिकया'; D 'तदनया सहास्तामित्यन्वयः.' इमां...दुष्टदासीम् refers to तमालिका. अथवा...प्रयच्छन्त्या or the princess has already indicated her want of affection (for the सारिका), inasmuch as she first gave away this poor (बराकी) कालिन्दी to such an ill-behaved bird. यदेत...स्थानम् since giving rise to the condition of a co-wife is for women the supreme cause for indignation, the foremost (अग्रणी) source of estrangement (विरागः), and the greatest possible insult (सापत्न्य (from सपत्नी) तस्य करणम्. इयमेव...स्वादितम् this (कालिन्दी) is surely

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extremely patient, since she did not take poison, being full of aversion (वैराग्यं, विरागस्य भावः) on account of the weight of this her misfortune. दौर्भाग्यस्य गरिम्णा. गरिमन् *m.* from गुरु according to 'पृथ्वादिभ्य इमनिज्वा' पा० V. 1. 122. न ह्येवं...कारणम् there is nothing else that makes women so despised as this. अनुनीय...ष्यति if she, being reconciled by him, comes near him (*i. e.* lives with him). प्रत्यासत्तिः nearness, proximity. धिगिमाम् fie upon her. धिक् generally governs the *acc.* and sometimes the *nom.* or *voc.* 'उभसर्वतसोः कार्या धिग्युपर्यादिषु त्रिषु। द्वितीयाम्रेडितान्तेषु ततोऽन्यत्रापि दृश्यते॥'. अभि...रस्या—अभिभवेन निरस्या who deserves to be banished with insult. निरस्य is the *pot. pass. p.* of अस् 4 *Par.* with निर्. क्रीडालापभाविताः who entered into the spirit of his merry words, his raillery. परिहासः—the parrot of कादम्बरी. नर्मभाषितम् jesting speech (नर्मन् *n.* jest, sport). लोलाऽपि although fickle-minded. एषाऽपि...वक्रोक्तीः she also knows such crooked speech. वक्रोक्तिः means a croocked (*i. e.* a clever) mode of speech. It is defined by the वक्रोक्तिजीवितकार as 'वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते' (quoted by जयरथ on p. 8 of अलङ्कारसर्वस्व). It is opposed to plain, straightforward speech in which there is no hidden or underlying meaning in addition to the plain grammatical sense. दण्डिन् says that all Literature falls under two heads, स्वभावोक्ति and वक्रोक्ति. 'श्रेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम्। भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम्॥' काव्यादर्श II. 363; similarly भामह 'सैषा सर्वैव वक्रोक्तिरनयाऽर्थो विभाव्यते। यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना॥' II. 75. The figure वक्रोक्ति as defined by रुद्रट and others, though somewhat analogous, is much narrower in scope and different from the वक्रोक्ति that is meant here by Bāṇa. परिहासजल्पितानि merry words (परिहासः joke). अभूमि...भाषितानाम् She is no subject for the crooked talks of gallants (accent on the second syllable). भङ्गि or-ङ्गी a circumlocutory way of speech. So भङ्गिभाषित means the same thing as वक्रोक्ति. भुजङ्गः means 'a paramour or gallant.' To take भुजङ्ग in the sense of serpent as K suggests seems to us unsatisfactory. The parrot means that she would not be cajolled by such gallantry. मञ्जुभाषिणी whose speech is sweet. कालं the proper time. प्रमाणं measure (*i. e.* how far she should proceed in her anger or her favour). विषयं object (the person with whom to be angry or whom to favour). प्रस्तावः the occasion or topic. Bāṇa, after the gorgeous description of कादम्बरी, now writes in a lighter strain and introduces us to the pets of palaces, *viz.* the parrot and the *mainā*, that are so even now.

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Para 196. अत्रान्तरे...सुवाह. असौ refers to कादम्बरी.ननु... विहस्य inwardly laughing to herself with the thought 'indeed he has gained a sufficient habitation in the thousands of the hearts of women.' महाश्वेता asked her where च० was to stay; कादम्बरी rather jealously says this to herself in reply. If we read 'न पर्याप्त &c.' with K, that will mean 'Is not the residence in the thousands of the hearts of women sufficient for him?' D reads 'ननु पर्याप्तं' and A reads 'न पर्याप्तं'. A 'प्रश्नकाकुर्न पर्याप्तमित्यत्राभ्युपगम्यते'; D 'अतोऽन्यदस्यावस्थानं कीदृशमित्यर्थः'. प्रमदवने in the pleasure-garden. क्रीडा...वेश्मनि in the jewelled palace on the pleasure-mountain. तयैव=महाश्वेतया एव. विनोदार्थं for his amusement or diversion. दुरोदर...रागिणीभिः with girls that loved playing at dice. दुरोदरः a gambler. दुरोदरम् gambling. 'दुरोदरो द्यूतकारे पणे द्यूते दुरोदरम्' इत्यमरः. It is derived as दुष्टमाप्तमन्तात् उदरम् अस्य (*i. e.* from दुर्+आ+उदर). Gambling was among the fashionable vices of those days, although it was forbidden to kings. Note 'मृगयाऽक्षास्तथा पानं गर्हितानि महीभुजाम्। दृष्टास्तेभ्यस्तु विपदः पाण्डुनैषधवृष्णिषु॥' कामन्दकीयनीतिसार I. 54. अष्टापद... चतुराभिः clever in draught-playing (or chess). अष्टापदं is a chequered board having eight squares in each line 'अष्टापदं शारिफलम्' इत्यमरः (पङ्क्तौ पङ्क्तौ अष्टौ पदान्यस्य). It is a question whether अष्टापद refers to a chess-board or draught-board (Marathi सोंगट्यांचा पट). We incline to the former view. Our reason is that Bāṇa in his हर्षचरित associates अष्टापद with चतुरङ्ग 'अष्टापदानां चतुरङ्गकल्पना' (II. 17). चतुरङ्ग refers to the four sections of the Indian army *viz.* infantry, cavalry, elephant riders and chariots. Pāṇini seems to be aware of अष्टापदं in a technical sense 'अष्टनः संज्ञायाम्' पा० VI 3. 125. (उत्तरपदे दीर्घः। अष्टापदम्। सि. कौ.). Moreover, Pāṇini refers to a particular position of S'āras (chessmen) in 'अनुपदसर्वान्नायानयं बद्धा-भक्षयति-नेयेषु' पा० V. 2. 9. (अयानयः स्थलविशेषः तं नेयः आयानयीनः शारः। सि. कौ.). Patañjali comments on this Sūtra and explains the technical meaning of अय and अनय for which see Mahābhāshya vol. II. p. 373. A says 'अष्टापदमथ प्राणिद्यूतमाहुर्मनीषिणः'. चित्र...श्रमाभिः—चित्रकर्मणि कृतः श्रमः याभिः—who had secured good practice in painting. सुभाषितपाठिकाभिः reciters of fine verses. सुभाषित is defined in one place as 'पुराणेष्वितिहासेषु तथा रामायणादिषु। वचनं सारभूतं यत्तत्सुभाषितमुच्यते॥'. कादम्बरी...प्रेषिताभिः sent by the doorkeepers at कादम्बरी's bidding. The student will note the particulars of the entertainment provided for च० by कादम्बरी. परिमित (*p. p. p.* of मा with परि) a few. विनय...नोद्यमाना comforted

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(or diverted) by her attendants that were respectfully silent.' कुतोऽपि...चेतना she somehow came to herself (mastered her emotion). निगृहीतेव लज्जया as if checked by shame. उपालब्धा rebuked. अय...मुग्धतया as if jeered by innocence 'where is thy guileless childhood gone?' अव्युत्पन्न not experienced in the affairs of the world, ignorant; hence, innocent. स्वैरिणि...भावेन youth as if spoke to her 'Oh! wilful girl! do not carry out alone any immodest act.' भीरु...महत्त्वेन Nobility as if censured her 'Oh! timid girl, this is not the course of conduct of high-born maidens.' दुर्विनीते...कुलस्थित्या Conduct as if remonstrated with her 'ill-behaved girl! avoid this improper conduct;' noble birth advised her 'Foolish girl, Love has brought you to the level of low women'; steadiness (of mind) cried shame on her 'whence comes this unsteadiness of thy heart;' Family observance blamed her 'self-willed girl! You paid no heed to my authority.' आभिजात्यं is an abstract noun from अभिजात (adj. born in a noble family). प्रमाणं an authority; न प्रमाणं अप्रमाणं, अप्रमाणत्वेन सम्पन्ना कृता अप्रमाणीकृता. गुर्वीं *f.* of गुरु (गुरु also is *f.*), according to 'वोतो गुणवचनात्' पा० IV. 1. 44. (adjectives of quality ending in उ optionally add ई to form the feminine).

Para 197. समचिन्तयच्चैवम्...परिजनम्. अगणित...हताशया what have I, who mind not all fear (अगणिताः सर्वाः शङ्काः यया), and who manifested the fickleness of my heart, done to-day, accursed (हता आशा यस्याः) and blinded by folly as I am? अदृष्ट...नाकलितम् rash as I am, I never thought that he was a stranger; I being shameless never reflected (आकलित) upon the fact that people would consider me light-hearted. पूर्वं दृष्टः दृष्टपूर्वः न दृष्टपूर्वः अदृष्टपूर्वः. साहसिक is derived from साहसं (which is itself from सहसा). निर्गता ह्रीः यस्याः सा निर्ह्रीका तया. She means that she fell in love with च० at first sight without even waiting for a moment to reflect over the fact that he was a stranger. कास्व...क्रमः foolish as I am, I never examined what his feelings were; fickle as I am, I did not consider whether I was fit for being seen by him. दर्शनानुकूला=दर्शनयोग्या. प्रत्याख्यान...द्विग्नम् I was not afraid of the embarrassment of repudiation (*i. e.* the shame that would be mine, if he were to repudiate me); I did not fear my elders; I was not alarmed by the gossip among the people. वैलक्ष्यम् (from विलक्ष 'विलक्षो विसयान्विते' इत्यमरः) embarrassment, shame. उद्विग्न *p. p. p.* of विज् 6 A. with उद्. महाश्वेता...लक्षितम् I, bereft of kindness, did not care for the fact that

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Mahās'vetā was in sorrow; being stupid, I did not notice that my friends standing near me observed me. निर्गतं दाक्षिण्यं यस्याः. The reading of N, दाक्षिण्यया, is bad, as it makes no sense. D "निर्दाक्षिण्यया 'दाक्षिण्यं नाम तत्प्राहुः स्वानुकूलप्रवृत्तिषु । प्राणानप्याददानस्य स्थातुं शक्तिर्न यद्भवेत् ॥' इति दाक्षिण्यस्य लक्षणमुक्तम्." नष्टचेतनया (नष्टा चेतना यस्याः तया) by me whose understanding was gone. स्थूल...परिजनः even persons of dull intellects would mark such a loss of modesty (as I was guilty of when I saw च०), then how much more महाश्वेता who is conversant with love-affairs, or my friends skilled in all arts or my servants whose wits are sharpened by living at court and who are habituated to marking the gestures (of their masters)? इङ्गितं जानाति इति इङ्गितज्ञः. इङ्गितम् means 'such gestures or expressions of the face &c. as indicate the inner working of the mind.' 'आकारस्त्विङ्ग इङ्गितम्' इत्यमरः. मन्द-पुण्या unlucky. हतास्मि I am undone. मरणं...जीवितम् to-day it is better for me to die rather than live a shameless life. स्खलित n. error. चापलम् rash act, folly. The reading of N, दग्धहृदया पञ्चबाणेन, seems preferable. तथा...कृता I took that vow in connection with what befell Mahās'vetā. मन्त्रितम् spoken. केयूरकस्य... दिष्टम् a message was sent by me with Keyūraka. शठ...मृत्युहतकेन whether by roguish fate, or by cursed Cupid (उत्सन्न lit. destroyed), or by the store of sin committed in former lives or by wretched death. विप्रलम्भकः that deludes me. कोऽपि...गतः some person (indescribable) has come here to mock me, who was unseen, unknown, unheard, unthought, and unimagined before. यस्य...भूतास्मि at whose mere sight I am become a mere instrument (a tool in his hand), as if I were bound and handed over to him by my senses, as if I were placed in the cage of his arrows by Cupid and consigned to him, as if enslaved by passion and presented to him (उपनीता), as if my heart took the price in the form of his virtues and sold me to him. गुणाः एव पणः, गृहीतः गुणपणः येन—this qualifies हृदयेन. गृहीत...हृदयेन-the idea is:—my heart was enamoured of his virtues and I fell in love with him. His virtues were the price for which my heart sold me to him. 'भरण्यं भरणं मूल्यं निर्वेशः पण इत्यपि' इत्यमरः. The com. in N takes हृदयेन as the agent with each of the clauses from संयम्य to उपनीतेव; but it seems to us to be wrong; because the construction becomes involved and because we expect that हृदयेन should in that case occur in the beginning and not at the end of the sentence. मम मे...चपलस्य I have nothing to do with that inconstant (or rash) man i. e. चन्द्रापीड. सङ्कल्पमकरोत् resolved. This de-

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scribes the mood called निर्वेद (Indifference); but the स्थायिभाव रति (love) again comes up as described in the following sentence. कृतसङ्कल्पा...बभूव—the principal sentence is कृतसङ्कल्पा...पुनरपि तथैव चन्द्रापीडाभिमुखहृदया बभूव (although she had made a resovle, yet she again turned her heart towards him as before). अन्तर्गतेन...चन्द्रापीडेन as if she were mocked by च० who occupied her mind (अन्तर्गत) with the words 'Oh woman falsely reserved, if you care nought for me, then here do I depart' and who stirred with the heaving of her breasts. The idea is:—she had enshrined च० in her heart; when she said that she would have nothing to do with him, he as if said that he would depart. This she felt by the heaving of her breast at that thought. तत्परित्याग...जीवितेन as if taken leave of by her life that started away at the very moment when she resolved upon abandoning चन्द्रापीड and that as if clasped her by the neck (before bidding farewell). The idea is:—at the resolve of having nothing to do with च० her very life seemed about to depart, her प्राण having as if come up to the throat. When a man starts on a journey, he clasps his relatives and friends by the neck and then bids farewell. In the same way her life started to go at the very time of her resolve, became कण्ठलग्न and as if bade her farewell. पृष्टा is used in the sense of आपृष्टा. अविशेषज्ञे...बाष्पेण who was as if addressed by tears that rose at that very moment 'Oh woman without discrimination, see again with clearer sight (lit. washed eye) whether that person (चन्द्रापीड) is fit to be discarded or not.' At the very resolve of leaving च० tears came to her eyes. The eyes were thus washed. When dust is thrown in one's eyes, one sees clearer by washing them. The tears as if said to her 'now that your eyes are washed, you will see more clearly and appreciate the worth of च०.' विशेषं जानातीति विशेषज्ञा, न विशेषज्ञा अविशेषज्ञा (who knows not the difference between one man and another). अपनयामि...मनोभुवा who was as if chidden by Cupid (lit. the mind-born) "I shall take away the pride of steadiness together with thy life." The idea is:—if she were to persist in her resolve of abandoning च०, she would die. तदेव...त्थाय thus because the force of the argument against (her love for च०) was exhausted, she was overwhelmed by the emotion of love and having got up as if involuntarily (lit. as if she were not mistress of herself). प्रतिसमाधानस्य बलं, अस्तमितं च तत् प्रतिसमाधानबलम् (कर्म०). प्रेम्णः आवेशः. समाधानम् means 'replying to an objection.' प्रतिसमाधानम् means 'counter-argument.'

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जालवातायनेन from the latticed window. तमेव क्रीडापर्वतम् that very pleasure-mountain (on which च० stayed in a palace). तत्रस्था च...चक्षुषा there she saw him in her memory and not by her eye, as if distressed by the screen (व्यवधानं) of tears of joy. आनन्दजलेन व्यवधानं तस्मादुद्विग्ना इव. Read ०द्विग्नेव for ०द्विग्नेन. On sitting at the window her eyes were filled with tears of joy. Those tears operated as a screen and prevented her from seeing च० if she essayed to do so. So being distressed by that, she as if only conjured up his image in her heart. अङ्गुली...तूलिकया she pictured (चन्द्रापीड) with her fancy and not with her brush (तूलिका) as if afraid of soiling (lit. touching) her picture with the perspiration falling from her fingers. She perspired profusely (स्वेद is a सात्त्विकभाव) and hence if she had tried to paint his image, the picture would have been soiled by drops of स्वेद. So she allowed fancy to do the work. रोमाञ्च...वक्षसा being as if afraid of the intervention of रोमाञ्च, she embraced him with her heart and not with her bosom. रोमाञ्च is a सात्त्विकभाव indicating her strong emotion. As her whole body was thrilled, there were रोमाञ्चs on the breasts also. If she were to embrace him in that state, the रोमाञ्चs would intervene between her bosom and च०; so she embraced him in (by) the heart. रोमाञ्चैः तिरोधानं तस्मात् शङ्किता. तत्सङ्गम...परिजनम् unable to bear the lapse of time that would pass before she were united to him, she employed her mind to go to him and not her servants. तेन सङ्गमः तस्य कालः, तस्य अतिपातः तस्य असहा. The mind is the swiftest of all messengers; she wanted to be united to him and could brook no delay. If she had sent a servant with a message to him to come, much time would have been lost; so she employed her own mind. Here the poet describes a variety of moods by which the heroine was swayed. In the following passage the poet will deal with the moods of the hero's mind.

Para 198. चन्द्रापीडोऽपि...रूरोह. प्रविश्य...मणिगृहं having entered the jewelled palace as if it were a second pure heart of कादम्बरी. शिला...निषद्य lying down on a carpet (कुथा) spread on a slab, with pillows (उपधानं) piled upon it one over another at both ends. उपर्युपरि निवेशितानि बहूनि उपधानानि यस्याम्. दोला...विवेश with a heart swinging between doubts, he reflected. किं सहभुव... हारिणः are these graceful movements (that were observed by me) that steal the hearts of all men, quite natural (lit. born

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with) in her? आहोस्वि...युक्ताः or are they employed towards me by Love who is pleased with me although I did not worship him? अनाराधितश्चासौ प्रसन्नश्च (कर्मधारय). येन...लोकयति on account of which she casts at me a sidelong glance with an eye full of tears (अश्रुणा सह साश्रम्, बहु०) and reddened (or loving, रागेण सह सरागः तेन) and partly contracted as if it were covered (रूपित) with the pollen of the flowers that are the arrows of Cupid and that (arrows) fall on her heart. कूणितः त्रिभागः यस्य lit. a third part of which is contracted *i. e.* slightly contracted. हृदयस्य अन्तः पतन्तः सरस्य शराः, शराः एव कुसुमानि तेषां रजसा रूषितेन. If the pollen of flowers enters one's eye, it will be contracted, red and full of tears. मद्विलोकिता...वृणोति when I look at her, she bashfully covers herself with the bright light (आलोकः) of a smile as if with a fine silk garment. Her bright smile appears like a white silk veil. मल्लज्जा...पंयति she presents the mirror of her cheek as if with the longing of receiving my reflection upon it, having averted her face through bashfulness on account of me (*i. e.* my gaze). मत् लज्जा = मल्लज्जा (पञ्चमी त०), तया विवर्तमानं वदनं यस्याः. Her cheek, being as bright and transparent as a mirror, reflected च०, as it was turned towards him when she averted her face. A 'कपोलमेवार्पयति दर्पणं मे भवेत्खलु । तत् कपोलस्याभिमुख्यं दर्पणस्य विवर्तने'. D 'प्रतिबिम्बं चन्द्रापीडस्य'. मदवकाश...लिखति she sketches with her nail on the bed as if the line of the first immodesty of her heart that gave room to me in it. She draws as it were a line indicating that it was her first immodest act. D 'प्रथमोऽयमविनय इति लेखा'. मम अवकाशं ददाति इति °दायिन्. शयनस्य अङ्के (lit. on the lap of the bed). कादम्बरी, being abashed, drew a line with her nail on the bed, having nothing else to do at the moment when she saw चन्द्रापीड for the first time. कादम्बरी had till then committed no immodest act. The poet represents that the line which she drew absent-mindedly was meant by her to serve the purpose of counting her अविनयs. That line represented her first अविनय. We know that lines are drawn by illiterate persons on walls &c. to aid calculation. मत्ताम्बूल...वीजयति she as if fans her exhausted (by constantly casting glances at me) face with her hand that trembles on account of the fatigue caused in presenting to me the roll of betel, round which (hand) a swarm of bees hovers mistaking it to be a rosy lotus and which (hand) looks as if it had taken Tamâla sprouts. मम ताम्बूलवीटिका तस्याः उपनयनं तेन खेदः तेन विधुतं तेन. रक्तोत्पलस्य भ्रमः तेन भ्रमत् भ्रमराणां वृन्दं यस्मिन्. का० was so delicate

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that the mere act of presenting the ताम्बूल made her hand tremble. Her hand was rosy like a lotus and therefore bees hovered round it. The black bees looked like तमाल leaves (that are dark). पुनश्चान्तियत्—so far च० was very confident and attributed all the gestures of का० to her love for him. Now a wave of diffidence passes over him. प्रायेण...विप्रलभते Probably levity natural to mortals thus deceives me with thousands of false hopes. For मानुष्यक...लघुता compare मानुषतासुलभो लघिमा above (para 137). मानुष्यकम्-मनुष्याणां समूहः—according to 'गोत्रोक्षोष्ट्रोरभ्र-राजराजन्यराजपुत्रवत्समनुष्याजाद्युञ्' पा० IV. 2. 39. (एभ्यः समूहे युञ् स्यात्। सि. कौ.). लुप्त...मदनो वा the intoxication of youth that is destitute of judgment (लुप्तो विवेको यस्मिन्) or Cupid maddens me. यत...त्पश्यति since the sight of young men, as if affected by cataract, sees even a small spot as big. तिमिरम् (1) an eye-disease; (2) darkness (of mind). कालुष्यम् (1) darkness; (2) perturbation (of mind). Persons affected with certain eye-diseases see things magnified. When the minds of young men are affected by darkness (passion) they make much of even the slightest expressions of young women. स्नेह...स्तार्यते Even a little स्नेह (affection; oil) is spread far by youthful ardour as if by water. The word स्नेह is paronomastic (श्लिष्ट). Even a drop of oil spreads far on water. So if young women manifest even slight affection, the heads of young men are turned and they see deep-seated affection. स्वय...त्प्रेक्षते agitation (of the mind of young men), like the poet's imagination, being full of hundreds of fancies that are called up by itself (the mind), anticipates everything. स्वयमुत्पादितं यत् अनेकचिन्ताशतं तेन आकुल. चिन्ता means (1) anxiety; (2) thought, fancy. उत्प्रेक्षते also is used in two senses; (1) anticipates; (2) poetically fancies, indulges in उत्प्रेक्षाs. The minds of young men, when excited, call up various anxieties and they expect anything to happen. The poet's imagination calls up various fancies and indulges in उत्प्रेक्षाs of every kind. Bāṇa perhaps refers to his own poetic genius. He indulges in उत्प्रेक्षाs at every step. उत्प्रेक्षा is defined as 'सम्भावनमथोत्प्रेक्षा प्रकृतस्य परेण यत्' *i. e.* the imagining of an object under the character of another or poetically representing one thing as another. For examples see the passage containing the reflections of च० above 'मलज्जा' &c. न किंचिन्नोत्प्रेक्षते is equal to सर्वमेव उत्प्रेक्षते. For न—न see वामन's sūtra 'सम्भाव्यनिषेधनिवर्तने द्वौ प्रति-षेधौ' का. सू. V. 1. 9. (two negatives should be employed for

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precluding a possible negation.' निपुण...लिखति youthful feelings in the hands of clever Love shrink from painting nothing like a brush. निपुणेन मन्मथेन गृहीता (1) (feelings) influenced by clever Cupid; (2) (brush) held in his hand by Cupid who is an expert in painting. Young men, when they fall a victim to Love, are capable of picturing everything (even that which does not exist). सञ्जात...पयति high self-esteem, giving rise to pride of beauty, makes them present themselves anywhere, like an unchaste woman. सञ्जातः रूपस्य अभिमानः यस्याम्. Handsome young men feel sure of making a conquest of any lady. A कुलटा, conscious of her charms, offers herself to anybody and is sure of conquest. कुलटा-कुलस्य अटा—is included in the शकन्ध्वादिगण. स्वप्न इव...दर्शयति like a dream, the longing (of young men) even presents what is not experienced. The wish is often father to the thought. Young men often imagine that they see feelings which really do not exist. इन्द्रजाल...स्थापयति Hope, like the bundle of peacock's feathers used in conjuring, presents to us what can never be. किम...खेदितेन what is the use of worrying the mind uselessly in this way? यदि...करिष्यति if this maiden with fair eyes is really inclined towards me as I believe, then that very Cupid, who is favourable to me without being requested, will ere long make it clear. एवंजाता चित्तवृत्तिः यस्याः. अप्रार्थितश्चासौ अनुकूलश्च. उत्थायोपविश्य च getting up from his reclining position and sitting up on the carpet. अक्षैः with dice. गेयं=गानम्. विपञ्चीवाद्यैः—विपञ्ची वाद्यं येषाम्—with those who played on lutes (वीणा). पाणविकैः with those who beat tabors. पाणविक—पणवः पणववादनं शिल्पमस्य इति पाणविकः—according to 'शिल्पम्' पा० IV. 4. 55 (पणव+ठक्). स्वर—विवादैः discussion on doubtful points about the (seven) tunes. सु...गोष्ठीभिः in discourses upon fine verses. सुकुमारैः...विलासैः with fine sport provided by the various arts. क्रीडन् आसांचक्रे he remained playing. उपवना...चित्तः whose heart was drawn by the curiosity to see the garden.

Para 199. कादम्बरी तु...चक्रे. चिरयतीति...लोकयितुं in order to see Mahâs'vetâ return, saying to herself 'she tarries.' किल—suggests that her real object was not to mark महाश्वेता's return, but that it was only a pretence. She really wanted to have a look at चन्द्रापीड. चिरयति is a denominative verb from चिर. सौधस्य...तलं the upper terrace of the palace. विरलपरिजना with few attendants (विरलः परिजनः यस्याः). सकल...वीज्यमाना who was protected from heat by a gold-handled umbrella white like the full orb of the moon and

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fanned by four chowries pure as foam. सकलं शशिमण्डलं तद्वत् पाण्डुरेण. हेम्नः दण्डः यस्य. निवार्यमाणः आतपः यस्याः. बालव्यजनम् a fan made of the hair of Yaks. उद्धूयमानैः being waved. The round and white umbrella is aptly compared to the full orb of the moon; while the white and waving chowries most appropriately are said to look like foam. शिरसि...कुर्वती she seemed to be practising the dress to be worn at the time of going to meet Chandrāpīḍa on account of the bees that hovered over her head greedy for the perfume of flowers, as if they (bees) were a blue veil (worn) even in the day. Her head was decked with flowers; bees hovered round it; अभिसारिकाs wear a blue veil and go out to meet their lovers at night. The blue bees resembled a blue veil and she seemed to be practising even by day the अभिसारिकावेश. मुहुश्चामर...लंब्य now she leant on the point of the chowrie; now she supported herself against the handle of the umbrella. परिजना...लोक्य casting a sidelong look, concealing her own body behind her servants. परिजनेन अन्तरितः सकलः देहः यस्याः. For त्रिभाग see above (para 198) 'कूणितत्रिभागेण चक्षुषा'. मुहुरा...वृत्य now she turned round so as to twist round the folds (of her skin on the abdomen). त्रिवली the folds of the skin on the abdomen (looked upon as a sign of beauty among women). मुहु...वेश्य now she placed on her red (sprout-like) lips the betel that was held in her motionless hand. उद्गीर्ण...पदा she ran a few steps in pursuit of her maidens running away on account of the blows of the lotuses that dropped down (from her hair and that) she threw at them. उद्गीर्णानि उत्पलानि तेषां प्रहारैः पलायमानः परिजनः तस्य अनुसरणं तस्मिन् दत्तानि कतिपयानि पदानि यया. In this long passage, the poet describes the involuntary actions of का०, who was completely subdued by love. She pretends to pursue her servants in order to hide her emotion. तं and तेन refer to चन्द्रापीड. प्रतीहार्या...गमना to whom the return of महाश्वेता was announced by the doorkeeper. स्नाना...प्यु मन्दादरा although she cared very little for bath &c. (मन्दः आदरः यस्याः). चन्द्रापीडो...विधिः Chandrāpīḍa also, having descended together with कादम्बरी's servants that were first sent down by him, took his bath. निरुप...दैवतः who worshipped his favourite deity on a stone that was one unbroken slab. निरुपहतायां शिलायां अर्चितं अभिमतं दैवतं येन. आहारः आदिः यस्य तत् आहारादिकं—qualifies कर्म. अहःकर्म daily duties.

Para 200. क्रमेण च...तीर्णा. क्रमेण...तलम्—the principal sentence is क्रमेण च कृताहारः...मरकतशिलातले समुपविष्टः दृष्टवान्सहसैव...

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तलम् (1. 32). कृतः आहारः येन. क्रीडापर्वतकस्य प्राग्भागं भजते इति क्रीडा ...भाक् तस्मिन् that stood on the eastern side of the pleasure-hill. This and the following locatives qualify मरकतशिलातले. हारीतहरिते as green as the हारीत (a kind of pigeon). हरिणीनां रोमन्थस्य फेनः तस्य सीकराणां आसारो यस्मिन् that was showered with the spray of the foam of the chewing of female deer. सीरः आयुधं यस्य सः सीरायुधः (बलरामः) तस्य हलं तस्मात् भयं तेन निश्चला कालिन्दी (यमुना) तस्याः जलस्येव त्विट् (कान्तिः) यस्य that shone like the waters of the Jumnā that stood still in fear of the plough of Balarāma. 'लाङ्गलं हलं । गोदारणं च सीरः' इत्यमरः. The waters of the Jumnā are said to be dark. Note 'गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभमुभयत्र मज्जतः । राजहंस तव सैव शुभ्रता चीयते न च न चापचीयते ॥' (quoted in काव्यप्रकाश X); or गीतगोविन्द 'वहसि वपुषि विशदे वसनं जलदाभम् । हलहतिभीतिमिलितयमुनाभम्.' The emerald was dark-green and is therefore said to resemble the waters of the Jumnā. The waters are always in motion; while the stone was motionless and hence the word निश्चल. बलराम was the 7th child of वसुदेव and देवकी, but to save him from कंस, he was transferred to the womb of Rohiṇī. He is represented as dressed in blue clothes and armed with a plough. On one occasion under the influence of wine, of which he was very fond, he asked यमुना to come to him that he might bathe. When she refused, he plunged his plough in her and dragged her after him. At last the river assumed a human form and begged to be forgiven. See विष्णुपुराण V. 25 'आगच्छ यमुने स्नातुमिच्छामीत्याह विह्वलः ॥ 8 तस्य वाचं नदी सा तु मत्तोक्तामवमन्य वै । नाजगाम ततः क्रुद्धो हलं जग्राह लाङ्गली ॥ 9 गृहीत्वा तां तटे तेन चकर्ष मदविह्वलः ...10 सा कृष्टा तेन सहसा मार्गं संत्यज्य निम्नगा । यत्रास्ते बलदेवोऽसौ प्लावयामास तद्वनम् ॥ 11 शरीरिणी तथोपेत्य त्रासविह्वललोचना । प्रसीदेत्यब्रवीद्रामं मुञ्च मां मुसलायुध ॥' 12. तरुणी...शोचिषि—तरुणीचरणानां अलक्तकः तेन शोणं शोचिः (तेजः) यस्य—whose light is reddened by the Alaktaka dye applied to their feet by young women. It is not to be supposed that the emerald stone was red. मरकत is always spoken of as dark-green. It looked red, because young women with the fresh Alaktaka on their feet, dyed it red when walking to and fro. कुसुमरजसा सिकतिलं तलं यस्य rendered sandy with flower pollen. सिकतिल has been explained above (notes p. 10). लता...गृहे surrounded by a bower. शिखण्डि...गृहे which was the music-hall for the dancing of peacocks *i. e.* where the peacocks danced. दृष्टवान्...दिवसं he suddenly beheld the day flooded by white

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radiance rich in glory as with water. निर्वाप्यमाण *pr. p. pass.* of the *caus.* of वा with निर्; it means 'to extinguish; allay.' अतिवहलं धाम (तेजः) यस्य (*adj.* of आलोकेन). The idea is that the brightness of day was nullified by the appearance of a more radiant and glorious light; hence the day was as if extinguished by it as fire by water. Or the light is compared to water, because of its brightness and flood. आतपम्, महीम्, दिगन्तान् and °तलम् are objects of दृष्टवान्. मृणाल...तपम् he saw the sunlight as if drunk by a coil of lotus-fibres. The light of the sun was transformed into a soft and pleasing light by the new radiance and hence it is said that it was drunk up by lotus-fibres (that are soft and white). क्षीरोदेन...तलम् he saw the earth as if flooded by the milky ocean, the space as if sprinkled with a shower of sandal paste and the sky as if plastered with white *chunam*. The glorious light was like the milky ocean or sandal paste or white *chunam*. ओषधिपतिः the moon, the lord of plants. अकाण्डे एव all of a sudden. The student should remember that it was day when this happened. The glorious light appeared to him like the rise of the moon by day. Hence the word अकाण्डे. उत...मुक्तानि or are shower-baths set going with their thousands of white streams scattered in all directions being set in motion by a machine (a spring). यन्त्रेण विक्षेपः तेन विशीर्यमाणानि पाण्डुराणि धारासहस्राणि येषु. आहो...तीर्णा or is it the celestial Ganges, whitening the world with its spray scattered by the wind, that has come down to the earth? अनिलेन विकीर्यमाणः सीकरः तेन धवलितं भुवनं यया.

Para 201. The principal sentence is कुतूहलाच्चालोकानुसारप्रहितचक्षुः (चन्द्रापीडः) अद्राक्षीत्...मदलेखां तस्याश्च समीपे तरलिकां (l. 10) तया च...पटलके गृहीतं (l. 10) ...हारम्. आलोकानुसारेण प्रहितं चक्षुः येन turning his eyes in the direction of the light. This qualifies चन्द्रापीडः understood. अनल्प...द्वयाम् (मदलेखा) who was surrounded by a large (अनल्प) number of girls, having a white umbrella held over her and with two chowries waved before her. म्रियमाणं धवलं आतपत्रं यस्याः. These three clauses qualify मदलेखां below. कादम्बरी...लम्बाम् who was supported with her right hand by कादम्बरी's doorkeeper who carried in her left hand that had a stick in it a casket of cocoanut, the upper part (*lit.* the mouth) of which was covered with a wet piece of cloth and that was full of sandal ointment. वेत्रलता तूर्णे यस्य (*adj.* of तामपि). नारिकेलसमुद्गकः is spoken of in the 4th Act of शाकुन्तल.

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The reading of N, कादम्वरीं, is very bad. कादम्वरी *did not come*, as we shall see from what passes between चन्द्रापीड and मदलेखा below. We read later on (para 202 p. 54 l. 5) विसर्जयांवभूव मदलेखाम्. There is not a word about कादम्वरी. मदलेखा was the most intimate friend of कादम्वरी, her second self (para 194 l. 18 of text above 'कादम्वर्याः सखी...जीवितनिर्विशेषा मदलेखेति'). It was because she was so dear to कादम्वरी that छत्र and चामरs accompanied her and that का० sent her on a delicate mission. कादम्वरी herself comes to च० later on (para 203 last line 'तत्रस्थस्य चास्यागत्याकथयत् केयूरको देवी कादम्वरी देवं द्रष्टुमागतेति). केयूरकेण ..मार्गाम् (मदलेखा) who was pointed out the way by केयूरक who carried two washed fine garments made from the (bark of the) celestial tree, that (garments) were (so light as) to be carried away by the breath and were as white as serpent's slough. दधता (*pr. p.* of धा Par.) qualifies केयूरकेण. निश्वासेन हार्यें (*pot. pass. p.* of हृ). निर्मोकः सर्पत्वक् तद्वत् शुचिनी (*n. dual acc.* of शुचि). मालती...मानाम् followed by तमालिका in whose hand there was a garland of Mālatī (Marathi चमेली). सितां...गृहीतं held in a box (पटलकं) that was covered with white cloth. सितांशुकं उपच्छदः (a cover) यस्य. All the accusatives from गृहीतं to तारं qualify हारम् (l. 22). धवलता...पुण्डरीकस्य as if it (हार) were the cause of the whiteness of the milky ocean, as if it were born together with the moon; as if it were the stalk of the lotus in the navel of Vishṇu. The हार was produced from the ocean (see p. 53 ll. 15–16 text) and was extremely white; so it is said to be the cause of the whiteness of क्षीरसागर and is represented as identical with many other white things. मन्दर...मोज्झितम् that was as if the mass of the foam of nectar blown away by the agitation (caused) by the (moving) मन्दर mountain, that was as if the slough of Vāsuki cast away on account of the fatigue of churning. The हार was white like foam or slough. When a serpent casts off its skin, it becomes fresh and vigorous again. When the gods and demons churned the ocean for the fourteen jewels, the mountain मन्दर was made the churning handle and the serpent Vāsuki was made the rope. अमृत was the last jewel produced. See रामायण I. 44 and विष्णुपुराण I. 9. for सागरमन्थन. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम्। मथ्यतामसृतं देवाः साहाय्ये मय्यवस्थिते॥' विष्णु० I. 9. 76. हासमिव...गलितम् as if it were the smile of Lakshmī, dropped down on account of her separation from her paternal home. When girls leave their paternal home for that of their hus-

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band's, smiles vanish from their faces. The हार was white like the smile of लक्ष्मी, the embodiment of all beauty and splendour. Smiles are said to be white. मन्दर...संहृतम् as if it were the pieces of all the digits of the moon broken by the churning of the sea by the मन्दर mountain collected together. मन्दरेण मथनं तेन विखण्डिताः अशेषाः शशिकलाः तासां खण्डानां सञ्चयः तमिव. The moon was produced when the sea was churned. The necklace looked like the pieces of the moon collected together. The moon is to be supposed to have been broken into pieces by being rubbed against the churning-handle, मन्दर. प्रतिमा...द्भृतम् as if it were the reflections of the clusters of stars brought up from the waters of the sea. The bright stars are reflected in the waters of the sea. The bright necklace appeared as if to have been composed of the reflections of the stars in the sea. दिग्गज...भूतम् as if it were the shower, formed into a mass, of the spray of water discharged from the trunks of guardian elephants of the quarters. Eight दिग्गजs are mentioned 'ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥' इत्यमरः. नक्षत्र...द्विपस्य as if it were the neck ornament of the elephant in the form of Cupid. नक्षत्रमाला is an ornament placed round the neck of elephants; it also means 'a necklace containing 27 pearls.' Compare कादम्बरी above (para 8) 'अनङ्गवारणशिरोनक्षत्रमालायमानेन मेखलादाम्ना.' शरन्मेघ...कल्पितम् as if made with the pieces of autumnal clouds (that are white, those in वर्षा being dark). कादम्बरी...निर्मितं as if created from the hearts of sages subdued by the charms of Kādambarī. The necklace was so pure that it was as if created from the pure hearts of sages. The propriety of कादम्बरी...वशीकृत is :—the हार belonged to कादम्बरी. How was it that it (*i. e.* the hearts of sages of which it was said to be composed) came into her possession? The poet represents that the hearts of the sages were as if smitten by the beauty of का०. गुरु...त्नानाम् the idol (lit. elderly person, object of worship) of all jewels. यशो...घटितं as if it were the mass of fame collected together in one place. Fame is poetically said to be white. सर्व...पक्षमिव as if it were the rival of all the oceans. The *com.* in N connects सर्वसागराणां with यशोराशिम् and construes प्रतिपक्षमिव चन्द्रमसः. This is objectionable, because it is hard to explain in what the यशः of all the seas consists. If we omit सर्वसागराणां with the Calcutta editions, then the passage yields a good sense, as we can then read प्रतिपक्षमिव

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चन्द्रमसः, जीवितमिव ज्योत्स्नायाः. चन्द्रमसः...ज्योत्स्नायाः as if it were the very life (the essence) of the light of the moon. लक्ष्मी...तरलम् which, like the heart of Lakshmī, was नलिनी...तरल. The latter with reference to हार means 'that had a central gem (तरलः) resembling a drop of water falling from the leaf of a lotus plant' (नलिनीदलात् गलन् जलविन्दुः तस्य इव विलासः यस्य; सः °विलासः, °विलासः तरलः यस्य); while with reference to लक्ष्मीहृदय, it means 'as unsteady as the drop of water &c.' (नलिनी...विन्दुविलासवत् तरलं चञ्चलम्). 'तरलो हारमध्यगः' इत्यमरः. A drop on a lotus-leaf is often given as an illustration of unsteadiness. Compare 'नलिनीदलगतजलमतितरलं तद्वज्जीवितमतिशयचपलम्।' मोहमुद्गर. लक्ष्मी is proverbially said to be चञ्चल. Compare 'येन श्रियः संश्रयदोषरूढं स्वभावलोलेत्ययशः प्रमृष्टम्॥' रघु० VI. 41. उत्कण्ठित...करम् that, like a love-sick person, is मृणाल...कर. The latter, with हार, means 'the rays of which are as white as lotus-fibres' (मृणालवलयवत् धवलाः कराः किरणाः यस्य); with उत्कण्ठित, it means 'whose hands are white with the rings of lotus-fibres' (placed upon his wrists to allay the fever of love) मृणालवलयैः धवलौ करौ यस्य. शरच्छ...दिङ्मुखम् which, like the autumnal moon, was घन...दिङ्मुख. The latter, with हार, means 'that whitened the quarters by the collection of its rays shot by the thickly-set pearls' (घनाः मुक्ताः तासां अंशुनिवहाः तैः धवलितानि दिङ्मुखानि येन); while with शरच्छशिन् it means 'that whitened the quarters with its rays that were free from clouds' (घनैः मुक्ताः अंशवः तेषां निवहाः तैः धवलितानि दिङ्मुखानि येन). मन्दाकिनी...वाहिनम् which, like the stream of the celestial Ganges, possessed the perfume of the breasts of celestial damsels. सुरयुवतिs bathe in the celestial Ganges and hence it has the परिमल. The हार was at first with वरुण (see below), when it might have adorned the necks of celestial damsels and hence it had सुर...परिमल. प्रभा...तारम् shedding lustre and extremely charming (तार). तारः also means 'having pure pearls'. 'मुक्ताशुद्धौ च तारः स्यात्' इत्यमरः. दृष्ट्वा...निश्चित्य on seeing it, चन्द्रापीड came to the conclusion that it (हार) must be the cause of the whiteness that surpassed the radiance of moonlight. चन्द्रा...मुषः (*adj.* of धवलिम्नः)—चन्द्रातपस्य द्युतिं मुष्णाति इति तस्य. धवलिम्नः—refers to the words above 'किमु खलु भगवानौषधिपतिः...तीर्णा' (p. 51 l. 33). प्रत्युत्थानम् rising up to meet. उपचारः polite behaviour. आपतन्तीं coming towards him. प्रतिजग्राह welcomed, received. परिधाप्य (*ind. p. p.* of the *caus.* of धा with परि) having made him put on. आरचितः शेखरः यस्य whose head ornament was made. शेखरः a chaplet worn on the head as an

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ornament. तवे...कारयति what possibly will this thy tenderness (पेशलता), charming because it is free from pride, not compel persons to do that are bound by ties of love for you? अपहस्तितः (दूरीकृतः) अहङ्कारः यया सा अपहस्तिताहङ्कारा चासौ कान्ता (मनोहरा) च. प्रश्रय...विधानाम् thy gentleness (प्रश्रयः modesty) itself gives room to such persons (as are प्रीतिपरवश). She means:—This would not have been possible for humble persons (like कादम्बरी or myself) who are प्रीतिपरवश, but for your gentleness. अनया...स्वामी with this thy (noble) form whose life dost thou not command? अनेन...रोपयसि by these your actions which exhibit affection without a cause, in whom dost thou not create ties of relationship? Of course the answer is 'in all.' एषा च...त्पादयति whom would this your behaviour naturally agreeable not make your friend? कं...भवद्गुणाः whom possibly will these qualities of yours that are naturally gentle not comfort? भवतो गुणाः= भवद्गुणाः. स्वभावेन सुकुमारा वृत्तिः येषाम्. त्वन्मूर्ति...जनयति It is thy form itself that really deserves the blame, since it creates confidence at very first sight. इतरथा...भाति Otherwise (if it were not the case that you inspire confidence in others at very first sight), all this, when employed towards (*i. e.* addressed to) persons like you whose greatness is well-known in the whole world, seems inappropriate. सकलभुवने प्रथितः महिमा यस्य. तथाहि for instance. सम्भाषण...पतति to venture to address you comes to be like insult (अधःकरण). You are so great and we who address you are so low that &c. D 'अतिमहीयसि त्वयि क्षुद्राणामस्माकं वाग्व्यवहारोऽपि अधःकरणमिव भाति.' आदरो...मापयति to show marks of respect to you leads to the inference that we are proud of our position. When one honours another by such presents as मदलेखा brought, one must be master of a large fortune. You are so great that all presents &c. would fall far short of your dignity and will only serve to show that we are proud of possessing such things with which to honour you. स्तुति...सूचयति even to praise you indicates our conceit (उत्सेकः). When we praise a man, we arrogate to ourselves the power of having understood him and appreciated his qualities thoroughly. But, she means, च० is so great that to say that we appreciate his merits would be presumptuous on our part. उपचारो...काशयति Even waiting upon you manifests our light-headed-ness. We are not fit even to untie the latchet of your shoe, much less to wait upon you. प्रीति...ज्ञापयति an offer of love would only convey our ignorance of our own

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worth. प्रीति is possible only between persons equal in qualities, habits &c. We are so low and you are so great that we should not aspire to love you. विज्ञापना...ज्ञायते to request you (even for receiving your commands) is audacity. सेवा...भवति service is but rashness in us and gift is like an insult. Making a gift implies that the donee does not possess it or would have some use for it. अपि च...दीयते and moreover what is left for being given to you, when you have yourself captivated our heart? जीवितेश्वराय...पाद्यते what is to be given to the lord of one's life? She means that कादम्बरी herself and all she has are Chandrāpīḍa's. So the necklace and other things must not be looked upon as a gift from का०, because का० has nothing left to give. प्रथम...क्रिया what return can we make for the great favour you have already shown *viz.* coming here. प्रथमं कृतः आगमनमेव महोपकारः येन. दर्शन...क्रियते how can we reward your arrival who have made our lives worth having by your sight? दर्शनेन दत्तं जीवितस्य फलं येन. प्रणयितां...विभवम् under the guise (of this necklace) का० shows her love and not her riches. अप्रतिपाद्या...विभवानाम् that the wealth of the good is the property of others (*i. e.* is to be applied for others) need not be expressly declared (*i. e.* goes without saying). स्वः—स्वम् wealth, property. Compare for a similar idea 'आदानं हि विसर्गाय सतां वारिमुचामिव' ॥ रघु. IV. 86. A seems to have read स्वजनविभवानां for सज्जन० 'विभवाः स्वजनानां ये नैव तेषां परस्वता। प्रतिपाद्या न ते देया इत्यर्थोऽत्र परे पुनः। सज्जनविभवानामिति पठन्ति.' आस्तां...नियुज्यते let alone riches (*i. e.* let us speak no more about her wealth being employed for the use of others); even if she accept slavery to one like you, she will not be regarded as one who does what is unseemly. नियुज्यते lit. ordered, appointed. दत्त्वा...त्तप्यते even if she gave herself to thee, she would not be deceived; even if she gave her life, she would not repent (much less therefore when she gives only this हार). प्रणयि...सताम् the greatness of the good is averse from repudiating those who love them (or those who come as suppliants), as it is bent on kindness (or courtesy). प्रणयिन् means 'a lover, a suppliant.' This is a general proposition put down before च० to induce him to accept the necklace sent by का०. न च...लज्जा greater shame is felt in offering presents to such persons than in asking favours from them. She means:—if I were to beg of you anything, I would feel no shame; but to make a present to you which is not at all worthy of your noble virtues causes

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the greatest shame. D 'सत्पुरुषेभ्यो यादृशी लज्जा भवति सर्वस्वदानेऽपि अपर्याप्तत्वात् इत्यर्थः.' यत्तु सत्य...कादम्बरी to tell you the truth, का० feels that she has offended you by this incident (व्यतिकरः). She refers to her sending presents that are quite unworthy of the peerless worth of च०. Mark the loc. त्वयि. Verbs having the sense of 'offending' govern the gen. or loc. of the person offended. तदय...प्रेषितः—the principal sentence is अयं...हारः...तया (कादम्बर्या)...प्रेषितः. अमृत...हारः this necklace called शेष ('the remainder') because it was the only one left out of the jewels that rose at the time of churning out nectar. अमुनैव...दत्तः was given by the lord of waters (*i. e.* the ocean) to Prachetas (God Varuṇa) who came to his house as a guest, being highly valued (by the ocean) for that very reason (*viz.* its being the only remaining jewel). 'प्रचेता वरुणः पाशी यादसां पतिरप्पतिः' इत्यमरः. पाशभृता=वरुणेन (पाशं बिभर्ति इति पाशभृत्). वरुण is the presiding deity of waters and is represented as having a noose in his hand to catch those who break his law. तयापि...प्रेषितः it (the necklace) has been sent to you by her also considering thy form worthy of this ornament and thinking that the sky alone is the proper abode (धाम) of the moon and not the earth. The last clause is an illustration. A 'यन्नभस्तलमेवेति वाक्ये तस्मिन्प्रदर्श्यते। प्रतिवस्तूपमा सा च प्रस्तुतार्थस्य साधनी.' सुधासूतिः lit. the source of nectar. The moon is said to be full of सुधा (nectar), which is drunk by gods and the Manes. 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमाः। कृष्ण-पक्षेऽमरैः शश्वत्पीयते वै सुधामयः॥' विष्णु० II. 11. 22; 'रविमावसते सतां क्रियायै सुधया तर्पयते सुरान् पितॄंश्च' विक्रमोर्वशीय III. यद्यपि...कारणम् although men like you, whose bodies are adorned by no other ornaments than their virtues, do not place on their bodies the load of ornaments that cause trouble and are highly thought of by low (lit. other) men, still कादम्बरी's love is a reason (for you to put them on in this case). निजगुणगणाः एव आभरणानि तैः भूषिताः अन्ययष्टयः येषाम्. She means that he must put on the necklace for the sake of कादम्बरी who loves him, just as other great personages acted similarly under similar circumstances. किं न कृत...पाणिना Did not Lord Vishṇu place on his chest the piece of stone called कौस्तुभ, thus exhibiting his great regard for it because it was the brother (lit. born together with) of Lakshmi. कौस्तुभः अभिधानं यस्य. शार्ङ्ग (शृङ्गस्य विकारः शार्ङ्ग धनुः) पाणौ यस्य who has the शार्ङ्ग bow in his hand. कौस्तुभ was one of the jewels produced at the churning of the ocean. The word is derived as 'कुं भुवं स्तुभ्नाति व्याप्नोति इति कुस्तुभः अब्धिः तत्र भवः'.

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'कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः। तस्मिन् हरिः स्पृहां चक्रे वक्षोऽलङ्करणे मणौ॥' भागवत VIII. 8. 5. न च...अलम् and Vishṇu does not surpass you, nor does the Kaustubha jewel excel the necklace शेष in the slightest respect (lit. quality); nor is Lakshmī able to approach Kādambarī by imitating her beauty in the slightest degree. आकारस्य अनुकृतिः तस्याः कलया (अंशेन). मदलेखा wants to intimate that कादम्बरी and च० would make a most suitable match and should therefore marry. अतो...त्वत्तः hence she deserves this mark of respect from you (*viz.* the acceptance of the necklace). न चा...सरस्य nor is she unworthy of the progress of love *i. e.* she is quite worthy &c. नियतं...त्वक्ष्यति if you refuse (lit. break) her request then surely she will worry Mahās'vetā with thousands of taunts and then kill herself. The reason why she will taunt महाश्वेता is that it was the latter who brought चन्द्रापीड and recommended him to her as a noble prince. Note that the word प्रणय also means 'love'. There is a suggestion in this sentence that if च० fails to respond to the love of का०, the latter might die. तरलिका was the friend and attendant of महाश्वेता and was sent by म० out of fear as to what may happen to का० and the desire to avert कादम्बरी's reproaches. तया...दिष्टमेव she also (*i. e.* महाश्वेता) has sent the following message to the prince. The genitive is used in place of the dative. न खलु...भङ्गः the noble prince should not crush the first impulse of कादम्बरी's request (or love) even in thought (much less in words or deeds). मदलेखा argued at great length that च० should accept the necklace and clinches her whole argument by the message of महाश्वेता for whom, she knew, चन्द्रापीड had the highest regard. तारा...तटे as a galaxy of stars on the slope of the golden mountain (मेरु). चामीकरम् gold. अचलः mountain. मेरु is said to be the golden mountain 'मेरुः सुमेरुर्हेमाद्री रत्नसानुः सुरालयः' इत्यमरः. For the stars revolving round मेरु see above (notes p. 71 on para 156).

Para 202. चन्द्रापीडस्तु...दिवसो बभूव. जानासि ग्राहयितुम् you know how to make others accept (your gifts). उत्तरा...कौशलम् thou, leaving no room for me to reply, hast shown thy skill in speech. अयि...कथा Oh! simple girl! who are we as regards ourselves (*i. e.* I am not master of myself) or who are we to accept or to refuse? All this talk (of accepting or refuseing) is at an end. He means that he is powerless and entirely at their disposal. The com. explains

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'आत्मनः भवदपेक्षया के वयम् । युष्माकं देवयोनित्वादिति भावः.' He takes आत्मनः as referring to मदलेखा, कादम्बरी &c. But this appears to us entirely wrong. आत्मनः in the sentence I 'के वयमात्मनः' can only refer to वयम् (*i. e.* चन्द्रापीड) if we bear in mind how आत्मन् is generally used. Our interpretation moreover yields a better sense. For के वयम् compare शाकुन्तल I 'के आवां परित्रातुम्.' सौजन्य...नियुज्यताम् I have been made an instrument in your hands (*i. e.* I am completely at your disposal) by you who are rich in goodness and I may be ordered to do good or evil things at your will. अति...दासीकुर्वन्ति truly there lives not the man whom the virtues, discourteous themselves, of the most courteous कादम्बरी do not enslave. निर्गतं दाक्षिण्यं येभ्यः. The idea is:—कादम्बरी herself is अतिदक्षिणा; but her virtues are so discourteous (so assertive) that they enslave all. Or निर्दाक्षिण्य may mean 'not confined only to the south, but all-pervading.' The sentence is picturesque, on account of the antithesis between दक्षिणा कादम्बरी and her निर्दाक्षिण्यगुणs. अनति...तस्यां (loc. abs.) when she (मदलेखा) had not gone far. क्रीडा...गतं qualifies चन्द्रापीडं. उदय...चन्द्रमसम् who was like the moon on the rising mountain. चन्दन...धवलं (this applies both to चन्द्रापीड and चन्द्रमस्) who was white with the sandal, the fine garments and the necklace (given by मदलेखा). The moon also is white like चन्दन, दुकूल and हार. उत्सारित...गमना who rejected the royal emblems of staff, umbrella and chowrie and who forbade all her attendants from following her. उत्सारितानि वेत्रच्छत्रचामरचिह्नानि यया. निषिद्धं अशेषस्य परिजनस्य अनुगमनं यया. चित्ररथसुता=कादम्बरी. विविध...मनः she stole his heart with passionate glances, tremulous (तरङ्गित, or overflowing) with various graces. मुहुः—मुहुः used in two clauses have the sense of 'now—and again; at one time—at another time.' नितम्ब...लिखितेव She was as if painted with her delicate left hand placed upon her round hip and with her right hand stretched along the garment she had covered herself with and with her pupils motionless. प्रावृतं यत् अंशुकं तस्य अनुसारेण प्रसारितः दक्षिणकरः यया. The words प्रावृतांशुकानुसार &c. show that ladies in Bāṇa's time dressed like the ladies in महाराष्ट्र at present. D says 'ेकरा उरसि निहितोत्तरीयांशुकं अनुसृत्य प्रसारितदक्षिणकरा.' She wore a shawl and her right hand held it up. मुकुलजृम्भिका...वदनेव because she placed the inside of her hand on her slowly parting (yawning) lips, she seemed as if to have shut her mouth out of the fear of allowing his name to escape her lips. जृम्भिकायाः आरम्भे दत्त उत्तानं करतलं यया तस्याः भावः जृम्भिका...

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तलता तया. तस्य (चन्द्रापीडस्य) गोत्रं नाम तस्य स्खलनं तस्मात् भीः तया. She placed her hand upon her lips when she yawned (as a gentle woman should). The poet imagines that she did so, being afraid that if she opened her mouth चन्द्रापीड's name would escape her lips. जृम्भा was a sign of the passion working in her heart. मुहुरंशुक...ह्वानेव who had as if begun to call चन्द्रापीड on account of the noise made by the bees greedy for the fragrance of her breath and beaten by her with the fringe of her garment. अंशुकपल्लवैस्ताडिताश्च ते निश्वासामोदेन लुब्धाश्च मधुकराः तैः मुखरा तस्याः भावः °मुखरता तया. प्रस्तुतं आरब्धं आह्वानं यया. मुहुरनिल...संज्ञेव who as if made a sign (to च०) to embrace her by covering her breasts with her arms that were doubled (over the breasts) in the hurried confusion due to the fact that her garment slipped aside by the wind. अनिलेन गलितमंशुकं तस्मात् संभ्रमः तेन द्विगुणीकृतं भुजयुगलं तेन प्रावृतौ पयोधरौ यस्याः सा अनिल...पयोधरा तस्याः भावः °पयोधरता तया. केश...स्कारेव who as if bowed (to च०) by her graceful movement in smelling the handful of flowers drawn from her beautiful hair. केशपाशात् आकृष्टानि कुसुमानि तैः पूरितः अञ्जलिः तस्य समाघ्राणं तस्य लीलया. उभयतर्जनी...द्रमेव who as if informed (him) of the appearance of longing in her heart by the fact that she revolved her necklace (प्रालम्बम्) of pearls on both her forefingers. उभयतर्जन्योः भ्रमितं मुक्ताप्रालम्बं यया तस्याः भावः उभय... प्रालम्बता तया; निवेदितः हृदयस्य उत्कलिकायाः (उत्कण्ठायाः) उद्गमः यया. प्रालम्बम्—'प्रालम्बमृजुलम्बि स्यात् कण्ठात्' इत्यमरः—is a garland or necklace that hangs straight from the neck. She means that just as the necklace is revolving round her fingers so her heart is tossed by longing. मुहुरुपहार...वेदनेव who as if indicated the pain she suffered from the strokes of Cupid's arrows by the fact that she shook her hands when she stumbled on the flowers offered (on the pavement) to deities. उपहारकुसुमेषु स्खलनं (stumbling) तेन विधुतं करतलं यया तस्याः भावः °तलता तया; कथिता कुसुमायुधशर-प्रहाराणां वेदना यया. She stumbled on flowers offered to gods and shook her hands out of regret when she did so. The poet imagines that she was pierced by the arrows of love (flowers are Love's arrows) and expressed the pain by moving her hands. See above (notes p. 100 on para 170) for the five flowery arrows of Love. गलित...मन्मथेन who was as if bound down and handed over (to च०) by Cupid, because her feet were bound by the chain in the form of the girdle that slipped down (from her hips). गलिता रसना सा एव निगडः (शृङ्खला) तया नियमितौ चरणौ यस्याः तस्याः भावः गलित...चरणता तया. चलित...दुकूल whose loose silk

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garment was held fast by her thighs that were shaking (through emotion). चलिताभ्यां ऊरुभ्यां विधृतं शिथिलं दुकूलं यया. क्षितितल...कुचा whose breasts were covered by a part (the end, the skirts) of her garment that reached the ground. क्षितितले दोलायमानं अंशुकं तस्य एकदेशेन आच्छादितौ कुचौ यया. This also confirms what was said above by us on 'प्रावृतांशुकानुसार &c.' चकित...लता the creeper-like folds (on whose abdomen) disappeared when she turned round startled. चकितं यत् परिवर्तनं तेन त्रुट्यन्ती त्रिवलीलता यस्याः. As she turned round, the skin was extended on one side and the folds vanished. अंस...कमला whose lotus-like hand was engrossed in collecting together the mass of her hair (चिकुर) that had fallen loose on her shoulders. अंसयोः स्रस्तः चिकुराणां केशानां कलापः तस्य सङ्कलने आकुलं करकमलं यस्याः. कटाक्ष...कपोलम्—these two adjectives qualify वदनम्, which is the object of साचीकृत्य. कटाक्ष...कपोलम् the lotus-flower placed on the ear of which (face) was whitened by the casting of her glances and the cheeks of which were made gray by the white chunam in the form of her embarrassed smile. कटाक्षस्य क्षेपेण धवलीकृतं कर्णोत्पलं यस्मिन्. विलक्ष्यमाणं स्मितं एव सुधा तस्याः धूलिः तया धूसरितौ कपोलौ यस्य. Both smiles and सुधा are white. The reading विलक्षस्मित of K is good and means the same thing as विलक्ष्यमाणस्मित. We must moreover admit that विलक्ष्यमाणस्मित occurs very rarely if at all; while विलक्षस्मित is frequently met with. साचीकृत्य=तिर्यक् कृत्वा. 'तिर्यगर्थे साचि तिरोऽपि' इत्यमरः. साचीकृत्य is an *ind. p. p.* of साचीकृ, a च्वि formation. साची...वदनं bending her face aside. अनेक...भङ्गुरं (अनेके रसाः तेषां भङ्गिः रचना तरङ्गो वा तया भङ्गुरं यथा स्यात् तथा, अव्ययीभाव) विलोकयन्ती looking (at च०) crookedly (भङ्गुरम्) on account of the waves of different sentiments (that agitated her heart). उपसं...बभूव the day became red having contracted (or withdrawn) its rays.

Para 203. Here follows a progressive description of evening as indicated by the words अथ, क्रमेण, शनैः. The student should compare with this the description of sunset in para 156 and para 164. हृदय...पूषणि when the sun, lord of the life of lotuses (राजीवम्) and sovereign of the number (चक्रवालम्) of worlds, became red as if with the राग (redness; passion) in his heart for the lotus plants. The plain idea is that the sun's disc became red. The poet imagines that the redness (राग) was due to the राग (passion) of the sun's heart felt for the lotus-plants. We have often seen above that a loving heart

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is said to be red. The कमलिनी blooms by day and hence the sun may be said to be her lover. Dr. Peterson translates 'the sun reddens as if with the redness (passion) which the lotus flowers are losing.' We fail to see, with all deference, how he brings out that sense from the words हृदयस्थित &c. क्रमेण...व्योम्नि when the sky was tinged with a red hue as if with the eyes of loving women, that (eyes) were red through indignation at a delay that had lasted the whole day. दिनं परिलम्बनं (द्वितीया त०) तेन रोषः तेन रक्ताभिः. संक्रामितः शोणिमा (from शोण according to 'पृथ्वादिभ्य इमनिज्वा') यस्मिन् (*adj.* of व्योम्नि). The women had made an appointment the previous night to meet their lovers again that night. They could not, however, brook the delay caused by the passing of the whole day and hence were indignant (probably at the sun who did not travel faster). Or we may dissolve 'दिनस्य परिलम्बनम्'—the day seemed to them drawn out to an unusual length (as it may appear to a person who is intensely waiting for something) and hence they were indignant. संहृत...वाजिनि when the sun, whose horses are as green as a fully-developed (जरठ, or old) हारीत bird, had withdrawn all its light. संहृतं शोचिः (तेजः) येन. Compare हारीतहरितवाजिनि above (para 164 l. 29). रवि...वनेषु when the groves of lotus-plants, the line of flowers on which had closed their petals on account of the separation from the sun, began to appear green. During the day the lotuses were fully expanded and hence the कमलवन had the colour of the flowers. But when at sunset the flowers closed their petals, only the green leaves were seen prominently and hence the word हरितायमानेषु. रविविरहेण मीलिता सरोजानां संहतिः (समूहः) येषु. श्वेताय...खण्डेषु when the groves of कुमुदs (that bloom at night) appeared white. नीलाय...मुखे when the evening (lit. face of night) grew dark. पुनर्दिन...मालिनि when the sun (गभस्तिमालिन्) became invisible together with its rays that glowed as if with the hope of being united again with the glory of the day. तत्काल...जीवलोके when the world of mortals was flooded with the glow of twilight that appeared (विजृम्भित) at that moment as if with the ocean of राग (redness, love) welling out of the heart of Kādambarī. कुसुमा...तिमिरे when darkness of the colour of young तमाल trees (the leaves of which are dark) spread over all, bringing tears to the eyes of proud women, and looking as if it were the smoke of thousands of the hearts (now desolate) of chakravākas that were being burnt by the

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fire of love. जनितं मानिनीनयनवारि येन; तरुणतमालस्य इव त्विट् यस्य. When fire burns smoke is produced. The चक्रवाक being separated at sunset from its mate suffered from the fire of love. For जनितमानिनी°, compare 'मानिनीमानशत्रौ' above (para 181 l. 10) and our notes thereon. दिक्करि...गगने when the sky had bright stars twinkling in it as if it were a shower of the spray scattered by the trunks of the elephants of the quarters. दिक्करिकरैः आकीर्णः सीकरस्य आसारः (वृष्टिः) यस्मिन्; श्वेतायमानः तारागणः यस्मिन्. For दिग्गजs see above (notes p. 186 on para 201). जाताया... वेलायाम् when the time was unfit for seeing objects (*i. e.* when nothing could be seen by the eye). क्रीडा...नितम्बात् from the slope of the pleasure-mountain. ततो...सुधासूतिः—the sentence is ततोऽचिरादिव...उदगाद्भगवान्...सुधासूतिः. गृहीतपादः...कुमुदिनीभिः who was as if worshipped by the night lotus plants that as if seized his पादs (rays, feet). Holding the feet of a man is a way of making him favourably disposed. The कुमुदिनीs received the पादs (rays) of the moon. प्रसाद्यमानः has also another sense 'becoming whiter'. The moon is at first red when it rises on the horizon and then becomes pale. कलुष...न्नाशाः who made bright (reconciled) the quarters whose faces were darkened as if they were angry. One who is angry has a dark lowering look. The quarters were dark (कलुष) before the moon rose and are represented as if angry. A person in anger requires to be reconciled. कलुषं मुखं यासाम् qualifies आशाः (दिशः). प्रबो...कमलिनीः avoiding the day lotus plants that were asleep (*i. e.* that had closed the petals of their flowers) as if from fear of awakening them. लाञ्छन...समुद्वहन् under the guise of the spot, bearing on his chest as if the night. The moon had the dark spot upon it. The poet says that it was not so and that it was really निशा, the beloved of the moon, resting on his chest. The moon is often called निशा-नाथ. रोहिणी...दधानः bearing the red glow of its rise as if it were the red Alaktaka dye sticking to it when Rohinī (his favourite) kicked him (in प्रणयकोप). For रोहिणी° &c, see above 'रतिकलहकुपितरोहिणीचरणालक्तकरसलाञ्छितमिव' (para 166 l. 25) and our notes thereon (p. 91). तिमिर...सर्पन् approaching the heaven veiled in darkness as if it were an अभिसारिका who is veiled by a dark garment, तिमिरमेव नीलं अम्बरं (वस्त्रं) यस्याः (or तिमिरेण नीलं अम्बरं आकाशं यस्याम्, with reference to दिवम्) and तिमिरवत् नीलं अम्बरं (वस्त्रं) यस्याः (with अभिसारिका), अति...सौभाग्यम् scattering love (or beauty) because he was extremely dear (to all).

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अतिवल्लभतया may possibly mean 'because he had many wives.' He scattered his love (सौभाग्यम्, also 'loveliness') because he had so many wives who wanted it. The 27 नक्षत्रs are the moon's wives. ईक्षणोत्सवः a delight to the eyes. सुधासूति the spring of nectar *i. e.* the moon. See notes above (p. 190). उच्छ्रिते... अधिशिश्ये—the sentence is उच्छ्रिते...श्वेतभानौ...चन्द्रापीडः...मुक्ताशिलापट्टम्...अधिशिश्ये. उच्छ्रिते...दिशि when the moon had risen high, the one umbrella of the sovereignty of Cupid, the husband of the bride—lotus-plant, and the graceful ear-ornament of night and the brightener of all the quarters. कुसुमायुधस्य आधिराज्यं तस्मिन् एकं (केवलं) आतपत्रम्. कुमुदिनी एव वधूः तस्याः वरः. विभावरी (निशा) तस्याः विलासार्थं दन्तपत्रम्. A white umbrella is an emblem of sovereignty. The moon being round and white resembles an umbrella. It is also a friend and excitant of Love, whose dominion extends over all. Hence the moon is called कुसुमा° &c. दन्तपत्रम् seems to have been a white ear-ornament (perhaps originally made of ivory). Compare 'विलासिनीविभ्रमदन्तपत्रमापाण्डुरं केतकवर्हमन्यः' रघु° VI. दन्तादि...भुवने when the world appeared as if carved out of ivory. कुमुदमय्याः is an *adj.* of गृहकुमुदिन्याः, which is to be connected with तीरे (1. 12). चन्द्रा...तयैव—constitutes the reason why गृहकुमुदिनी is said to be कुमुदमयी. चन्द्रा...तयैव on account of the very fact that moon-light fell thickly upon it (चन्द्रातपस्य निरन्तरता अभिव्याप्तिः तया). कुमुदमय्या इव गृहकुमुदिन्याः तीरे on the bank of a lotus-pond near the house, that was as if full of कुमुद lotuses. कुमुदs are white; the bright moonlight fell on the lotus pond, which though it had really only a few कुमुदs blooming, looked as if it were full of कुमुदs on account of the moon-light. कुमुदिनी means 'a place containing कुमुदs' according to 'पुष्करादिभ्यो देशे' पा° V. 2. 135 (पुष्करिणी। पद्मिनी। देशे किम्। पुष्करवान् करी। सि. कौ.). कल्लोल...तीरे on the bank (of the कुमुदिनी), the steps (सोपानं) leading to which plastered with *chunam* were washed by ripples (कल्लोल) of the pond, on which (bank) blew breezes stirred by the fan of the small waves (of the pond), on which pairs of Hamsas had fallen asleep and where pairs of chakravāka birds were garrulous (वाचाल, cackling) through separation (from their mates). कल्लोलैः धौतं सुधया धवलं सोपानं (सह उप उपरि आनः गमनं अनेन) यस्मिन्. तनवः (लघवः) तरङ्गाः एव तालवृन्तं ('व्यजनं तालवृन्तकम्' इत्यमरः. तालस्येव वृन्तमस्य। ताले करतले वृन्तमिव बन्धनमस्य) तस्य वातः तं वहतीति; विरहेण वाचालं चक्रवाकमिथुनं यस्मिन्. वाचाल and वाचाट are used in a bad

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sense 'who talks much that is nonsensical', while वाग्मिन् is used in a good sense 'an eloquent man.' 'वाचो ग्मिनिः' पा० V. 2. 124. 'आलजाटचौ बहुभाषिणि' पा० V. 2. 125 वार्तिक 'कुत्सित इति वक्तव्यम्' (कुत्सितं बहु भाषते वाचालः। वाचाटः। यस्तु सम्यग्बहु भाषते स वाग्मीत्येव। सि. कौ.). The student should remember that it was night at the time and hence चक्रवाकs were separated. कुमुद... दन्तुरम् that (शिलापट्ट) was bristling (दन्तुर) with the tracery (पत्रलता) drawn on its edges with lines of कुमुद petals. अवदात... हारम् that (०पट्ट) had offered upon it a garland of pure (*i. e.* white) सिन्धुवार flowers. अवदातं सिन्धुवारदाम तस्य उपहारः यस्मिन्. मुक्ता...शिल्पे (चन्द्रापीड) lay upon a slab of stone white like pearl (or made of pearls) and as cool as moonlight.

Para 204. अथ चन्द्रापीडः...क्षपितवान्. अप...चिह्नाम् who had removed all the insignia of royalty. इतरा...भरणाम् who wore a single necklace, like another (*i. e.* an ordinary) woman. एकावली एव एकावलीमात्रं आभरणं यस्याः. For इतर, compare प्राकृतेव below and 'अद्य त्वितर इव परिभूय ज्ञानम्' &c. (para 160). एकावली is a necklace containing only one row of pearls. एककर्णे अवसक्तं (placed) दन्तपत्रं (ear-ornament) यया. इन्दु...दधानाम् wearing the petal of a कुमुद lotus delicate like the budding digit of the moon as an ear-ornament. इन्दुकला एव कलिका तद्वत् कोमलम्. ज्योत्स्ना... बिभ्रतीम् wearing two fine garments of the heavenly tree (कल्पद्रुम) as pure as moonlight. तत्काल...देवताम् who looked the very goddess of moonrise in the garb that was very charming on that occasion. कादम्बरी herself was fair and moreover had about her at the time everything white, *e. g.* एकावली, चन्दनरस, दुकूल, कुमुद &c. and hence the उत्प्रेक्षा. प्रीति...दर्शयन्ती showing the charm (or delicacy) of her love. प्राकृतेव like an ordinary woman. अध्यास्यताम्—*Imperative pass.* of आस् with अधि. असकृ...मानोपि although pressed often. उपचक्रमे began. क्रम् takes आत्मनेपद, when preceded by प्र and उप in the sense of 'to begin' according to 'प्रोपाभ्यां समर्थाभ्याम्' पा० I. 3. 42. दृष्टि...ग्रहस्य in me (in my heart) who am your slave and who am gladdened even by a glance, there is no room for the favour of conversation &c., much less for such a grace (as a visit from you). Mark the extremely courtly speech of च०. He depreciates himself, calls himself दासजन, भृत्यजन &c. and indulges in rather insincere hyperbole. He means that he is quite content with the glance of का०. The favour of speech is more than he needs. न खलु...रेखाः I ponder carefully still I cannot find even the slightest merit in and though

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me which deserves such height of favour. अतिसरलं...रुध्यते that you are so attentive even to a new servant (like myself) is (due to) thy great straight-forwardness and thy goodness that is charming because it lays aside pride. अपगतः अभिमानः यस्याः सा अपगताभिमाना चासौ मधुरा च (कर्म०). Compare the words of मदलेखा above 'तवेयमपहस्तिताहङ्कारकान्ता पेशलता' (para. 201). अनुरुध्यते (त्वया)—is used impersonally. प्रायेण...मन्यते probably कादम्बरी considers me a churl who is to be won over by formalities (*i. e.* external display of civility). He means:—a person who is courteous by nature does not stand on ceremony and does not require to be addressed in formal and courtly language. मदलेखा has been indulging in hyperbolical and courtly language to win me over, from which I infer that she (and therefore her dear friend कादम्बरी) looks upon me as wanting in natural courtesy. उपचारेण हार्यम् (*pot. pass. p.* of हृ). धन्याः...स्यात् blessed are your servants over whom you have control. This implies that he is अधन्य, because he is not looked upon by her as her परिजन and is most formally addressed by her. आज्ञा...दरः What honour can possibly be (required to be) shown to a servant who is fit only for executing his share (संविभाग) of the commands (issued by his master)? आज्ञानां संविभागः तस्य करणं तस्य उचितं. He means that the master need not show great concern and regard for a servant whose only business is to execute his commands; and that as he (च०) looks upon himself as कादम्बरी's servant, she need not cajole him so much and need not treat him with such formal respect. Mark the use of इव with the forms of किम्. क इव or किमिव means 'who indeed or what possibly.' Bāṇa is very fond of using these two words; note मदलेखा's words above 'तवेयं...पेशलता प्रीतिपरवशं जनं किमिव न कारयति' (para. 201). Compare also 'परैस्त्वदन्यः क इवापहारयेन्मनोरमामात्मवधूमिव श्रियम्' किरातार्जुनीय I. परोप...जीवितम् my body is an instrument for obliging others and my life is as light (worthless) as a blade of grass. He means that his body is not his own; even if he were to offer his life to का०, there would be no fit return for का०'s favour, as his life is worthless. अपत्रपे...यस्ते I am ashamed to make a present to you who come here as a guest (of my life and body) in return for the favours (you bestowed). We must understand शरीरम् and जीवितम् as the objects of उपायनीकर्तुम् or we may read परोपकार...यास्ते as one sentence. The price at which a thing is bought or what is given in exchange for a thing is put in the instrumental; and hence त्वत्प्रतिपत्तिभिः

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(in return for the marks of regard you showed). वयमेते...गरीयस्त्वम् Here am I, here is my body, my life, senses; raise to distinction (greatness) one of these by accepting it. A gives two explanations of the passage from परोप० to इन्द्रियाणि. 'एवमीदृगनिर्देश्योपचारक्रमपूर्वकम्। आगतायास्ते तवैव वयमेते न संशयः॥ कैश्चित्परोपकारेत्यादिकं तु सकलं वचः। आगतायास्तु इत्यन्तमेकग्रन्थतयेष्यते॥'. परिग्रहः acceptance. गरीयस्त्व abstract noun from गरीयस् (comparative of गुरु). आक्षिप्य interrupting. भवत्वति...कादम्बरी have done with this extreme ceremony; indeed my friend का० is pained. Or it would be better to take अतियत्नणया with खिद्यते and translate 'Let it be (as you say), but my friend is pained by your ceremonious talk.' सर्वं...रोप्यते all this has been accepted by her even without (अन्तरेण) your words; but why is she kept in suspense (lit. placed on the swing of doubt) by your speech that is unsubstantial because it is too flattering? उपचारेण फल्गु 'असारं फल्गु' इत्यमरः. A 'अत्यादरेण सत्कार उपचार इति स्मृतः।'. She means that courtly and flattering language leads to the inference of insincerity and makes her doubt whether च० is really in earnest and loves का०. कृतप्रस्तावा who made (created) occasion to speak. कथं तारापीडः how is king तारापीड? तारापीड and विलासवती were the parents of चन्द्रापीड and शुकनास was the prime minister of तारापीड who was king of उज्जयिनी. कियत्यध्वनि सा how distant is it? अध्वन् *m.* road; distance. The loc. is used according to the Vārtikas 'यतश्चाध्वकालनिर्माणं तत्र पञ्चमी। तद्युक्तादध्वनः प्रथमासप्तम्यौ। कालात्सप्तमी च वक्तव्या'—The point of time or space from which 'some distance in time or space' is measured is put in the ablative case; the word denoting 'distance in space' is put either in the nom. or loc. and that denoting 'distance in time' in the loc. केयूरकं...परिजनं च Ordering केयूरक and her servants to sleep not far from Chandrāpīḍa. सित...ऋकार she adorned (slept on) a bed placed under a canopy (वितानः–नम्) of white silk garment. सितं दुकूलं एव वितानं तस्य तले आस्तीर्णम्. निरभि...कादम्बर्याः humility, beauty and serenity of कादम्बरी. निष्कारण...महाश्वेतायाः causeless kindness of महाश्वेता. सुजनतां मदलेखायाः goodness of मदलेखा. महा...जनस्य the dignity of the attendants. मनसा भावयन् revolving in his mind. संवाह्यमानचरणः whose feet were shampooed. क्षणदा night. क्षपितवान् passed (*past act. p.* of the *caus.* of क्षि).

Para 205. अथ क्रमेण...भवतीति. The poet now describes the last part of night and daybreak. कादम्बरी...तारापतिः the lord of stars (the moon), weary of being kept awake for

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seeing Kādambarī, descended, as if to sleep, to the grove on the shore (of the western sea), that (grove) had new shoots of ताल, तमाल, ताली and plantain trees and that was cool with the breeze wafted from the few (प्रविरल coming at long intervals) waves. The idea is:—the moon as if wanted to see कादम्बरी and therefore kept awake. But का० kept herself to her couch and hence he could not see her. Being weary of waiting he descended to sleep. कन्दलः-लम् sprout (कुन्दलाः सन्ति अस्याः इति कन्दलिनी). अभ्यर्ण...चन्द्रिका moonlight faded as if with the hot sighs of loving women distressed (विधुर) by the separation (from their lovers who would get up when day broke) that was drawing near (अभ्यर्ण). चन्द्रापीड...लक्ष्मीः Lakshmī (Goddess; beauty), as if Love had sprung up in her at the sight of Chandrāpīḍa, having passed the night in moon lotuses, now fell upon the day-lotuses. The plain idea is that the moon lotuses began to fade and the day lotuses began to bloom. The poet represents that Lakshmī had as if fallen in love with च०, and so passed the night in कुमुदs (to allay her fever of love) and when they began to fade, she passed on to the opening day-lotuses. चन्द्रापीडविलोकनेन आरूढः मदनः यस्याम् कुमुददलोदरेषु नीता निशा यया. क्षणदापगमे at the close of night. स्मृत्वा...प्रदीपेषु when the palace lamps grew pale as if dwindling on account of longing as they remembered the blows of the lotuses placed on the young women's ears. क्षामता being exhausted or weak. पाण्डुः तनुः येषाम्. स्मृत्वा...प्रहाराणाम्—स्मृ governs the geni. according to the sūtra 'अधीगर्थदयेशां कर्मणि' पा० II. 3. 52 (एषां कर्मणि शेषे षष्ठी स्यात्). Roots having the sense of 'to remember,' and roots दय् and ईश् govern the geni. of the object. The idea is:—the lamps were struck with the उत्पलs on their ears by young women when they wanted to extinguish them. At daybreak, the light of the lamps grew faint. This (fading, क्षामता) the poet represents as due to the longing felt by the lamps for being struck again. One who is intensely longing, becomes thin (क्षाम). अनव...मातरिश्वसु when the breezes of dawn carrying the fragrance of the flowers of creepers, began to blow, graceful (breezes) like the breath of Cupid exhausted by incessantly discharging arrows. अनवरतः शरक्षेपः तेन खिन्नः अनङ्गः तस्य निश्वासः तस्य इव विभ्रमः येषाम् (*adj.* of मातरिश्वसु). लताकुसुमानां परिमलः येषु. The निरुक्त (VII) derives मातरिश्वन् as 'मातरि अन्तरिक्षे श्वसिति मातरि आशु अनिति इति वा.' Another derivation is 'मातरि अन्तरिक्षे श्वयति वर्धते.' One who is exhausted breathes heavily.

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The morning breezes wafting the perfume of flowers are represented to be like the breaths of exhausted काम. मन्दर...' तारकासु when the stars began to disappear at the advance of daybreak and resorted, as if through fear, to the thick bowers of creepers on Mount Mandara. अरुणः 'the red colour of the dawn,' personified as the charioteer of the sun. उपप्लविनी means 'suffering harm or misfortune.' It is not quite clear why मन्दर is chosen as the mountain to which the stars resort. The idea, it seems to us, is as follows:—At the approach of daybreak, the stars in the east would first disappear. मन्दर is said to be a mountain to the east of Meru. The stars are said in the Purāṇas to revolve round Meru. So the stars disappearing in the east are naturally said to conceal themselves in the bowers of Mandara. 'मेरोश्चतुर्दिशं तत्र नवसाहस्रविस्तृतम्। इलावृतं महाभाग चत्वारश्चात्र पर्वताः॥ 15 विष्कम्भा रचिता मेरोर्योजनायुतमुच्छ्रिताः। पूर्वेण मन्दरो नाम दक्षिणे गन्धमादनः। विपुलः पश्चिमे पार्श्वे सुपार्श्वश्चोत्तरे स्थितः॥' 16 (विष्णुपु० II. 2.). N reads सुमन्दर, which the com. explains as मेरु (on what authority we do not know). क्रमेण...सवितरि when the sun rose gradually, with its orb slightly red, as if redness had stuck to it on account of its dwelling in the hearts of Chakravākas. चक्रवाकहृदये निवासः तेन लग्नः अनुरागः यस्य. The idea is:—the चक्रवाकs were separated from their mates at night and therefore were thinking of the sun whose rise would unite them with their mates. So the sun dwelt in the loving hearts of चक्रवाकs and therefore was reddened as if by the glowing hearts. कृत...स्कृतिः who performed his morning adoration. कृता संध्यायाः नमस्कृतिर्येन. आदौ गतः पश्चात् प्रतिनिवृत्तः (कर्म०) तेन who went and returned. अङ्गनसौधवेदिका a seat in a house built on the courtyard; or a seat plastered with chunam on a courtyard. ददर्श...मेजे—the principal sentence is ददर्श...महाश्वेतां (p. 57 l. 5).....कादम्बरीं समुपसृत्य कृतनमस्कारः...आसनं मेजे. All the instrumentals from °ललाटिकाभिः to पठन्तीभिः are to be connected with उपास्यमानाम् (p. 57 l. 3). धवल...परिव्राजिकाभिः (waited upon) by female ascetics with marks of white ash on their foreheads, whose hands were quickly moving as they turned the rosary, who had taken the vow of a पाशुपत (a devotee of S'iva) and whose robes were red with mineral dyes. धवलं भस्म तस्य ललाटिका यासां; अक्षमालिकायाः परिवर्तनेन प्रचलं करतलं यासाम्. धातुरागैः अरुणं अम्बरं यासाम्. भस्म and रुद्राक्षमाला are characteristic of a devotee of शिव. परिव्राजिनीभिः (female ascetics) who had taken the vow of wearing

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red robes, whose red robe was constituted by the bark of a fully grown palm-fruit. परिणतं तालफलं तस्य वल्कलमेव लोहितं वस्त्रं यासाम्. रक्त०—Buddhist ascetics wore orange-coloured robes. The Chullavagga says (Sacred Books of the East vol. 20. p. 343) 'A Bhikkhunî is not to wear robes that are all of a blue, light yellow, crimson, black, brownish yellow or dark yellow colour'; vide p. 321 of the same volume for orange-coloured robes (कासायानि वत्थानि, as the texts say). See also महावग्ग V. I. 11. and V. 13. 1. S'aṅkarāchārya seems to speak of the Buddhists (or a particular school of them) as रक्तपटs. 'यथा रक्तपटानां* विज्ञानावस्थानेऽपि तत्सन्ताननित्यता, तद्विद्विसिचामपीत्याशङ्क्याथानेन सूत्रेणोत्तरमुच्यते' भाष्य on वेदान्तसूत्र II. 2. 35. It is not unlikely that the orange-coloured robes of the Buddhist *bhikkhus* were loosely spoken of as रक्त (red) by Brāhmaṇa writers. Red-robed philosophers are referred to before (para 90 कादम्बरी). For a list of followers of various sects see हर्षचरित VIII. 5. सित... व्यञ्जनाभिः (waited upon by nuns) whose characteristic was a white piece of cloth and who had tightly covered their breasts with a white robe. सितवसनेन निबिडनिबद्धः स्तनपरिकरः स्तनयोः आभोगः याभिः. श्वेतपटः व्यञ्जनं यासाम्. The women referred to here seem to belong to the Jaina sect. N reads श्वेतपटव्यजनाभिः—that had fans of white cloth. It is not a good reading. जटा... तापसीभिः (waited upon) by female ascetics who bore all the characteristics of a male student (वर्णिन्=ब्रह्मचारिन्), as they had matted hair, deer-skin, the girdle of मुञ्ज grass, bark garments and the staff of Palās'a. वर्णिनः इव चिह्नानि यासाम्. जटाश्च अजिनं च मौञ्जी च वल्कलं च आषाढश्च जटा...षाढम् (समाहारद्वन्द्व or °षाढाः, द्वन्द्व) तत् or तान् धारयतीति. 'वर्णिनो ब्रह्मचारिणः' इत्यमरः. वर्णिन् means a ब्रह्मचारिन् according to 'वर्णाद्ब्रह्मचारिणि' पा० V. 2. 134. (वर्ण+इन्). कालिदास frequently uses वर्णिन् in this sense. Compare कुमार० V. 52 'सखी तदीया तमुवाच वर्णिनं &c.' and again 'अथाह वर्णी विदितो महेश्वरः' V. 65 and रघु० 'वर्णाश्रमाणां गुरवे स वर्णी विचक्षणः प्रस्तुतमाचचक्षे' V. 19. जटा, अजिन, मौञ्जीमेखला and पालाशदण्ड are the characteristic marks of a ब्रह्मचारिन् (ब्राह्मण). Compare the description of शिव in the disguise of a वटु 'अथाजिनाषाढधरः'; see मनुस्मृति II. 41—49. गौतमधर्मसूत्र says 'मौञ्जीज्यामौर्वीसौम्यो मेखलाः क्रमेण। कृष्णरुरुवस्ताजिनानि। बैल्वपालाशौ ब्राह्मणदण्डौ। मुण्डजटिलशिखाजटाश्च।'

*Dr. Thibaut read रक्तपटादीनां and translated 'of a red cloth and so on'. But this seems to be wrong, as रक्तपटादीनां is placed in juxtaposition to विसिचाम् (Jainas).

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I. 15, 16, 22, 27. As these were worn by the तापसीs they are called वर्णिचिह्नाभिः. Dr. Peterson takes 'वर्णिन्' to be a particular order of monks, which, with all due deference, seems to us unnecessary and unwarranted. साक्षा...देवताभिः who (तापसीs) were as if the deities of the Mantras incarnate. Each Vedic verse is addressed to some deity. पठन्तीभिः—has स्तुतीः as its object. अम्बिका is पार्वती. कार्तिकेय—the son of शिव and पार्वती. The worship of कार्तिकेय is now almost extinct. But from पतञ्जलि's remarks on the sūtra 'जीविकार्थे चापण्ये' V. 3. 99 it seems that images of स्कन्द (*i. e.* कार्तिकेय) were worshipped in his day. 'अपण्य इत्युच्यते तत्रेदं न सिध्यति शिवः स्कन्दः विशाख इति। किं कारणम्। मौर्यैर्हिरण्यार्थिभिरर्चाः (*i. e.* प्रतिमाः idols) प्रकल्पिताः। भवेत्तासु न स्यात्। यास्त्वेताः संप्रति पूजार्थास्तासु भविष्यति'। महाभाष्य vol. II. p. 429. विष्टरश्रवसः of Vishṇu. 'विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्रवाः' इत्यमरः. 'विष्टरः वृक्षः, तरुश्चात्र अश्वत्थोऽभिमतः। विष्टरो दर्भमुष्टिरिव श्रवसी कर्णौ अस्य इति वा।' व्याख्यासुधा. जिनः—a name of Buddha. 'समन्तभद्रो भगवान्मारजिल्लोकजिज्जिनः' इत्यमरः. जिन also means 'a Buddhist or Jaina saint.' आर्यविलोकितेश्वरः (we should rather read आर्यावलोकितेश्वरः) a particular Âchārya (बोधिसत्त्व) worshipped by the Northern Buddhists. A बोधिसत्त्व was to be very actively beneficent for saving all creatures. For अवलोकितेश्वर, see सद्धर्मपुण्डरीक (Sacred Books of the East Vol. 21 chap. 24, which teaches that, no matter how frightful a danger may be, if one but think of Avalokites'vara one will be saved). अर्हत् a sanctified teacher of the Jainas, a तीर्थंकर. It is applied also to बुद्ध. Compare the words often occurring in Pāli texts 'नमो तस्स भगवतो अरहतो सम्मासम्बुद्धस्स.' The usual Jaina नोक्कार (salutation) is 'नमो अरिहन्ताणं नमो सिद्धाणं.' विरिञ्चः (rather—ञ्चिः) Brahmā (विरचयतीति विरिञ्चः). The student will note that besides the Brahmanical Trimūrti of Brahmā, Vishṇu and S'iva, people praised Buddha and Jaina saints also. In Bāṇa's day Bauddhas, Jainas and followers of the Vedic religion lived peacefully together. उपास्यमानाम् qualifies महाश्वेतां below. अन्तः... संमानयन्तीम् who honoured the elderly kinswomen of the king of Gandharvas, that came to see her and that were highly esteemed (अभ्यर्हित) by the women in the harem, with respectful salutations, conversations, by rising to receive them and by offering to them cane seats that were near. पृष्ठत...दत्तावधानां (कादम्बरी) who paid attention (दत्तं अवधानं यया) to (the recitation of) the महाभारत that surpasses (lit. is greater than) all other auspicious things and that was being recited by नारद's daughter who sang with a sweet voice (कलं गीः तया) to the

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accompaniment (तानः) of two flutes as sweet as bees played by a pair of Kinnaras sitting behind her. तानः a protracted tone. सर्वमङ्गलेभ्यः महीयः (comparative of महत्) or सर्वमङ्गलैः महीयः. The ladies in Bāṇa's day seem to have been in the habit of listening, as at present, to the recitation of the stories from the महाभारत. It is not clear why the daughter of Nārada is mentioned here as singing the verses of the Mahābhārata. A नारद wrote a work on music named सङ्गीतमकरन्द, in the introduction of which we read गीतं वाद्यं च नृत्यं च त्रयं सङ्गीतमुच्यते। नारदेन कृतं शास्त्रं मकरन्दाख्यमुत्तमम्॥' (Gaekwad's Oriental Series No. XVI). As भरताः or भरतपुत्राः means 'actors', because they studied or followed in the footsteps of the Nāṭyas'āstra of Bharata, नारददुहितृ may mean 'a lady who had studied Nārada's system of music.' पुरो...विलोकयन्तीम् who looked in a jewelled mirror held before her at her lip that was white-red like a piece of cloth which is first rubbed with bee's wax and then has it rubbed off, that (lip) was bathed in the moonlight of her teeth, and the inside of which (lip) was darkened by the colour of the betel. ताम्बूलरागेण बद्धा कृष्णिका (darkness) तया अन्धकारितं अभ्यन्तरं यस्य. उन्मृष्टं मधूच्छिष्टं (bee's wax) यस्मात् स उन्मृष्टमधूच्छिष्टः पट्टः तद्वत् पाटलम्. Or we may explain उन्मृष्ट...पाटलं as '(lip) that was rosy because the piece of cloth anointed with bee's wax had been taken away off it'. A tells us that a piece of cloth rubbed with bee's wax was used for protecting the lips against bitter cold. A "कृष्णो वर्णः कृष्णिकाथ मधूच्छिष्टं निगद्यते। मदनस्तन्मयः पट्टो व्रणवन्धनमुच्यते॥...ओष्ठस्तुहिनसम्पातव्रणत्राणाय वेष्ट्यते। स्त्रीणां मदेन पट्टेन तथा च कविपुङ्गवः॥ वसन्तारम्भमधिकृत्योक्तवान् राजशेखरः॥ (कर्पूरमञ्जरी I. 13.) 'बिम्बोट्ठे बहलं ण द(दे)न्ति मअणं णो गन्धतेल्लाविला वेणीओ विरअन्ति णेन्ति ण तहा अङ्गम्मि कुप्पासअम्। जं बाला किअ विवि (मुहकुंकुमम्मि वि?) घणे वट्टन्ति ढिल्लाअरा तं मण्णे सिसिरं पि णिज्जिअबला पत्तो वसन्तुच्छवो॥'." शैवल...प्रदक्षिणाम् who was honoured, as if by the morning moon, with a bow and with a प्रदक्षिणा in departing, by a tame goose that danced round her in a circle with its eyes raised up and cast towards the शिरीष flower on her (कादम्बरी's) ear in its longing for moss (शैवलः). कर्णपूरशिरीषे प्रेषिते उत्ताने विलोचने येन. बद्धं मण्डलं यथा स्यात् तथा. प्रणामश्च प्रदक्षिणा च प्रणामप्रदक्षिणे; क्रियमाणे गमने प्रणामप्रदक्षिणे यस्यै. कादम्बरी wore a शिरीष flower on her ear, which the goose mistook for moss; therefore it moved round her in a circle to seize it. The poet represents that the कलहंस was as if the morning moon bowing to and going round कादम्बरी before his departure. When one departs on a journey, one bows to some deity and

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goes round it reverentially. कलहंस is white and hence represented as the morning moon (that is pale). सुधावेदिकायाम् on a raised seat that was white-washed. स्फुरितं कपोलोदरं यस्मिन् that produced dimples on his cheek. तावतैव...प्राया who (महाश्वेता) understood his intention from that much (from his look at her and smile). भवत्या...वक्तुम्—च० is softened by your virtues as the moonstone by the rays of the moon and cannot speak out himself. जिगमिषति=गन्तुमिच्छति (*desiderative* of गम्). पृष्ठतो...मास्ते the princely host he has left behind is in distress, because it does not know what has become of him. युवयोः is to be connected with प्रीतिः. कमलबान्धव is the sun and कुमुदनाथ is the moon. आ प्रलयात् till the day of universal doom. आ in the sense of 'till, as far as' governs the ablative according to 'आङ् मर्यादाभिविध्योः' पा० II. 1. 13. (विना तेन इति मर्यादा, सह तेन इति अभिविधिः). अभ्यनुजानातु permit, approve.

Para 206. अथ कादम्बरी...समर्पितवान्. स्वाधीनो...रात्मा I, together with my servants, belong to the prince as his own (स्वः) soul. क इव...रोधः where is the necessity in this case for a request (or for coaxing me). तस्याश्च...गृह्यमाणः who was drawn by the affectionate eye and mind of का०. बहु...लोकः people do not trust those who talk much. बहुभाषिणः—object of श्रद्धाति. सर्तव्यो... कथासु I should be remembered in talking of your servants. च० expresses his great humility in this sentence. कादम्बरीवर्जम् is a gerund in अम् (कादम्बरीं वर्जयित्वा—except का०). गुण...कृष्टः drawn by their reverence for च०'s virtues. आ...वव्राज followed him as far as the outer arched gate. प्रवृत्तः started. गच्छतश्चास्य...मासीत् while on his way, the daughter of चित्ररथ (कादम्बरी) was not only सर्वाशानिबन्धन (the stay of all his hopes) in his mind but also outside. The word सर्वा...बन्धन has a double meaning:—I, (with reference to his mind) 'the stay of all his hopes (आशा);' II, (with reference to बहिः) 'his support in all the directions (आशा).' He saw nothing else in all directions but का०; all his thoughts also were about का०. तथा हि 'to explain.' The poet now describes how च० saw का० in different directions *viz.* behind him, before him, overhead and below. तन्मयेन...पृष्ठतः with a mind absorbed in thoughts of her, he saw her behind him clinging to him out of the agony of the unbearable pain of separation. असह्यं विरहदुःखं तस्य अनुशयः तेन लग्नाम्. कृत...पुरस्तात् (he saw) her before him as if she barred his way. कृतः मार्गगमनस्य निरोधः यया. Read निरोधा० for विरोधा०. वियोगा...नभसि (he saw) her, as if cast in the sky by

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the force (आवेशः entrance, seizure) of the longing of his heart that was distressed by parting from her. वियोगेन आकुलं हृदयं तस्य उत्कलिका (उत्कण्ठा) तस्याः आवेशः तेन उत्क्षिप्ताम्. The idea is:—का०'s image was enshrined in च०'s heart; but now, being separated from her, longings for her rushed into his heart and thus forced up (in the sky) her image. सम्य...उरःस्थले (he saw) her, whose mind was distressed by separation, sitting on his chest as if because she wanted to see his face well (clearly). If we want to see anybody's face clearly, we must draw very near him. का०, being विरहातुर, wanted to see च० and therefore as if sat on his chest. That she was on his chest was merely the fancy of च० called up by his mind that saw nothing but her. The com. in N connects सम्यगालोकयितुं वदनं with the preceding clause; but this seems wrong. Symmetry requires that we should stop after नभसि, as we do after पृष्ठतः, पुरस्तात् and उरःस्थले. Moreover it is not clear how the face can be seen better if she were cast in the sky. सन्निविष्टम् encamped. इन्द्रायुध...सारेण following the track of इन्द्रायुध's hoofs. स्कन्धावारः (स्कन्धः + आवारः) a division of an army, camp. निवर्तित sent back, dismissed. कादम्बरी...राजलक्ष्मीः Royal Glory, that had become jealous at the sight of कादम्बरी's beauty, did not give him pleasure as before (पुरा इव). कादम्बरीरूपदर्शनेन विद्विष्टा द्वेषं प्राप्ता. विद्विष्टा generally means 'hated by' but here we take it in an active sense 'hating.' Or we may dissolve as 'कादम्बरीरूपदर्शनात् विद्विष्टं (द्वेषः) यस्याः.' विद्विष्ट, a *past pass. p.*, is to be taken as an abstract noun, according to 'नपुंसके भावे क्तः' पा० III. 3. 114. D 'विद्विष्टेव द्वेषवतीव राजलक्ष्मीरिति स्त्रीलिङ्गमात्रेण सपत्नीति ध्वनति.' N reads पुरे which the com. explains as शरीरे which is rather farfetched. If we explain ०विद्विष्टेव in the usual sense, viz. 'that had as if come to be hated by him because he had seen का०, the sentence does not yield a good meaning. There is nothing new or striking in saying that राजलक्ष्मी did not give him pleasure, because it was hated by him. Moreover we lose the force of इव after ०विद्विष्टा. धवले ईक्षणे यस्याः. आवद्धः रणरणकः यस्मिन् that was full of anxiety or torment. समुत्थिते रवौ when the sun rose. आस्थान...गतः sitting in his audience hall (or pavilion). तद्गतेनैव मनसा with his mind fixed upon her (कादम्बरी). मौलिः the head. कृतपादपतनं (कृतं पादयोः पतनं येन) who fell at his feet (*adj.* of तम् below). अपाङ्गविसर्पिणा that moved towards the corner. The poet means that at the sight of केयूरक, the favourite attendant of का०, च०'s eye first dilated with joy, his heart leapt towards him and a thrill was sent through his body. His eye first

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fell on him, his heart ran towards him and his hair also stood on end (as if to receive के०). All these occurred before he actually embraced him. प्रथितम् *adv.* intently, or 'openly.' गाढम् closely. Compare for a similar expression 'दृष्ट्वा च प्रथमं रोमोद्गमस्ततो भूषणरवस्तदनु कादम्बरी समुत्तस्थौ' para 192. उपावेश...एव—As the messenger of his sweet-heart, च० treats केयूरक with the highest marks of respect. पप्रच्छ...दृतः—वचनं is the object of पप्रच्छ—he reverently asked in words the syllables of which were brightened by the nectar (or *chunam*) of his smile and that (words) were full of the flow of love. स्मितं एव सुधा तया धवलीकृतानि अक्षराणि यस्मिन्. क्षरन् प्रीतिद्रवः तन्मयमिव. आदृतः (*past. p. p.* of दृ with आ) 'with respect.' असौ...वोचत् he, whose fatigue of the journey was removed at once (सद्यः) as though he had been bathed or anointed by the very smile of the prince that was produced by his great affection, said more respectfully still (than did च०) after a bow. प्रीतेः प्रकर्षः तस्मात् जन्म यस्य (*adj.* of स्मितेन). अपगतः अध्वखेदः यस्य. One's fatigue is removed when one rests, bathes and applies cool unguents to one's body. च०'s smile was bright like water and refreshing like sandal paste (which is white, as a smile is said to be by poets). अद्य...पृच्छति she (का०) is *now* all right since the prince inquires about her thus. This is a courtly way of saying that का० is well. अपनीय having removed (the covering cloth). आर्द्र...गुण्ठितं covered with a strip (कर्पटः-टम्) of wet cloth. बिस...मुखम् the opening of which was fastened (or closed) by lotus filaments. आर्द्र...मुद्रं on which a seal was made with fresh coils of lotus-fibres set in a thick paste of sandal. नलिनीपत्रपुटम् a folded box of lotus leaves. बिससूत्रैः संयतं मुखं यस्य. आर्द्रचन्दनपङ्के न्यस्ता बालमृणालवलयस्य मुद्रा यस्मिन्. We use wax for sealing. का० used thick sandal paste and the seal was made of the ring of lotus-fibres. The box, the seal and everything else were suggestive of tenderness and the pangs of Love. D 'बालमृणालवलयेन मुद्राकरणस्यायमभिप्रायः चन्द्रापीडविरहिता कादम्बरी मृणालवलयं प्रसाधनं बिभर्तीति ज्ञापयति केयूरक इति.' उद्घाट्य having opened it. प्रहितानि sent. अभिज्ञानानि tokens (of affection). तद्यथा they (tokens) were as follows. मरकत...पूगीफलानि juicy betel nuts as green as emerald with their shells removed and surrounded by beautiful shoots. चारु...भाञ्जि may also mean 'that presented a beautiful bunch'. हरित् adj. green. व्यपनीता त्वक् येषाम्. क्षीरिन् (possessed of milk) juicy. शुक...दलानि leaves of betel pale like the cheeks of hen-parrot. हर...कर्पूरम् camphor, the pieces of which were as big as the crescent of the

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moon on S'iva (on his head). हरचन्द्रखण्डवत् स्थूलानि शकलानि यस्य. अति...विलेपनम् unguents of sandal (मलयज=चन्दन) charming on account of the rich (बहल, thick) perfume of musk (मृगमदः) (that was mixed with them). अतिबहलः मृगमदस्य आमोदः तेन मनोहरम्. 'मृगनाभिर्मृगमदः कस्तूरी च' इत्यमरः. चूडामणि...तमालिका—we must understand देवमर्चयति after महाश्वेता, मदलेखा, °कन्यालोकः and तमालिका. चूडामणि...कादम्बरी princess Kādambarī salutes the prince with folded hands that touch her crest-jewel, from the interstices of the delicate fingers of which (hands) rosy rays are flashed. कोमलाङ्गुलिविवरेभ्यः विनिर्गतं लोहितं अंशुजालं यस्य. महाश्वेता... वचसा Mahās'vetā (honours the prince) with words of greeting together with an embrace. कण्ठग्रहेण सह (बहुव्रीहि, *adj.* of वचसा). पर्यस्त...मदलेखा Madalekhā (the dear friend of का०) salutes the prince with a bow in which her forehead is bathed in the moon-light of the crest-gem that slips aside. पर्यस्तं (चलितं) यत् शिखण्डे माणिक्यं तस्य ज्योत्स्नया स्नपितं ललाटं यस्मिन् (*adj.* of नमस्कारेण). In reverentially bowing down, the crest-gem would naturally slip down and its rays would fall on the forehead. क्षिति...कोणेन and °स्पर्शेन qualify पादप्रणामेन. क्षिति...तमालिका all the maidens (attendants of का०) and तमालिका (ताम्बूलकरङ्कवाहिनी of का०, who figures in the episode of the शुक and सारिका) salute the prince with a prostration at his feet so as to touch the dust of his feet and so as to rest upon the ground the points of the fish ornaments in the parting of their hair. क्षितितले घटितः (सम्बद्धः) सीमन्ते या मकरिका (आभरणविशेषः) तस्याः कोटिकोणः यस्मिन्. The curved ends of the मकरिका ornaments resembled a fiddle-stick (कोणः). चरणरजःस्पर्शेन सह (बहुव्रीहि). The idea is that they bow so low that the ornaments worn by them in their hair touch the ground. धन्याः...विषयम् happy indeed are those who never cast their eyes on you. Her meaning appears to be:—when you are once seen it is impossible to be without you. But this last is not always practicable; your absence then causes more pain than the short-lived happiness of your company. Therefore she exclaims that they are happy who never see you. The reading 'चक्षुषोर्-विषयम्' of N is clear enough; it means 'happy indeed are those from whose eyes you are never absent.' But, as it is a mere platitude, we prefer the reading in the text, which contains a startling yet quite explicable conceit. तथा...संवृत्ताः thy virtues, cool like snow and hence as if made of the moon when you are present, have become in your absence as if made of the sun (विवस्वत्). Your virtues cause happiness when you

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are near by, but burn (pain) like the sun when you are absent. स्पृहयन्ति...दिवसाय all the people (here) yearn for the past day which was brought about somehow by fate (good luck), like the day when nectar was produced. When nectar was churned out of the sea, it was a day of great rejoicing to all the worlds. The day on which च० went to the गन्धर्वनगरी was also an occasion of as great a joy; when he went away they longed for the joy of that day. Mark the dative with स्पृह्. त्वया... नगरम् destitute of thee, the capital of the king of Gandharvas is dull as if all festivities are ended. विनिवृत्तः महोत्सवः यस्मिन तत् °त्सवं, °त्सवं च तत् अलसं च. At the end of long continued festivities, a feeling of weariness and *ennui* comes over people. कृतः सकलस्य परित्यागः यया who has resigned all things. तथा...हृदयम् still my heart, in spite of myself, wishes to see you who were so kind to me without any cause. अपि च...कादम्बरी Kādambarī is much indisposed. वलवदस्वस्थं शरीरं यस्याः. सेरं आननं यस्य whose face is smiling. स्मरकल्प almost like Cupid. ईषदसमाप्तः स्मरः स्मरकल्पः; see notes p. 109 (on para 173) for कल्प. अतः...कर्तुम् hence by honouring her with a second visit, you will please make her feel proud of her own merits. गुणवदभिमानिनीम्=गुणवन्तं आत्मानं अभिमन्यते इति. The idea is :—if you return at once close upon your first visit, she will feel that she possesses some virtues which are able to attract even the noble prince. The following sentence contains the reason for this assertion. N and K explain गुणवदभिमानिनीं as 'गुणवत्सु अभिमानो विद्यते अस्याः इति'; then the sentence means 'if you will honour her with a second visit, she will be proud of you who are virtuous.' We think that this is quite flat and commonplace and misses the point altogether. कादम्बरी is already proud enough of च०'s virtues; the second visit of च० is not necessary to confirm her in that view. But the second visit will give her great assurance of the power of her own charms. The next sentence also is favourable to our interpretation and against that of N and K. A says 'गुणवत्यहमित्यभिमानोपेतां कर्तुमर्हसि ताम्।' उदार...रोपयति the honour shown by noble persons produces great self-esteem (in one to whom the honour is paid). When noble persons honour anybody, he feels assured that he possesses some merit and thus esteems himself highly. Compare for a similar idea 'प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः' कुमार० VI. 20 or शाकुन्तल I 'आपरितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्.' अवश्यं...कुमारेण the prince must bear the trouble (कदर्थना) caused by familiarity with persons like us. सोढव्य-

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pot. pass. p. of सह् (with तव्य). कदर्थना is derived from the denominative base कदर्थयति, which is from कु (changed to कद्) and अर्थ. भवत्सु...प्रागल्भ्यम् it is your goodness itself that produces such boldness of address that you do not deserve. शेषः the necklace which का० sent as a present to च०. हारं (understood) is the object of समर्पितवान्. उत्तरीय...सूच्यमानं tied inside the skirts of his upper garment and that was indicated (whose presence was indicated) by the pencils (सन्तान) of rays shooting through the interstices of the fine threads (of his robe).

Para 207. अथ चन्द्रापीडो...दिष्टवती. महाश्वेता...कादम्बरी this is the reward of the penance, *viz.* worshipping the feet of महाश्वेता, that princess Kādambarī should place the great weight of favour consisting in remembering etc. on even her servant (*i. e.* च०). च० says that he is a mere servant and it is a great favour that का० remembers him when he is gone. महाश्वेताचरणयोः आराधनमेव तपः तस्य फलम्. शिरसि कृत्वा placing on the head; this was a sign of readiness to obey or of respect. तेन...विलिप्य having anointed with the (sandal) ointment cool of touch, delightful and fragrant, as with the loveliness of Kādambarī's cheek dropped down, as if with the brightness (आलोकः light) of her smile rendered liquid, as if with her heart that was melted, as if with her many virtues oozing forth. The white and watery sandal is compared to many bright things. स्पर्शवता possessed of an agreeable touch. The possessive affix वत् has here the sense of प्राशस्त्य. The possessive affixes मत्, वत् &c. are used in various senses. 'भूमनिन्दाप्रशंसासु नित्ययोगेतिशायने। सम्बन्धेऽस्तिविवक्षायां भवन्ति मतुवादयः' ॥. मुहूर्तादिव after about a moment, after a short time. वाम...केयूरकम् resting himself on केयूरक's shoulder with his left arm. ऊर्ध्वं...विसृज्य while he remained standing, he dismissed the chief princely courtiers that were delighted to pay their customary homage to him. कृतः यथाक्रियमाणः संमानः येन सः कृत...संमानः स चासौ मुदितश्च तं (०राजलोकं). गन्धमादनं करिणम् elephant named गन्धमादन. तस्मै...अवकीर्य having scattered for him (the elephant) a handful of grass that, being intermixed (जटिल) with the mass of the rays of his (च०'s) nails, seemed to be full of lotus-fibres. मन्दुरा stable. Or we may dissolve कृतः यथाक्रियमाणः संमानः यस्य सः ०मानः अत एव मुदितः तम् that were delighted because they were shown the honour usually shown to them. वाजिशाला तु मन्दुरा' अमरः. तिर्यग्वलितवदनः slightly turning his

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face aside (to cast a glance at his servants). च० is portrayed as a sympathetic master. Although he was engrossed in thoughts about का० and was most eager to know from केयूरक all about her, yet he shows concern enough for his servants to cast a look at them. चित्तज्ञैः...परिजने when all the attendants were forbidden to follow him and dismissed by the doorkeepers who understood his mind (who read his thoughts). उत्सारण...पालेषु when the keepers of the stable (*i. e.* the grooms) bowed and went away, with eyes excited by the fear of their dismissal (being driven out). उत्सारणभयेन संभ्रान्ते लोचने येषाम्. इन्द्रायुधस्य... केसरसटां (चन्द्रापीड) setting aright the cloth that covered इन्द्रायुध's back and that had slipped a little on one side; and pushing aside his mane that obstructed the sight of (इन्द्रायुध) that had partly closed his eye and that (mane) was as reddish brown (कपिला) as saffron (कुङ्कुम). कूणितः नेत्रत्रिभागः यस्य lit. the third part of whose eye was contracted. As the mane fell upon his eye, the horse naturally contracted it. केसरः and सटा generally mean the same thing 'mane.' 'केसरो नागकेसरे। तुरङ्गसिंहयोः स्कन्धकेशेषु वकुलद्रुमे ॥' इति हैमः. 'सटा जटाकेसरयोः' इति मेदिनी. But we may regard केसर as the lion's mane and सटा as referring to the horse's mane (केसर इव सटा, his mane that was like a lion's). 'केसरं हिङ्गुनि क्लीवं, किञ्जल्के न स्त्रियां, पुमान्। सिंहच्छटायां पुंनागे वकुले नागकेसरे ॥.' खुर...चरणः resting his foot on the peg of the tethering rope. खुरधारण्यां (खुरबन्धनशङ्कौ) विन्यस्तः चरणः येन. In हर्षचरित (II. para 14) we read 'ताडितखुरधरणीरणितमुखरशिखरखुरलिखितक्ष्मातलैर्घासमभिलषद्भिश्च' where खुरधरणी seems to mean a wooden foot-rest for horses. Read ०धारणी०. लीलामन्दम् slowly but gracefully. मन्दुरा... भरः leaning aganist a wooden post of the stable. मन्दुरादारुणि न्यस्तः देहस्य भरः येन. मन्नि...रभ्य beginning from my departure. व्यापारः occupation. आसी...कथा was there any talk about me? हृदय... कुर्वति(*loc. abs.*) when the maidens' palace produced, with the jingling of a number (चक्रं) of anklets, as if the sound of the drums (beaten) at the departure of a thousand hearts. When चन्द्रापीड departed, the hearts of thousands of girls followed him. The girls, however, had to accompany का० to the terrace of the palace. Their anklets produced jingling. When some great person marches out, drums are beaten to announce his march. The jingling of the anklets is thereforo said to be the पटहध्वनि made at the departure of thousands of hearts. तुरग...पूरसं obscured by lines of dust raised by (the hoofs of) his horse. तिरोहित...देवे when the prince was concealed from

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her view. तिरोहितं दर्शनं यस्य. तं...दृष्टिपातैः as if flooding that direction (in which च० went away) with glances white as the milky ocean. सितातप...स्पर्शा with the touch (of her body) by the sun's करs (rays; hands) warded off through jealousy as if by the moon under the guise of the white umbrella. निवार्यमाणः रविकराणां स्पर्शः यस्याः. In order to ward off the sun's heat she held a white umbrella over her head when standing on the terrace of her palace. The white and round umbrella was like the moon. The poet represents that the moon as if became jealous of the sun and did not allow his करs (hand; rays) to touch her. तस्मात्=सौधशिखरात्. आस्थानमण्डपः audience hall. स्खल...मधुकरैः the flowers offered to deities (on the pavement) were announced to her by the humming bees as if through fear that she might stumble on them. निवेद्यमानानि उपहारकुसुमानि यस्मै. The bees produced a sweet hum when hovering about the flowers. The poet represents that she was as if informed of the existence of the offerings of flowers by the hum of bees in order that she might take a warning and might not stumble on them. शब्दायते—is a denominative verb from शब्द according to 'शब्दवैरकलहाभ्रकण्वमेघेभ्यः करणे' पा० III. I. 17 (एभ्यः कर्मभ्यः करोत्यर्थे क्यङ् स्यात्). शब्दं करोति शब्दायते. जलधारा...शिखण्डिनाम् being distressed by the notes of the peacocks, she, with her bracelets that dropped down on to the necks of the tame peacocks that raised their faces towards the rays of her nails bright like streams of water, as if put chains on their throats. As her mind was engrossed in thoughts of च०, the suggestive note of the peacocks jarred on her ear. Her nails shed lustre bright like streams of water and the peacocks (that are delighted at the sight of clouds and rain), thinking that clouds must be near, looked up towards her nails. She had grown emaciated by the sorrow of separation and hence her bracelets fell off from her hands upon the necks of the peacocks whose faces were turned up. The poet represents that she as if purposely chained their necks in order that they may not produce notes that jarred on her feelings so much. अनुगलम् is an अव्ययीभाव (गले इति or गलमन्वायतम्). पदे...लम्बमाना at every step she rested her hand on the twigs of creepers white with flowers (कुसुमैः धवलान्) and (fixed) her mind on your many qualities. कुसुमधवलान् may be construed with गुणगणान् (white like flowers). देवेन is to be connected with स्थितम्, ज्ञातम्, अर्चितः, भुक्तम् and सुप्तम्. देवेनात्र...

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स्थितम् here the prince stayed on a stone wet with spray, the green bower over which (stone) was bedewed by the stream from a pipe (प्रणाल) that ended in an emerald fish-head. मरकतशिलायाः मकरिकाप्रणालः (मकरिकाकारः प्रणालः) तस्य प्रस्रवणेन सिच्यमानः हरितः लतामण्डपः यस्मिन्. अत्र...स्नातम् here the prince bathed on a stone that was full (जटिल or covered with) of swarms of bees that stuck fast to it on account of the perfume of the scented water (for च०'s bath). गन्धोदकस्य परिमलेन लीनं अलीनां जालं (समूहः) तेन जटिलः शिलाप्रदेशः तस्मिन्. अत्र...पाणिः here he worshipped god S'iva on the bank of a mountain-river that was sandy (सिकतिल) with the pollen of flowers. अत्र...भुक्तम् he took his meals on this crystal slab which puts to shame (*i. e.* eclipses) the light of the moon. हेपितं शशधरस्य (चन्द्रस्य) रोचिः (तेजः) येन. हेपित is the *past pass. p.* of the *caus* of ह्री. अत्र...सुप्तम् here he slept on a flat stone set with pearls with a mark (लाञ्छनं) of sandal juice imprinted on it. संक्रान्तं चन्दनरसलाञ्छनं यस्मिन्. इति...पश्यन्ती seeing these signs of thy stay superfluously pointed out to her by servants. पुनरुक्तं is an adverb. She, clever as she was, had already guessed what they said and hence the words of the servants were superfluous. अनभिमतमपि although it was not liked by her, although she did not want it. आहारमकरोत् took her meal. चन्द्रकान्त...तनुः at tha rise of the moon her body became wet (with perspiration) as if she were made of moon-stones (that ooze at the rise of the moon). The rise of the moon excited her and drops of perspiration indicating the intense working of love in her heart appeared on her body. चन्द्र...कृत्वा she placed her hands on her cheeks as if dreading the entrance of the moon in them. Resting the cheeks on the hands is the sign of a pensive heart. The poet represents that she placed her hand on the cheek from a different motive. The moon though far off in the sky excited her so much; if he were to enter her bright cheeks (as he would do when his image would be reflected upon them), then he would simply work havoc. मुकुलिते ईक्षणे यस्याः whose eye were half closed. विमल...पदानि planting with difficulty her feet that were skilled in moving with a graceful slow gait and that were as if heavy with the weight of the images of the moon reflected in her pure nails. Her gait was slow and heavy on account of the weight of passion working on her heart. The poet fancies that it was due to the weight of the reflections of the moon on the nails of her feet. विमलनखेषु निपतिताः शशिनः प्रतिमाः तासां

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भरः तेन गुरूणि. लीलया मन्थरं गमनं तस्मिन् पटूनि. प्रबलया...चेष्टमानां writhing with a severe headache. दारुणेन...घिना overcome by a fierce burning fever and by some indescribable mental trouble. आधिः a mental trouble; while व्याधि means 'bodily ill, disease.' 'पुंस्याधिर्मानसी व्यथा' इत्यमरः. मङ्गल...नैषीत् she passed the night in bitter pain with open eyes together with the auspicious palace-lamps, the beds of moon lotuses and the चक्रवाक birds. She got no sleep and was wide awake on account of the fever of love. The lamps were burning throughout the night, the (कुमुद) lilies were blooming and the chakravāka, being separated from its mate at night, was sleepless. Hence the word अनिमीलितलोचना is applicable to them also (literally to चक्रवाक and metaphorically to प्रदीप and कुमुद) and it is therefore said that she passed the night without a wink together with them. कुमुदानां आकरः समूहः. अनिमीलिते लोचने यस्याः. वार्ता...लम्भाय in order to obtain the news and incidents (व्यतिकरः). सोपालम्भम् (अव्ययीभाव) reproachfully.

Para 208. चन्द्रापीड...मद्राक्षीत्. आरोपितं पर्याणं यस्मिन् saddled. त्वरितैः तुरगपरिचारकैः उपनीतम् brought by the quick grooms. स्कन्धावारे...वैशम्पायनम् having placed वैशम्पायन in charge of the army. द्वारपालेभ्यः अर्पितः तुरङ्गः येन who consigned the horse to (the care of) the door-keepers. कादम्बरी...कुतूहलिन्या (by पत्रलेखा) who was curious to see कादम्बरी for the first time. वर्षधरः eunuch. मत्तमयूर may be the name of the pleasure-mountain or it means 'on which there were intoxicated peacocks.' हिमगृहम् ice-house (some extremely cool bower). अध्यास्ते—governs the *acc.* according to 'अधिशीङ्स्थासां कर्म' पा. I. 4. 46. प्रमदं...ध्वानं having gone some distance through the midst of the pleasure garden. मरकत...ददर्श beheld the day grow green, with the sunbeams turned into green grass by the lustre of the plantain leaves green like emerald. शष्पीकृताः रविकिरणाः यस्मिन्—qualifies दिवसं. निरन्तर...च्छन्नं covered with thickly laid lotus-leaves. तस्माच्च... द्राक्षीत्—the principal sentence is तस्माच्च निष्पतन्तं...कादम्बर्याः शरीरपरिचारकं...परिजनमद्राक्षीत्. तस्मात्=हिमगृहात्. All accusatives from निष्पतन्तं to °परिचारकं are to be connected with परिजनम्. आर्द्रांशुक... संवीतम् under the guise of wet garments, covered as if with the water of the अच्छोद lake. The white garments dripping with water resembled the expanse of the transparent waters of the lake. संवीत is the *past. pass. p.* of व्ये (1 P. A.) with सम्. 'वेष्टितं स्याद्वलयितं संवीतं रुद्धमावृतम्' इत्यमरः. बाहु...वयवम् (servants) whose

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limbs were whitened by the rings of lotus-fibres held in their creeper-like arms as if with ornaments. The servants wore on their arms bright lotus stalks which looked like ornaments. In this and the following sentences the poet speaks of the various appliances made ready by the servants of का० in order to allay her fever of love. They had clothed themselves in wet garments, had put on lotus rings &c. in order that, if they had any occasion to touch her, they may lessen and not increase her fever. आपाण्डु...पत्रम् (servants) that laughed at the दन्तपत्र (ear ornament) on account of the slightly pale inner petals of the Ketaka flower placed on one of their ears and made into a ताडङ्क ornament. एकं श्रवणं (कर्णः) आश्रयः येषाम्. उपहसितं दन्तपत्रं येन. The idea is that the केतक surpassed in beauty and smoothness the दन्तपत्र ornament. ताटङ्क or ताडङ्क is an ear-ornment, otherwise called कर्णिका or तालपत्र. आलिखित...दधानम् possessing lotus-like faces on the foreheads of which were marks of sandal, as if they (faces) had tied bands indicating their beauty (or good fortune). आलिखिताः चन्दनललाटिकाः येषु. मुखानि अरविन्दानीव. बद्धः सौभाग्यस्य (सौभाग्यसूचकः) पट्टः येषु. The white sandal looked like a white fine silk cloth tied across the forehead. कृत...द्वहन्तम् (servants) possessing cheeks on which were made circular marks of sandal and which seemed as if to have even by day the reflections of the moon that fell upon them through his longing for touching them. कृतः चन्दनबिन्दुविशेषकः येषु. स्पर्शलोभेन स्थितानि इन्दुप्रतिबिम्बानि येषु. विशेषकः–कम् a circular mark, generally on the forehead. 'तमालपत्रतिलकचित्रकाणि विशेषकम्' इत्यमरः. The servants had made circular marks of white sandal on their cheeks. The marks resembled the moon. The poet fancies that the moon as if longed to touch their beautiful cheeks and was reflected as it were in them under the guise of the तिलकs. अपहृता...पूरम् that had placed on their ear ornaments of shoots of moss that surpassed the loveliness of the S'irīsha flower. The शिरीष flower is represented to be green and is placed on the ear by women as an ornament. Compare 'अवतंसयन्ति प्रमदा दयमानाः शिरीषकुसुमानि' शा. I; or 'कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम्.' The green moss looked like it. Compare above 'शैवलतृष्णया कर्णपूरशिरीषप्रेषितोत्तानविलोचनेन...भवनकलहंसेन &c.' para 205 p. 57 l. 10. अपहृतं अशेषं शिरीषसौभाग्यं येन. कर्पूर...प्रावरणम् that had placed coverings of lotus leaves on their breasts that were gray with the dust of camphor and that were smeared with a little sandal juice and that had rings of Bakula garlands placed on them. न्यस्तं नलिनीपत्राणां प्रावरणं येन.

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अनवरत...बिभ्राणम् holding chowries made of lotus-fibres with staves of lotus-stalks in their hands that were pale with constantly overlaying sandal unguents as if with the rays of the moon crushed by them in anger at the torment (they caused to का०). अनवरतं चन्दनचर्चायाः प्रणयनं (विधानं) तेन पाण्डुरैः. सन्तापेन यः रोषः तेन मृदिताः चन्द्रकराः यैः तैरिव. कल्पिताः मृणालानां दण्डाः येषाम्. The hands of the maids were white with sandal unguents. The poet fancies that they had as if crushed in their hands the rays of the moon because they were angry with the rays for having tormented का०. उन्नालैश्च...तपम् that warded off the rays of the sun by means of lotuses (white and blue) with prominent stalks, by means of the leaves of plantain plants and lotuses and by bunches (स्तबकः) of flowers—all of which were used as umbrellas. उद्गतं नालं यस्य whose stalks appear prominent or raised up. निवारितः आतपः येन. जलदेव... समूहं as if they (maids) were a host of water-nymphs. This fancy is due to the fact they had dripping clothes on. वरुण... समागमम् as if they were the splendours of Varuṇa brought together. वरुण is the lord of waters and so the women that had dripping clothes on their body and other cooling things are said to be the gathering of Varuṇa's splendours (which must be cool). शरदामिव समाजम् as if they were an assembly of autumns. 'पशूनां समजोऽन्येषां समाजः' इत्यमरः. सरसी...बन्धं as if they were an assembly of lakes (सरसी). गोष्ठीबन्ध means sitting down in an assembly. The maids had lotuses &c. and therefore are said to be सरसीs. शिशि...निपुणं skilled in applying a cooling treatment (उपचारः). शरीरपरिचारकं attending upon her person. शरीरप्रायं that almost consisted of their bodies *i. e.* that had put no ornaments &c. on their bodies on account of their anxiety for कादम्बरी. Or we may interpret in another way:—'that (maids) were almost her (कादम्बरी's) body' *i. e.* that were as dear to her as herself.

Para 209. तेन च प्रणम्यमानः...भुवनम्. तेन=परिजनेन. प्रणम्यमानः qualifies चन्द्रापीडः understood. The principal sentence is 'तेन प्रणम्यमानः...कदलीतोरणानां तलेन प्रविश्य सर्वतो निसृष्टदृष्टिर्दृष्टवान्' (p. 61 l. 17)...गृहनदिकाः (l. 20)...अन्यांश्चैवंप्रकारान् शिशिरोपचारोपकरणकल्पनाव्यापारान्...वीक्षमाणो हिमगृहकस्य मध्यभागं (p. 62 ll. 6-8)... आससाद (l. 19). पाद...सूतेन that (maids) hastily withdrew as if through the fear of their (reflections) falling on the nails of his feet. The idea is:—when they bowed at his feet, their re-

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flections would fall on his bright nails. They were afraid that the many reflections of the maids might be too heavy for his delicate feet if they spent much time over the ceremony of bowing and hence withdrew hastily. Or we may interpret in a different way. They hastily withdrew because they were afraid that, if they tarried long, they might be pushed by some other maid eager to bow at his feet and thus they would fall on his delicate nails. K's explanation is not bad 'as if through the fear that his reflection might fall on the nails of their toes (which would be tantamount to touching him by their feet and thus insulting him).' The genitives from ०वेदिकानां to ०धिष्ठितानां (l. 17) qualify कदलीतोरणानाम्. चन्दन...चामराणाम् the seats under which were made with thick sandal paste, that had small bells made of lotus buds, the chowries of which were garlands of full-blown सिन्दुवार flowers. चन्दनपङ्केन कृताः वेदिकाः येषाम्. पुण्डरीककलिकाभिः घटिताः घण्टिकाः येषाम्. विकसित...मञ्जर्यः चामराणि येषाम्. The buds of lotuses resemble bells. The सिन्दुवार flowers are white and hence resemble chowries. लम्बित...ध्वजानां from which were suspended big garlands of Mallikā (a kind of jasmine) buds, that had garlands of clove sprouts suspended from them (arches), that had banners of garlands of कुमुदs fluttering. लम्बिताः स्थूलाः मल्लिकामुकुलानां हाराः येषाम्; आवद्धाः लवङ्गपल्लवानां वन्दनमालिकाः येषु; दोलायमानः कुमुददाम एव ध्वजः येषाम्. वन्दनमालिका or वन्दनमाला is an auspicious garland suspended on the outer gate of a mansion. 'मङ्गलस्रक्तोरणोर्ध्वं भवेद्वन्दनमालिका' क्षीरस्वामी. Compare 'वन्दनमालान्तरालघटितघण्टागणेन द्वारदेशेन विराजमानम्' काद० para 64. N reads चन्दनमालिकानां which the com. explains "तोरणार्थं (र्थं?) तु मङ्गल्यं दाम चन्दनमालिका इति कोशः." मृणाल...प्रविश्य having entered underneath the arches formed by plantain trees near which stood female doorkeepers with sticks of lotus-stalks in their hands, that had with them charming ornaments made of flowers and that were as if the images (प्रतिकृति) of the splendour of spring. मृणालः एव वेत्रः हस्ते यासाम्. गृहीतानि रुचिराणि कुसुमाभरणानि याभिः. Spring is the season of flowers. So the doorkeepers that had various ornaments of flowers naturally looked like the लक्ष्मी of spring. निसृष्टा (दत्ता) दृष्टिः येन who cast his eye. गृहनदिकाः (1. 19), ०शयनानि and other accusatives up to शीतौषधिरसान् (p. 62 l. 6.) below are objects of दृष्टवान्. क्वचित्—क्वचित्—when repeated—mean 'in one place—in another place.' उभय...नदिकाः (he saw) palace-canals made to flow with sandal juice, with groves constituted by the

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sprouts of Tamālas planted on both the banks, and with sandy banks formed of the pollen of Kumudas. उभयतटयोः निखाताः तमालपल्लवाः तैः कृताः वनलेखाः यासाम्; कुमुदधूलिः एव वालुकापुलिनं °लिनानां मालाः सन्ति आसां इति °मालिनीः. निचुल...शयनानि (saw) couches of red lotuses spread on pavements (कुट्टिम) marked with red lead (सिन्दूरेण सह, बहुव्रीहि) underneath canopies (वितानकः-कम्) wet with water, that (canopies) had red chowries formed with the sprouts of निचुल trees. निचुलमञ्जरीभिः रचितानि रक्तचामराणि येषाम्. The निचुल plant grows in a watery place alone and hence it is probably brought in as a cooling material 'निचुलो हिज्जलोम्बुजः' इत्यमरः. एला...भवनानि (saw) crystal palaces being sprinkled with the juice of cardamom, the charming walls of which were to be inferred by the touch. स्पर्शेन अनुमेयाः रम्याः भित्तयः येषाम्. The walls being made of crystal, the eye could not perceive them as they were extremely transparent and allowed objects beyond them to be seen. That there were walls was to be understood only when one felt them with the sense of touch. शिरीष...कदम्बकानि (saw) crowds of (artificial) peacocks (moved) on machines (springs), that (peacocks) were placed on the top of shower-baths (धारागृहं) (constructed) with lotus-fibres, having (धारागृह) a plot of green (शाद्वलम्) formed by the filaments of शिरीष flowers and that (peacocks) were gray with the spray (धूलि) of a number (कदम्ब) of jets (धारा). शिरीषस्य पक्ष्माणि केसराणि ('पक्ष्माक्षिलोम्नि किञ्जल्के तन्त्वाद्यंशेऽप्यणीयसि' इत्यमरः) तैः कृतं शाद्वलं येषां (*adj.* of गृहाणां). The artificial peacocks served as fountain-heads from which water was spouted. A takes कदम्ब in the sense of 'tree.' A reads धराकदम्ब 'धराकदम्बेति जलकदम्बापेक्षयोच्यते। अथ धाराकदम्बो वा कदम्बान्तरमुच्यते ॥'. सहकार...शालाः (saw) huts the inside of which was covered with sprouts of जम्बू (jambul) sprinkled with the juice of mangoes. आच्छाद्यमानं अभ्यन्तरं यासाम्. क्रीडित...कमलिनिकाः (saw) lotus plants made of gold, disturbed by herds of artificial cubs of elephants that were made to play (by springs). क्रीडितं यत् कृत्रिमकरिकलभयूथकं तेन आकुलीक्रियमाणाः. गन्धोदक...यन्त्रकाणि (saw) water-wheels with pots of leaves on wells containing scented water, the fine basis of which (wells) was laid with plaster of gold—water-wheels the spokes (अरकः) of which were made of the big stalks of lotus, that had reservoirs of water made of the petals of Ketaka, that (water-wheels) were tied together with the ropes of garlands of blue lotuses. सुधा is *chunam*. काञ्चनस्य सुधापङ्कः; बद्धं काञ्चनसुधापङ्केन कामं (रम्यं) पीठं येषाम्. 'कामः सरेच्छयोः पुमान्। रेतस्यपि निकामे च काम्येऽपि

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स्यान्नपुंसकम् ॥' इति मेदिनी. We must acknowledge that this meaning of काम is quite unusual. We can interpret in another way:—(बद्धं काञ्चनसुधापङ्क एव कामपीठं येषु) in which the thick plaster of gold was the stool of love (or desire) *i. e.* which was calculated to excite love, or to excite the avarice of persons. स्थूलैः बिसलतादण्डैः घटिताः अरकाः येषाम्. कृताः केतकदलैः जलद्रोणिकाः येषु. द्रोणिका is the reservoir in which the water brought up in the small pots of the wheel is stored. पत्र...यन्त्रकाणि (पत्रपुटानि एव घट्यः तद्युक्तं यन्त्रकम्). घटीयन्त्रकम् the Persian wheel, a contrivance for raising water from wells. Compare मृच्छकटिक X 'एष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः.' स्फटि...मालाः (saw) artificial lines of clouds that were being tossed (by machines &c.), on which were drawn rainbows and the streams of which were emitted (वान्त) on rows of crystal cranes (बलाका). स्फटिकबलाकावलिषु वान्ताः वारिधाराः यासाम्; लिखितानि इन्द्रायुधानि यासु; °धाराश्च अमूः °युधाश्च °युधाः (*adj.* of °मालाः). See our notes on वान्त above (p. 147). माया contrivance or trick. It is said that at the sight of clouds cranes congregate in the sky; compare मेघदूत 9 'गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः' or मृच्छकटिक V 'आभाति संहतबलाकगृहीतशंखः' or 'गर्जद्भिः सतडिद्बलाकशबलैर्मेघैः सशल्यं मनः.' उपान्त... हारयष्टीः (saw) necklaces of pearls made cool in the (small) wells of the juice of हरिचन्दन, on the banks of which had grown pale blades of barley and the ripples of which (wells) were bristling (दन्तुरित) with fresh Mālatī buds floating on them. उपान्ते रूढाः पाण्डुयवाङ्कुराः यासाम्. तरन्तः तरुणमालतीकुड्मलाः तैः दन्तुरिताः (नतोन्नताः) तरङ्गाः यासाम्. हरिचन्दनः-a kind of very fragrant yellowish sandal; or 'one of the five trees of Paradise.' मुक्ताफल...वृक्षकान् (saw) artificial trees whose basins (for holding water) were made with the powder of pearls and that discharged an incessant shower (दुर्दिनम्) of big drops of water. मुक्ताफलानां क्षोदेन (चूर्णेन) रचितानि आलवालकानि येषाम्. अनवरतं स्थूलानां जलबिन्दूनां दुर्दिनम्. आलवालम्-लकम्—आ समन्तात् लवं (जललवं) आलाति गृह्णाति इति. विधुत...श्रेणीः rows (श्रेणी) of birds formed of leaves and moved on (lit. consisting of) machines (springs), that (rows) revolved and produced a mist (नीहारः) of the spray tossed up by their flapping wings. विधुतैः पक्षैः निक्षिप्तेन सीकरेण आनीतः नीहारः याभिः. मधुकर...दोलाः (saw) swings of the garlands of flowers that were sharply troubled by the rows of bells in the form of the bees. It was (and it is so even now) usual to ornament swings with bells. The humming bees resemble tinkling bells. मधुकराः एव किङ्किण्यः तासां पङ्क्तिभिः पटुतरं बाध्यमानाः.

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The reading of N 'पटुतरावध्यमानाः' ('tied cleverly') is good or perhaps better than the one in the text. There is another reading पटुरवेण बोध्यमानाः (indicated by the fine note &c.) which is also good. उदरा...कुम्भान् (saw) golden jars carried inside (the house) with their mouths covered by the leaves of lotus-plants, the stem of which was outside (the jar) and which had their roots growing inside (the jar). उदरे आरूढा निर्गता उन्नाला च नलिनी तस्याः च्छदैः छादितं मुखं येषाम्. शातकुम्भं (शृतकुम्भे पर्वते भवम्). This sentence seems to refer to flower-pots called in Marathi (कुंड्या). घटित...पत्राणि (saw) umbrellas of bunches of flowers fastened together, the poles of which were made of the rodlike inside of plantain trees and that resembled a fine bamboo. घटितः (रचितः) कदलीगर्भस्तम्भैः दण्डः येषाम्. चारुवंशस्य इव आकृतिः येषाम्. कुसुमस्तवकाः एव आतपत्राणि. The poles of umbrellas were made of bamboo. कर...शुकानि (saw) fine robes made of lotus-fibres perfumed with the juice of the sprouts of camphor that were crushed in the hands. लवली...पूरान् (saw) ear-ornaments consisting of the awn (शूकः-कम्) of grass made wet with the juice of Lavali fruits. 'शूकोऽस्त्री श्मश्रुतीक्ष्णाग्रे' इत्यमरः. K reads तृणशून्यं, which was a flower otherwise called मल्लिका 'तृणशून्यं तु मल्लिका' इत्यमरः. D reads तृणशून्य and A तृणशल्य for तृणशूक. A 'तृणशल्यं मल्लिकामाहुः.' अम्भो...रसान् (saw) the juices of cooling plants fanned with the fans of the lotus leaves and placed in stone vessels. उपलः (दृषत्) तस्य भाजनं (पात्रं) भजते इति० भाक् तान्. शिशिरो...व्यापारान् (object of वीक्षमाणः) operations for arranging (or inventing) the means of a cooling treatment. शिशिराः उपचाराः तेषां उपकरणानि तेषां कल्पना तस्याः व्यापारान्. कृतान् क्रियमाणान् that were already executed and were in course of execution. हिमगृहकस्य मध्यभागं the interior (centre) of the ice-house. मध्यभागं is the object of आससाद (below p. 62 l. 19). हृदय...मणीनाम् as if it were the heart of the mountain Himālaya (which is very cold on account of snow), as if it were the house of Varuṇa (the lord of waters) for water-sports, as if it were the native place of all the digits of the moon (that is delightfully cool), as if it were the family-house of all the nymphs of sandal forests (sandal is cooling), as if it were the source of all moon-stones (that would be cool because water oozes from them at moonrise). निवास...निम्नगानाम् as if it were the abode of all the nights of the month of Māgha, as if it were the meeting-place of all rainy seasons, as if it were the spot for all rivers to remove the heat of summer. The month of

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माघ is the coldest of all in India and the nights are of course colder than the day; and hence the cold interior of the हिमगृह is said to be the abode of the nights &c. Compare, for the coldness of माघ, the सुभाषित 'तावद्धा भारवेर्भाति यावन्माघस्य नोदयः' (where भारवेः and माघस्य are श्लिष्ट). ग्रीष्मस्य ऊष्मा तस्य अपनोदः (दूरीकरणं) तस्य उद्देशः (स्थानम्) तमिव. वडवानल...सागराणाम् as if it were the resort of all the oceans for removing the heat caused by the submarine fire (वडवानलः). The place was so cool and full of water issuing from fountains &c. that the poet fancies that all the oceans had as if come there to remove the heat &c. और्व, a *ṛishi*, was a descendant of भृगु. The महाभारत says that the sons of कार्तवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb. One of the women of that family who was pregnant secreted the fœtus in her thigh (ऊरु), whence the child at its birth was called और्व. On beholding him the sons of कार्तवीर्य were stuck with blindness and his wrath gave rise to a flame which threatened to consume the whole world, when at the desire of his *Pitṛis*, he cast it into the ocean, where it remains concealed with the face of a horse and is said to devour its waters. और्व, वाडव and वडवानल are synonyms 'और्वस्तु वाडवो वडवानलः' इत्यमरः. Note शाकुन्तल III 'अद्यापि नूनं हरकोपवह्निस्त्वयि ज्वलत्यौर्व इवाम्बुराशौ.' 'ततस्तं क्रोधजं तात और्वोऽग्निं वरुणालये । उत्ससर्ज स चैवाप उपयुङ्क्ते महोदधौ ॥ महद्धयशिरो भूत्वा यत्तद्वेदविदो विदुः । तमग्निमुद्गिरद्वक्त्रात्पिबत्यापो महोदधौ ॥' आदिपर्व chap. 180. 21-22. वडवानलेन सन्तापः तस्य अपनोदनाय निवासः तमिव. वैद्युत...धराणाम् as if it were the place for curing the heat of the fire of lightning for all clouds. वैद्युत (an *adj.* from विद्युत्) pertaining to lightning. वैद्युतश्चासौ दहनश्च तेन दाहः तस्य प्रतीकारः तस्य स्थानम्. इन्दु... कुमुदिनीनाम् as if it were the place for Kumuda lotus plants to pass the day rendered unbearable by their separation from the moon. A कुमुद blooms by night; the moon is called कुमुदिनीनायक. The कुमुदिनीs are compared to lovelorn women separated from their husbands. इन्दोः विरहेण दुःसहः दिवसः तस्य अतिवाहनं (passing away) तस्य स्थानम्. हर...ध्वजस्य as if it were a place (क्षेत्रम्) for Cupid to extinguish (निर्वापणं) the fire (from the third eye) of S'iva. The place was so cool that even the fire with which Cupid was burnt to ashes by S'iva could have been extinguished by it. दिनकर...हृतम् (the centre of the हिमगृह) that was avoided (परिहृत) even by the rays of the sun, that were driven away by the thousands of jets from the fountains (जलयन्त्र), as if they (the rays) desisted from fear of the extreme cold (of the हिमगृह).

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This means that the sun's rays had no access to the interior of the हिमगृह. अनिलै...गतम् that was accompanied by winds bearing a collection (उत्करः) of the filaments of कदम्ब flowers and that therefore seemed to have their hair standing on end. The कदम्ब tree is said to put forth buds at the thundering of clouds. When a man is shivering from cold, his hair stand on end. The filaments of कदम्ब flowers carried by the wind resemble कण्टक (रोमाञ्चs) and hence the poet fancies that even the winds shiver from cold in the हिमगृह. For the budding of कदम्ब and the resemblance of कदम्ब buds and रोमाञ्च, see उत्तररामचरित III. 42. 'सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन वत्सा। मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव ॥.' कदली...वारितम् surrounded by groves of plantain trees the leaves of which were tossed about by the wind and which therefore seemed to have shivering caused by the cold (of the हिमगृह). जाड्येन (शैत्येन) जनितः वेपथुः (कम्पः) येषाम्. पवनेन चलितानि दलानि येषाम्. The leaves that shook in the wind are fancied as if shaking through cold. अलिभि...वाचालितम् that resounded with the bees noisy with the intoxication due to the perfume of the flowers, that (bees) therefore seemed to have their teeth chattering (on account of the cold of the हिमगृह). आबद्धा दन्तवीणा यैः. Extreme cold causes the teeth to chatter. A 'यद्दन्तघट्टनं जाड्यादन्तवीणा कृतध्वनिः.' वाचालित *past. pass. p.* of a denominative verb वाचालयति (वाचालं करोति) from वाचाल. लताभि... राजितम् adorned by creepers that were thickly covered with swarms of bees and that also (therefore) seemed to have put on a blue veil (to protect themselves against the cold of the हिमगृह). गृहीतं नीलप्रावरणकं याभिः. The blue bees look like a blue overcoat and the poet fancies that the creepers put on a blue coat to protect &c. आससाद reached. अन्तर्बहिश्च...स्पर्शेन besmeared with a very cool and profuse touch both inside (in the mind) and outside, as if it (touch) were to be carried in a mass (पिण्ड). The place was extremely cold. On entering it, his mind was cooled as also his body. The poet represents this as the smearing of his body by touch. But touch (स्पर्श) is a गुण and as such intangible and not a द्रव्य. The question arises 'how can a quality (स्पर्श) besmear the body, when it is only a tangible thing that can besmear'? The poet therefore fancies that the cold touch was so all-pervading and prominent that it had as if assumed a shape and was to be had in lumps (पिण्डेन पिण्डरूपेण हार्यं). D 'पिण्डहार्येण पिण्डीकृत्य दातुं योग्येन.' A 'स्पर्शः स पिण्डहार्यः पिण्डीकृत्यैव शक्य आदातुम्.' अमन्यत...धियम् (on account of the extreme

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cold of the हिमगृह) he thought his mind as if made up of the moon, his senses as made of Kumuda lotuses, his limbs as made of moonlight and his understanding as made of lotus fibres. चन्द्र, कुमुद, ज्योत्स्ना and मृणालिका are all delightful and cool. His heart, senses, limbs and understanding were all delighted and cooled by entering the हिमगृह. The affix मय is generally used in two senses :—(I) विकार *e. g.* मृण्मय means 'made of clay'; (2) प्राचुर्य (abundance) *e. g.* दुःखमय full of or abounding in sorrows. 'तत्प्रकृतवचने मयट्' पा० V. 4. 21. (प्राचुर्येण प्रस्तुतं प्रकृतं तस्य वचनं प्रतिपादनम्); 'मयडैतयोर्भाषायामभक्ष्याच्छादनयोः' पा० IV. 3. 143 (प्रकृतिमात्रान्मयट् वा स्याद्विकारावयवयोः । सि. कौ.). In this sentence मय is used in the sense of विकार and in the next in the sense of प्राचुर्य. अगणयत्... त्रिभुवनम् he looked upon the rays of the sun as full of necklaces, sunlight as full of sandal, the wind as full of camphor (the wind in the कदलीगृह was charged with the cool perfume of camphor), time as full of water, and the three worlds as full of ice (or mist.) The हिमगृह was so cool that even the sun and his light appeared soft and cool like a necklace and sandal. The spray from the many जलयन्त्रs made the world seem to be full of mist. As one saw nothing but water and artificial rivulets all round, the time spent in the हिमगृह appeared to be full of water.

Para 210. एवंविधस्य...व्यलोकयत्. The principal sentence is एवंविधस्य तस्यैकदेशे कादम्बरीं व्यलोकयत्. तस्य refers to the मध्यभाग of the हिमगृह. All the accusatives from सखीकदम्बकपरिवृतां downwards qualify कादम्बरीम्. सखी...गताम् who, being surrounded by a bevy of friends, seemed like the Ganges with its retinue of all tributary streams, resting in a cave of the mountain Himālaya. कादम्बरी was lovesick and therefore pale; hence she looked like the (white) Ganges. Her friends resembled the streams that fall into the Ganges. The cool हिमगृह was like a cave of हिमवत् full of snow. अशेषाः सरितः परिवारः यस्याः. The reading of P and N गृहाचलगताम् means 'resting in the stony house' and is not so good as the one in the text. Another reading is महीतले पतिताम् which is good. In the last case हिमवतः would be in the ablative case. कुल्या...शयानाम् lying on a bed of flowers in a small pavilion resting on pillars of lotus stems, that (pavilion) was surrounded (कृतपरिवेश) by a stream of camphor juice that (stream) was made to run round it (to wind) like a canal (कुल्या). कुल्यावत् भ्रमिः तया भ्रमितं तेन. कृतः परिवेशः यस्याः 'वेष्टने परिवेशः स्यादानो

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सविधमण्डले' इति रभसः. The word is written as परिवेष also. हाराङ्गद... मन्मथेन who was bound through jealousy by Cupid with necklaces, armlets (अङ्गद), bracelets, girdles and anklets (all) made of lotus-fibres, as if with chains. She had laid aside her usual ornaments of gold, pearls &c. All her ornaments were made of lotus fibres to allay the fever of love. The poet fancies that she was fastened with chains at the various limbs of the body by Cupid, who was jealous of her love for चन्द्रापीड. चन्दन... लाञ्छनेन who was as if touched by the moon (शशः लाञ्छनं यस्य) on her forehead that was white with sandal. Lines of sandal were drawn on her forehead which, being white, looked like the white moon. The spot on the moon is said to be a hare. *Vide* also the verse quoted on p. 91 (notes on para 166). वाष्प... वरुणेन as if her eyes, from which flowed tears, were kissed by Varuṇa. वरुण is the lord of waters. Note 'यासां राजा वरुणो याति मध्ये...ता आपो देवीरिह मामवन्तु ॥' ऋग्वेद VII. 49. 2. वर्धित...मातरिश्वना as if her mouth, from which heavy breaths issued with force, was bitten by the wind. वर्धिताः निश्वासमरुतः यस्मिन्. On account of the torment of Love, she breathed heavily. सन्ताप...पतङ्गेन as if the sun (पतङ्गः) resided in her limbs that were hot with fever. 'पतङ्गौ पक्षिसूर्यौ च' इत्यमरः. कन्दर्प...जलेन whose heart, glowing with the fire of love, was as if seized by fire, whose body profusely perspiring was as if embraced by water (the deity presiding over water). स्वेदः अस्त्यस्य इति स्वेदिन् तस्मिन्. दैवतै...सर्वशः whose loveliness was thus carried off (plundered) even by deities in all ways. We have seen in the preceding clauses how love, the moon, the wind, the sun &c. are represented by the poet as working upon the different limbs of her body. सर्वशः refers to her various limbs. If some diminution of her beauty was perceptible, it was as though the gods (and no meaner cause) that were responsible for it. हृदयेन...दौर्बल्याम् who had become feeble, as if because her limbs had gone to her lover चन्द्रापीड together with her heart. The idea is:—She was extremely emaciated. Her heart had gone to च० (*i. e.* knew nothing else, was engrossed in thoughts of च०); the poet represents that she was so feeble because even her limbs left her with her heart and went to च०. आदयान...दहन्तीम् having on her body रोमाञ्च white with the partly dried sandal and due to the constant touch of her necklace, that (रोमाञ्च) seemed to be the collection of the rays of pearls. The hair on her body whitened by sandal resembled the rays of pearls. अनवरतः हारस्य स्पर्शः तेन

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लग्नम्. स्वेद...करैः who seemed to be pitied by the bees (hovering) on her ear-ornament (made of flowers), that (bees) fanned with the breezes of their wings the margin (पाली) of her cheeks that were full of particles of perspiration. The bees hovered round the flower placed by her on her ear and naturally fanned her cheek. The poet fancies that they flapped their wings out of sympathy for का०, in order to allay the heat of love-fever. अवतंस...सिञ्चन्तीम् who, with the tears flowing out from the corners (अपाङ्ग) of her eyes, sprinkled the ear that was burnt (*i. e.* pained) by the fire in the form of the hum of the bees on her ear-ornament. Water is poured to allay fire. The hum of the bees is an excitant of Love and hence her ears were pained by it. The tears rushing out from the corners (as she was lying down) would naturally fall on the ear. अतिप्रवृत्त...कलयन्तीम् holding on her ear a bud of white Ketaka, which (bud) seemed to be a pipe (प्रणालिका) for carrying off (निर्वाहः) the tears that flowed in abundance. कर्पूरसदृशी केतकीकलिका. The com. in N explains 'कर्पूरेषु उप्ता (sown or planted) या केतकी तस्याः कलिका'. The long केतक resembled an aqueduct and it had been said in the preceding sentence that her tears sprinkled her ear. आयत...कलशाम् whose garment, set in motion by the deep sighs, slipped aside from her jarlike breasts, which (garment) seemed to be the lustre of her body running away in fear of the heat (of love). आयताः (long) श्वासाः तैः विधुतिः (कम्पः) तेन तरलितं तेन. देहस्य प्रभायाः वितानः (समूहः) तेन. विमुच्यमानौ कुचकलशौ यस्याः. Her complexion was extremely fair and lustrous like the fine silk garment she wore. आपत... निरुन्धतीम् who covered (stopped or restrained) her jarlike breasts, in which the waving chowries were reflected, as though they had furnished themselves with wings as if out of their eagerness to go to her lover (च०). आपतत् प्रचलयोः चामरयोः प्रतिबिम्बं यस्मिन्. प्रियस्य अन्तिके गमने औत्सुक्यं तेन कृतौ पक्षौ येन (*adj.* of ०युगलं). The waving chowries were reflected in her bright breasts; the reflections looked like flapping wings, which the poet fancies, the breasts had furnished themselves with. She had naturally placed her hands on her breasts to steady her heart; but the poet fancies that she wanted to stop them from flying. मुहुर्मुहुः...लिङ्गन्तीम् who again and again embraced with her creeper-like arms a statue made of a slab of ice (in order to allay the fever of love). मुहुः कपोल...स्पृशन्तीम् now clasping a doll (पुत्रिका) of camphor to her broad cheeks, now touching with her lotus-

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like feet a figure (प्रतियातना) made of thick sandal paste. चरणः अरविन्दमिव. पुत्रिका—'पञ्चालिका पुत्रिका स्याद्धस्तदन्तादिभिः कृता' इत्यमरः—पुत्री इव (one who is like a girl) प्रतिकृतिः पुत्रिका, according to 'इवे प्रतिकृतौ' पा० V. 3. 96. प्रतियातना—'प्रतिमानं प्रतिबिम्बं प्रतिमा प्रतियातना प्रतिच्छाया। प्रतिकृतिरर्चा पुंसि प्रतिनिधिः' इत्यमरः—प्रतियात्यते अनया. स्तन...लोक्यमानाम् who was looked at even by her own face that was reflected in her breasts, as if it was curious (to know her state) and hence turned towards her. Her face was reflected in her breasts. The poet fancies that her own face turned towards (परिवृत्य) her (in the form of the reflection) out of its curiosity. A similar idea is to be found in the next two clauses. कर्णपूर...फलकाम् whose broad cheek was kissed even by the sprout placed as an ornament on her ear, that (sprout) lay (hung down) on its own reflection (in her cheek) as if it (sprout) were full of longing (for her). स्वस्य प्रतिबिम्बं चासौ पल्लवश्च तत्र शेते इति. उत्कण्ठया सह सोत्कण्ठः तेन. हारै...लिङ्ग्यमानाम् who was clasped with outstretched करs (rays; hands) even by necklaces that were मुक्तात्मन् (made of pearls; drooping in spirits) as if they were helpless through love. मुक्ताः आत्मा येषाम् (with हारैः); मुक्तः आत्मा येन (drooping, with referance to मदनपरवश). प्रसारितौ करौ (हस्तौ) यैः (with मदनपरवश persons); प्रसारिताः कराः किरणाः येषां (with हारैः). The simple fact is that she wore necklaces. The poet fancies by paronomastic adjectives that they were as if persons stricken down by love (whose spirits droop and who stretch out their hands for embracing). There is moreover another idea that is suggested. She was embraced by necklaces though they were मुक्तात्मन् (मुक्तः आत्मा येषाम्, who had attained मोक्ष); she was so lovely that even those who were मुक्तात्मन् wanted to embrace her. मणि...कारयन्तीम् who made the jewelled mirror placed on her bosom take an oath by her life, as if it (mirror) were the moon, that it won't rise that day. The bright and round mirror was like the moon. When the moon rose, her torment would be umbearable. Hence she made the moon (the mirror) take an oath (swear with his hand on her life) by her life (the mirror was on her bosom) that he won't rise that day. Oaths were taken by touching the feet, neck &c. Compare above 'सत्यं शपामि ते पादपङ्कजस्पर्शेन' para 195 p. 47 ll. 25-26 A and D support the reading नोदेतव्यम्. D "नोदेतव्यं नोदयः कार्यः जीवितस्पर्शसमयं जीवितस्पर्शेन फलं 'समयं तु क्रियारम्भे सङ्केते चरिते सताम्। सिद्धान्ते च फले काले' इति वैजयन्ती;" A 'नोदेतव्यं त्वयाद्येति समयः शपथोऽथ यः। स यस्य

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जीवितस्पर्शः स शशी कथ्यते तथा ॥ पाठः क्वचिद्धारयन्तीमिति किं क्रियतामिह। कुत्रापि तात्त्विकः पाठः पुस्तकेषु न दृश्यते ॥'. N reads विनोदितव्यमेतत् which the com. explains as "जीवितस्य स्पर्शो दानं तन्मयं शशिनमिव चन्द्रमिव। 'स्पर्शो वर्गाक्षरे दाने'...इति कोषः। इति शपथं कारयन्तीम्। इतिशब्दद्योत्यमाह—विनोदेति। अद्य त्वया विनोदितव्यम्। अन्यस्तु शशी शोकप्रदः, त्वया तु विनोदितव्यमेतदिति भावः। अत एव जीवितस्पर्शमयमिति विशेषणम्।." This is not quite clear. Moreover to take जीवितस्पर्शमयं with शशिनम् seems to us wrong and the meaning that the com. draws out is not very happy. करिणी...कराम् who, like a female elephant, was संमुखा...करा. The latter, with का०, means 'who stretched out her hands to ward off the perfume coming from the pleasure-garden (set apart for the ladies)' संमुखागतः प्रमदवनस्य गन्धः तस्य वारणाय प्रसारितौ करौ यया; while with करिणी, it means 'who stretched forth her trunk towards an intoxicated wild गन्धगज that came towards her.' संमुखागतः प्रमदः (प्रकृष्टः मदः यस्य) वनगन्धवारणः (वने भवः गन्धगजः) तं प्रति प्रसारितः करः यया. काद० warded off the perfume because it was an excitant of love. गन्धगज we have explained above (notes p. 67 on para 154). प्रस्थिता...गमनाम् who, like a woman that started on a journey, was अनभीष्ट...गमना. The latter, with का० means 'to whom the arrival of the deer in the form of the southern wind (दक्षिणवात *i. e.* मलयमारुत) was unwelcome' (अनभीष्टं दक्षिणवातः एव मृगः तस्य आगमनं यस्याः); with प्रस्थिताम् it means 'to whom the movement of an antelope as swift as wind towards her right was undesirable (as portending evil)' अनभीष्टं दक्षिणः (अपसव्यगामी) वातमृगः तस्य आगमनं यस्याः. The wind from the south (from मलय) is very exciting to those who are in separation and hence to का० its arrival was unwelcome. Compare above 'अपगतदाक्षिण्य दक्षिणानिलहृतक पूर्णास्ते मनोरथाः' (para 169 p. 28 ll. 2-3). We may also explain मृग by 'musk' and translate 'to whom (का०) the arrival of the southern wind as fragrant as musk was unwelcome.' 'मृगनाभिर्मृगमदो मृगः कस्तूरिकाऽपि च' इति माधवः (quoted in व्याख्यासुधा). 'वातप्रमीर्वातमृगः' इत्यमरः (वात इव मृगः). A deer going to the right portends evil in the case of women; compare notes above (p. 93 on दक्षिणाक्षि). 'स्त्रीणां प्रयाणे दक्षिणो मृगोऽपशकुनमिति वसन्तराजादौ प्रसिद्धम्' इति भानुचन्द्रः. मदना...पार्श्वाम् who like the dais (वेदिका) for crowning Cupid was कमला...पार्श्वा. The latter, with का०, means 'on whose two sides were supported two jarlike breasts full of splendour (कमला) and white with sandal (कमलया लक्ष्म्या लक्षणया शोभया, 'लक्ष्मीः पद्मालया पद्मा कमला श्रीर्हरिप्रिया' इत्यमरः) आहृतौ चन्दनेन धवलौ पयोधरौ कलशौ इव ताभ्यां अवष्टब्धौ आश्रितौ पार्श्वौ यस्याः); while with

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°वेदिका it means 'on both sides of which are supported (*i. e.* placed) two jars holding water that is full of lotuses and white with sandal' (कमलैः आवृतौ, चन्दनेन धवलं पयः जलं तस्य धरौ कलशौ ताभ्यां अवष्टब्धौ पार्श्वौ यस्याः). For a coronation ceremony मङ्गलकलश full of water, flowers and sandal were required. See रामायण अयोध्या-काण्ड 3rd and 14th *sargas*. आकाश...मूलाम्—These very words occur above in the description of कादम्बरी (para 191 p. 44 ll. 13-14). See our notes thereon. कुसुम...तराम् who, like the line (or tip) of the bow made of flowers, was मदना...तरा. The latter with का० means 'who was more charming on account of the high pitch (कोटि) of her virtues produced in her by Love' (मदनेन आरोपिता जनिता गुणानां कोटिः प्रकर्षः तया कान्ततरां रमणीयतराम्); while with °लेखा it means 'more charming on account of the string being placed upon it (चापलेखा) by Cupid' (मदनेन आरोपिता या गुणस्य मौर्व्याः कोटिः अग्रं तया कान्ततराम्). कोटिः end or highest pitch. 'कोटिः स्त्री धनुषोऽग्रेऽश्रौ संख्यामेदप्रकर्षयोः' इति मेदिनी. मधु...हारिणीम् who, like the deity of (*i. e.* superintending over) spring, was शिशिरहारिणी 'charming on account of cold (treatment); that drives away the cold season.' Spring follows शिशिरऋतु. We may explain शिशिरहारिणी as 'wearing a cool necklace.' मधुकरी...कुलाम् who, like a female bee, was कुसुम...कुला (distressed by Cupid; absorbed in searching flowers). कुसुमानि मार्गणाः (बाणाः) यस्य स कुसुममार्गणः तेन आकुला (with का०); कुसुमानां मार्गणेन (अन्वेषणेन) आकुला (with मधुकरी). In चन्दन...स्पर्शाम् we have three विरोधs based upon श्लेष. चन्दन...रागिणीम् who, although anointed with sandal unguents, was अनङ्गरागिणी (without अङ्गराग *i. e.* unguents; full of passion through Cupid). चन्दनस्य विलेपनं (अङ्गरागः) यस्याः. There is विरोध in saying that, although she was anointed with sandal unguents, she had no अङ्गराग (अविद्यमानः अङ्गरागः विलेपनं अस्याः). This is removed by taking अनङ्गरागिणी in another sense (अनङ्गेन मदनेन रागः अनुरागः अस्याम्). Explain similarly the following two clauses. बालां...जननीम् who, though a बाला, produced Love. बाला means a girl who knows nothing of love affairs. There is विरोध in this, which is got over by taking बाला in the sense of 'unmarried.' Or we may say that there is विरोध between बाला and जननी (mother). मृणालिनी...स्पर्शाम् though she was मृणालिनी, yet she longed for the touch of ice. मृणालिनी (a lotus plant) withers under the influence of ice and frost. So there is विरोध in the above, which is removed by taking मृणालिनी as equivalent to 'wearing lotus fibres.' कादम्बरी wore lotus-fibres

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to allay the fever of love and also longed for the touch of ice. For a lotus plant withering under frost, compare रघु० 16. 7 'विभर्षि चाकारमनिर्वृतानां मृणालिनी हैममिवोपरागम्.'

Para 211. अथ सा यथा...पस्पर्श. यथा...वेदयन्तम् who, coming in one after another as they saw him, announced to her the arrival of च०. उद्गता तरलतारका यस्य the tremulous pupil of which moved. मुखे मुखे इति प्रतिमुखं (अव्ययीभाव). निक्षिप्तेन qualifies चक्षुषा. अनक्षरं (अविद्यमानानि अक्षराणि यथा स्युस्तथा अनक्षरम्, अव्ययीभाव) without muttering a syllable. She cast her inquiring eye at each face and as if asked the queries mentioned. निक्षिप्तनामाक्षरम्, the reading of N, means 'taking the name of each (attendant)'. It does not yield a happy sense and seems to be a conjectural emendation. निक्षिप्तानि नामाक्षराणि यथा स्युः तथा. प्रवर्ध...दूरादेव seeing him coming while yet far off, with an eye that gradually brightened. प्रवर्धमानः धवलिमा यस्य. Her eye brightened because it was dilated through delight. वरारोहा whose hips are beautiful (वरः आरोहः नितम्बः यस्याः). The word वरारोहा when applied to the करिणी means 'who can be ridden excellently or whose height is very proper.' 'आरोहस्त्ववरोहे च वरारोहाकटावपि। आरोहणे गजारोहे दीर्घत्वे च समुच्छ्राये॥' इति मेदिनी. नवग्रहा करिणीव like a female elephant freshly caught. See above para 151. p. 15. l. 26 for the same expression. ऊरुस्तम्भविधृता seized by a paralysis of the thighs (*i. e.* at the sight of च० her motion was obstructed). The words will also mean 'supported on pillar-like thighs;' but that is not a happy phrase to to use with reference to का०. Our meaning suits the context better. Separate as ऊरुस्तम्भविधृता with reference to करिणी 'tied to a big (lit. wide) post.' विचेष्टमानाङ्गी whose limbs were trembling. कुसुम...त्थाप्यमाना who, being helpless herself (*i. e.* unable to get up), was as if raised up by the noisy swarms of bees that were drawn near her by the fragrance of her flowery bed. संभ्रम...मिच्छन्ती who, because her upper garment dropped aside in her haste (to rise to receive च०), wished to place on her bosom the rays of the necklace. She mistook the bright rays of the necklace for her fine white silk garment. Compare a similar idea above 'पवनहृतोत्तरीयांशुके, हारप्रभामायासितकरतला सङ्कलयसि' para 189. संभ्रमेण च्युतं उत्तरीयकं यस्याः. मणि...याचमाना she seemed to beg from her own reflection the support of a hand, as she placed her left hand on the jewelled pavement. She placed her left hand on the pavement for its cool touch. But her hand was reflected in the bright pavement. The poet

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fancies that she wanted the support of the hand of her image. याचमाना governs two objects हस्तावलम्बनं and प्रतिमाम्. स्रस्त...पश्यन्ती who, with her right hand exhausted by tying together her beautiful hair that had become loose, from which drops of perspiration were falling down, as if made a gift of herself by sprinkling water. A gift is given with the right hand and confirmed with water. She was exhausted and perspiration fell from her right hand; this the poet fancies to be water with which she made a gift of herself. A 'अर्पणं देवतादिभ्यो यत् कस्यापि निवेदनम्। इष्यते तत्र परितः करेणाभ्युक्षणं जलैः॥'. स्रस्तः केशकलापः तस्य संयमनं तेन श्रमितः तेन; गलत् स्वेदसलिलं यस्मात्. समभ्युक्ष्य (*Ind. past. p.* of उक्ष् 6 P. with सम् and अभि). वलित...नङ्गेन who, because the line of hair (on her abdomen) was made to wave by the folds of her skin (on the abdomen) that were compressed as she turned the lower part of her spine, was as if twisted and squeezed by Cupid to yield all the *rasas*. This is a rather difficult conceit. What it means is, in our opinion, as follows:—at the sight of च० she wanted to rise up resting her left hand on the pavement; see above मणिकुट्टिमनिहितेन वामकरतलेन &c. If we try to rise up supporting ourselves on our left hand, we shall see that we twist our bodies in one direction on the lower part of the spine and that the folds of the abdominal skin on the right are pressed. She with her abdomen thus twisted looked like a wet piece of cloth twisted in order to squeeze all water out of it. Hence the word निष्पीड्यमाना. Her रोमराजि waved when the folds of the skin were pressed and presented the appearance of water squeezed out from a piece of cloth. Cupid was tormenting her; hence he is said to have squeezed out of her all *rasas*. रस means 'fluid' as well as 'the 8 or 9 sentiments (शृङ्गार, करुण, &c.).' Just as water (fluid, रस) is squeezed out of a wet piece of cloth, so the *rasas* were squeezed out of her in the form of the waving रोमराजि (*i. e* the spectator became full of the sentiments of Love, Pathos, Wonder &c. on seeing her). D 'अनङ्गेन सर्वरसान्निष्पीड्यमानेव रसा इति शृङ्गारस्यैव विशेषा उच्यन्ते तान्निष्पीड्यमानेव सर्वरसनिष्यन्दं कार्यमाणेव, निष्पीडनं विदितं, पीड्यतेर्द्विकर्मकत्वे प्रमाणं कविप्रयोग एव;' A 'द्विकर्मकत्वं निष्पीड्यमानेत्येत्र चिन्त्यताम्। निःशेषरसनिष्यन्दं कार्यमाणा तथोच्यते॥ शृङ्गार एव तु रसोऽवान्तरभेदेन तत्र बहुवचनम्.' वलितं त्रिकं तेन ताम्यन्ती (choked) त्रिवली तया तरङ्गिता रोमराजिः यस्याः सा वलित...राजिः तस्याः भावः °राजिता तया. त्रिकम्—'पृष्ठवंशाधरे त्रिकम्' इत्यमरः—त्रयाणां समूहः त्रिकम् according to 'संख्यायाः संज्ञासङ्घसूत्राध्ययनेषु' पा० V. 1. 58. अन्तः...जलम् who shed cool tears

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of joy from her eye, as if they (tears) were mixed with the sandal juice on her forehead that entered inside. Sandal juice was applied to her forehead to allay the fever of love. Her tears at the approach of च० were cool, because, the poet fancies, they got mixed with the cool sandal that had as if entered inside the forehead. आनन्द...क्षालयन्ती who bathed her broad cheek gray with the pollen of the (flowery) ear-ornament that was set in motion (when she rose to receive च०) with the continuous flow of the tears of joy, as if because she longed to have a reflection of her lover (on her cheek). Her bright cheek was rendered gray with pollen and tears of joy fell upon it. The poet fancies that she washed her soiled cheek in order to make it bright again so that it may receive the reflection of च०. वेणिका continuous flow, stream. ललाटिका...मुखी who had slightly bent her face as if through the weight of the sandal paste on her forehead. She bent her face through bashfulness; the poet fancies that she did so through the weight &c. तत्क्षण...कृष्यमाणा who seemed to be drawn forward by her long eyes fixed on the face of च० and the pupil of which had fixed itself in its corner just at that moment. अपाङ्गभागे पुञ्जिता तारका यस्याः. तन्मुखलग्नयेव दीर्घया—the word लग्ना has here another meaning 'stuck to'; her eye was so long that it as if (physically) touched च० who was yet far off. पूर्ववत् as before—चन्द्रापीड had once before bowed to कादम्बरी; see para 193 p. 45 l. 29 'इत्यावेदिते तया चन्द्रापीडः प्रणाममकरोत्'. महाश्वेता...सरम् having first saluted महाश्वेता. महाश्वेतायै प्रणामः पुरःसरः (प्रथमः) यथा स्यात्तथा (अव्ययीभाव). कृतं...तस्यां when she (का०) saluted him in return. जाम्बूनदमयीं made of gold. जाम्बूनदम्—जम्बूरसस्य नद्यां भवम्—'तत्र भवः' पा० IV. 3. 53 (इति अण्). आसन्दिका—a small chair—'वेत्रासनमासन्दी स्त्री वृषी च व्रतिकासनम्' (perhaps from सद् with आ). रोचि...पादाम् the legs of which were inlaid with brilliant jewels. रोचिष्णुरत्नैः प्रत्युप्ताः (खचिताः) पादाः यस्याः. पादेनैवोत्सार्य having pushed it aside with his feet. क्षितौ एव—च० shows his great humility. अहो...प्रजापतेः Oh, how partial is the Creator to women? The student should remember that का० was a गन्धर्व princess and hence, at the sight of the beautiful पत्रलेखा who was a मानुषी, she exclaimed as above. दर्शनादे...शया at whose very sight, great affection for her (पत्रलेखा) was produced in her (का०). सोपग्रहम् with favour, encouragingly. करकिसलयेन with her sprout-like (delicate) hand. करः किसलयमिव.

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Para 212. चन्द्रापीडस्तु...ययौ. कृत...चारः having gone through all the courtesies proper for his arrival. कृतः सकलः आगमनस्य उचितः उपचारः येन. तदवस्थाम्—सा अवस्था यस्याः सा तदवस्था ताम्— who was reduced to that condition. दुर्विदग्ध foolish, silly. निपुणालापेन in a clever speech. प्रकाशम् *adv.* openly, aloud. जानामि...व्याधिः—This and a few other sentences below admit of two meanings, one being the obvious and the other being secret, really intended and meant for कादम्बरी alone, if she understood it. जानामि...व्याधिः I know on account of what pain (अरतिः) this disease dependent on (*i.e.* full of) constant torment, has been caused. He means that he understands the reason why she suffers from that disease. काम् अरतिं निमित्तीकृत्य with reference to what distress as the cause. अरतिः want of amusement, distress. अविचलः (never moving *i. e.* constant) सन्तापः तन्त्रं (dependence, government) यस्य. Another reading 'अविरलसन्तापतीव्रः' (of the Calcutta editions) is preferable; but it looks suspicious; it is perhaps a conjectural emendation. The other meaning of the sentence is 'I know that this disease has कामरति (कामेन कन्दर्पेण जनिता रतिः प्रीतिः) as its cause.' कामरतिं Love produced by Cupid. He means you suffer all this because you have fallen in love. D 'कामरतिं कां अरतिं अप्रीतिं, अन्यत्र कामरतिं कामो मदनः तद्भवां रतिमिति च प्रतीयते रतिः शृङ्गारस्य स्थायिभावः; अयं व्याधिस्त्वां तथा न व्यथयति त्वद्व्यसनदुःखितां यथा मां व्यथयतीत्युपचारः । परमार्थस्तु अयं व्याधिः कामपीडा मां क्लेशयति न तथा त्वामिति.' सुतनु Oh, fair one! इच्छामि...कर्तुम् I wish to make you well (स्वस्थां) even at the cost of my life (lit. body). The secret meaning is:—I wish to make you all right, if you will give yourself away to me (in marriage). उत्कम्पि...हृदयम् my heart sinks as it were, when I look at you who are fallen with pain on your bed of flowers and when I sympathise with you who are trembling. Separate as उत्कम्पिनीम् अनुकम्पमानस्य कुसुमेषु पीडया पतिताम्. The secret meaning is:—my heart flies (पतति) after you who are trembling, I myself quivering (through the emotion of love) and looking to you who are stricken (lit. fallen) with the torments of love. Separate as उत्कम्पिनीम् अनु कम्पमानस्य कुसुमेषुपीडया पतिताम्. अनु is कर्मप्रवचनीय and governs उत्कम्पिनीम्. A 'उत्कम्पैर्वेपथुभिः सहितां त्वां मेऽनुकम्पमानस्य । कुसुमेषु चैषु पतितामवेक्षमाणस्य मे हृदयम् ॥ पततीव पीडयेति तु पततीवेत्यत्र हेतुरुत्कम्पे । कुसुमेषु च शयनेऽन्यत्रार्थेऽथो योज्यते ग्रन्थः । 'अनोस्तृतीयार्थे' इति (पा. 1. 4. 85) कर्मप्रवचनीयता । ममापि कम्पमानस्यैवोत्कम्पिन्या त्वया सह ॥'. कुसुमेषुः (कुसुमानि इषवः यस्य) मदनः तस्य पीडया. अनङ्गदे...लते your creeper-like arms, destitute of *añgadas* (ornaments worn on the arms)

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are grown thin. अविद्यमानं अङ्गदं यस्याः सा अनङ्गदा (भुजलता). The student will note that कादम्बरी did not put on her *usual* ornaments of *gold* &c. on the different limbs when suffering from the fever of love, but only lotus-fibres. See 'हाराङ्गदवलयरसनानूपुरै-र्मृणालमयैर्निगडैरिव &c.' (para 210 p. 62 l. 27 text). The secret meaning is:—your arms grown thin inspire love. अनङ्गं कामं ददातीति अनङ्गदा (अनङ्गदे being nom. dual). Or अनङ्गदे may be looked upon as a vocative. Then the meaning is 'Oh thou that inspirest love.' गाढ...रसाम् on account of thy great (lit. deep) torment, thou hast in your eye as if a lotus plant (growing) on land with red lotuses. The simple meaning is:—your eyes are red. The propriety of स्थल is:—lotus plants grow in water, but in this case the lotus (viz. her red eye) belonged to का० who was on land. गाढः सन्तापः यस्याः सा गाढसन्तापा तस्याः भावः गाढसन्तापता तया. रक्तं तामरसं यस्याः. The word तामरस, as well as पिक and नेम, is said by शबरस्वामिन् to be non-Sanskritic in origin. The secret meaning is:—thou hast in thy eye a redness (रक्तता, or love) that brings no pleasure, as if it (रक्तता) were a स्थलकमलिनी. Separate as रक्तताम् अरसाम्–अविद्यमानः रसः (सुखं or juice) यस्याम्. रक्तता (love) is अरसा, as her desire is not fulfilled. Both A and D read रक्ततामरसताम्. D 'रक्तकमलत्वं, अन्यत्र रक्ततां अनुरक्ततां दृष्ट्वा वहसि प्रकाशयसि अरसतां रलयोरभेदः अलसतां च अथवा रसः सौख्यं तद्रहितां चेति;' A 'सन्तापरक्तमधुना चक्षुस्ते भवति रक्तपद्म-समम्। स्थलकमलिनीव सा खलु रक्ताम्बुजरूपतां स्वतो वहति। अनुरक्ततामरसतां रसरहिततत्वं च सौख्यमत्र रसः। आलस्यं वा वहसि त्वमिदं विज्ञायते मया दृष्ट्या ॥.' दुःखितायां...भरणता when you are thus afflicted even your servants, incessantly shedding tears, seem to wear pearl ornaments. अनवरतं कृतः अश्रुबिन्दुपातः तेन. मुक्तानां आभरणानि यस्य सः मुक्ताभरणः तस्य भावः मुक्ताभरणता. The tears look like pearls and hence the servants seem to wear pearls. The superficial meaning is:—even your servants wear pearl ornaments, then why do you not yourself put on your ornaments? Hence he says in the next sentence गृहाण...प्रसाधनानि. Or we may take the superficial meaning to be simply this:—your servants weep incessantly when you are thus afflicted and they give up wearing ornaments. The secret meaning is:—on you who are distressed and also on your servants, there are no ornaments. मुक्तानि (त्यक्तानि) आभरणानि यया सा मुक्ताभरणा तस्याः भावः मुक्ताभरणता. D 'मुक्ताभरणता मौक्तिकाभरणत्वं, अश्रुबिन्दुपातैस्तव मुक्ताभरणता विमुक्तालङ्कारत्वं न वर्तते अलंकृते-र्यासीत्यर्थः;' A 'मौक्तिकमयाभरणता संप्रति तव वर्तते न वरम्। अविरतकृताश्रु-

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विन्दुभिरथ पतितैरुरसि मौक्तिकाकारैः ॥ अपि चाश्रुविन्दुपातै रोदनपरयाऽपि रक्तयेत्यर्थः। मुक्तान्याभरणानि त्यक्तान्येव त्वया प्रियाण्यपि हि ॥ केचित्तु वर्तत इति पठन्त्यत्र नञा सह ॥.' गृहाण...साधनानि take thyself thy auspicious ornaments befitting an excellent woman (like you). वरायाः अर्हाणि उचितानि; or वरार्हाणि may mean 'excellent and befitting' (वराणि अर्हाणि च). The secret meaning is :—put on an auspicious toilet befitting the स्वयंवर ceremony. Read in the latter case स्वयंवरार्हाणि. Here चन्द्रापीड invites कादम्बरी to avow her choice of him as her husband. 'आकल्पवेषौ नेपथ्यं प्रतिकर्म प्रसाधनम्' इत्यमरः. The com. in N on this rather difficult speech of Chandrāpīḍa is unsatisfactory. It nowhere brings out the plain and secret meanings. It splits up the sentences in a queer way. It reads 'परिजनोपि...वर्तते मुक्ताभरणतां गृहाण। स्वयं वरार्हाणि प्रसाधनानि। कुसुमशिलीमुखान्तर्हिता शोभते यथा लता।' सकुसुम...लता For, a young creeper full of flowers and bees looks splendid. हि shows 'cause, reason.' This sentence constitutes the reason why she should put on ornaments. Just as a creeper appears beautiful only when it has flowers and bees, so का० would be charming when she put on her ornaments. कुसुमानि च शिलीमुखाश्च कुसुमशिलीमुखाः तैः सह सकुसुमशिलीमुखा (*adj.* of लता). The secret meaning is :—for youth, full of Love, looks charming. We have to read नवालता as one word and take it equal to नवालता (not-childhood *i. e.* youth), as in a श्लेष, व and व are non-different. See notes above (p. 13 at the end of para 131). कुसुमानि शिलीमुखाः (बाणाः) यस्य सः कुसुमशिलीमुखः मदनः तेन सह सकुसुमशिलीमुखा (बहुव्रीहि, *adj.* of नवालता). शिलीमुख—'अलिबाणौ शिलीमुखौ' इत्यमरः—शिली शल्यं मुखे यस्य. स्वभावमुग्धाऽपि although simple (ignorant) by nature (and therefore not able to understand what च० so cleverly said). कन्दर्पे...प्रज्ञया with her intellect that was as if instructed by Cupid. अव्यक्त...मर्थं his meaning that was suggested by his obscure (अव्यक्त not clear) speech (व्याहारः). मनोरथा...भावयन्ती not thinking it possible that her desires could secure such a position (*i. e.* not thinking it possible that her desire to be united to च० would be so soon fulfilled). चन्द्रापीड had not yet manifested the intense working of love as का० did and so she was not sure of his love for her. Therefore she did not divulge that she loved च०. शालीन...लम्बमाना and betaking to bashfulness (as became a high-born maiden). शालीन means 'not bold, bashful.' 'स्यादधृष्टे तु शालीनः' इत्यमरः. शालीन is formed from शाला (room, house) with the affix ख (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा० V. 2. 20 (शालामर्हति शालीनः अधृष्टः । सि. कौ. । अप्रागल्भ्यादन्यत्र गन्तुमशक्तः

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शालमेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वबोधिनी). उत्पादितः अन्यव्यपदेशः यया on some pretext (lit. creating some pretext). तत्क्षणं...मकरोत् she sent forth the light of a smile, as if to see him who was darkened (*i. e.* screened from her sight) by the swarms of bees (hovering round her face) on account of the fragrance of her mouth. On some pretext, का० simply smiled. च० could not be clearly seen by her, because the bees came between her and him. So, the poet imagines, she produced the light of her smile in order to remove the darkness caused by the bees and to see his face. अकथनीयः indescribable, or 'not fit to be told' (because it proceeds from love). कुमारभावोपेतायाः—has two meanings. कुमार...सन्तापाय what indeed does not cause pain to her who is a maiden (a mere child) *i. e.* everything causes pain. कुमारभावेन (childhood or maidenhood) उपेता. Supply भवति after सन्तापाय. कुमारे भावः (रतिः) तेन उपेता who is full of love for the prince (चन्द्रापीड). Or कुमार may be taken as a vocative. 'भावः सत्तास्वभावामिप्रायचेष्टाऽऽत्मजन्मसु' इत्यमरः. K's explanation is rather far-fetched. He takes कुमार as equal to 'a cupid on earth' (कु+मार 'मदन'). मृणालिन्याः...तपायते even the cool shoots of the lotus-plant turn to fire, even moonlight becomes like sunlight. हुताशनः अग्निः स इव आचरति हुताशनायते. ननु...खेदम् don't you see the pain caused to her mind by the breezes of the fans made of tender sprouts? मनसि जायमानं being produced in the mind. मनसिजायमानं as one word means 'acting like Cupid (मनसिज).' D 'मनसि जायमानं चेतसि जायमानं, अन्यत्र मनसिजः कामः;' A 'अथ मनसि जायमानं हृदये खेदं भवन्तमित्यर्थः । स च मनसिजो मनोभूर्भवतीति च खेद उच्यतेऽत्र तथा ॥ अत्र भृशादिभ्यः क्यङ् कर्तुर्वाथोपमानात् स्यात्.' मनसिजायमानं is *present p.* from the denominative verb मनसिजायते (मनसिज इव आचरति). धीरत्व...रक्षाः her firmness alone enables her to support her life. Separate also as धीर त्वमेव, where धीर is vocative, being addressed to चन्द्रा०. उभय...धैतया because (the speech of मदलेखा) admitted of both meanings (one being plain, the other being secret as referring to च०). उभयथा घटमानः अर्थः यस्य तस्य भावः उभय...धैता तया. सन्देहः एव दोला ताम् आरूढेन that was in suspense. प्रीत्यु...चतुरासिः कथाभिः in talk that was clever in increasing affection.

Para 213. आरुरुक्षन्तम् who was about to mount (*pr. p.* of the desiderative of रुह्). पत्रलेखां...मिच्छति wishes पत्रलेखा to return. श्रुत्वा देवः प्रमाणम् on hearing this, your majesty (here the prince) is an authority. This is an expression, which means 'you are to decide, the decision rests with you.' स्पृहणीया to be envied.

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यामेव...प्रसादः whom the favour of का० so pursues *i. e.* who is so much favoured by का०. अभिज्ञाततर very much well-known. धृततुरङ्गमः holding his horse. विस्फारित widened, dilated. अङ्ग *inter.* meaning 'well, Sir.' कच्चित् *inter.* meaning 'I hope.'

Para 214. स्वस्त्युज्...हेमकूटः इति. स्वस्ति—mark how the letter begins. Connect उज्जयिनीतः with चुम्बन्. सकल...रविन्दः (सकलराजन्यानां शिखण्डेषु शेखरीकृतं चरणारविन्दं येन) who has made his lotus- like feet the head ornaments of the crests (शिखण्डः) of all kings. परममाहेश्वरः an excellent worshipper of S'iva. It was natural that the king of उज्जयिनी should be a शैव, as उज्जयिनी had a famous temple of महाकाल, one of the 12 ज्योतिर्लिङ्गs. A 'महेश्वरे भक्तिरस्येत्यतो माहेश्वरः स्मृतः.' सर्व...यतनं the abode of all prosperity. उदञ्च...चुम्बिनि उत्तमाङ्गे on his head which kisses the circle of the flashing (उदञ्चत्) rays of the charming crest-jewel. उदञ्चन्तः चारुचूडामणेः मरीचयः तेषां चक्रं चुम्बतीति. नन्दयति greets. कियानपि...गतः It is long since you were seen by us. म्लानिमुपनीता pines away. लेखन...नेतव्या the moment you finish the perusal of the letter should be made the time of your march *i. e.* you should start the moment after you read this letter. लेखद्वितयम्—वैशम्पायन also had received a letter from his father शुकनास and one from तारापीड. अभिन्नार्थम् (अभिन्नः अर्थः यस्य) having the same purport. महता अश्वीयेन परिवृतम् surrounded by a large number of horses (cavalry). अश्वीयम् is fromed from अश्व (अश्वानां समूहः, अश्व+छ) according to 'केशाश्वाभ्यां यञ्छावन्यतरस्याम्' पा० IV. 2. 48. महा...कृतम् who was in command over a large force. नियतं...गमिष्यति इति since it is certain that केयूरक will escort her as far as this place. तन्मुखेन—केयूरकमुखेन. नन्वियं...वत्सलताम् indeed this is the nature of mortals, deserving to be censured by the three worlds, which (nature) pays no regard to others, which knows no friendship and which is hard to please (दुर्ग्रह, or 'difficult to be understood or impressed'), mortals, whose affections, failing (in fulfilling the promise held out by them) all of a sudden, care not for the spontaneous (lit. causeless) tenderness (of others). What च० means by this periphrasis is:—कादम्बरी was निष्कारणवत्सल to him; he also for a time was all affection to her; but now he is going away all of a sudden without caring for her. एवं गच्छता...जालिकताम् in thus going away, my affection has been reduced to deceitful and false roguery. कूटः—टम् falsehood; often used as the first member of a compound in the sense of 'false.' जालिकता 'roguery' from जालिक (a rogue, जालेन चरतीति according to 'पर्पादिभ्यः ष्ठन्' पा० IV. 4. 10). He means:—as I thus go away regardless

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of you, it will naturally be inferred that my affection was a sham. D 'कपटकूटाभ्यामात्मा जालिकतां नीतः; A 'स्नेहः किलात्मनो यस्तद्विषये प्रकटितः सोऽयम्। निरपेक्षया प्रवृत्त्या नीतः खलु कपटकूटजालिकताम्। स्नेहकपटेति चात्मा नीत इतीत्थं च दृश्यते पाठः॥'. प्रापिता...कुशलताम् my devotion to you has become my skill in falsely changing the tones of my voice. अलीकं यत् काकोः करणं तस्मिन् कुशलता. काकुः *f.* is the change of voice due to different feelings such as joy, fear &c. 'काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः' इत्यमरः. What he means is:—I showed by words and tones that I was greatly devoted to you; but all that has turned out to be my cleverness in falsely changing my voice as the occasion demanded. काकु is paraphrased by the com. in N as 'वक्रोक्ति' but this is not strictly correct. Of the figure वक्रोक्ति, there are two varieties one of which arises from काकु (used in the sense given by us above). *Vide* रुद्रट II. 14-16. पातित...र्पणम् the offer of myself (to you as your servant) has been made to be a roguery sweet purely on account of its outward courtesy. आत्मनः अर्पणम्. उपचारः एव उपचारमात्रम् तेन मधुरम्. He means:—I often said to का० that I was her servant and that I had made a present of myself to her (note the words of च० above 'अपत्रपे त्वत्प्रतिपत्तिभिरुपायनीकर्तुमेवमागतायास्ते वयमेते शरीरमिदमेतज्जीवितमेतानीन्द्रियाणि &c.' para 204 ll. 24-26.). Now that I leave you all of a sudden, it follows that all those were purely sweet words of formality and that there was no sincerity in them. A seems to have read 'उपचारमात्रधूर्तायाम्' for 'उपचारमात्रमधुरं धूर्तायाम्.' A 'उपचारमेव कुरुते यः परमुपचारमात्रधूर्तोऽसौ। अथ मत्स्यकेतुपाठः कुत्रचिदुपचार-मात्रमधुरमिति॥ आत्मार्पणं पुनः कादम्बरीविषयमुच्यते। अत्यादरेण सत्कार उपचार इति स्मृतः॥'. प्रकटितं...भिन्नार्थत्वम् and the variance between my thoughts and words has been laid bare (*i. e.* it is now clear that I really think one way, but speak quite a different thing). My words do not correspond to my thoughts and I am wanting in the characteristic of great men, which is expressed as 'मनस्येकं वचस्येकं कर्मण्येकं महात्मनाम्।' वाङ्मनस *n.* (वाक् च मनश्च वाङ्मनसे) is a द्वन्द्व formed irregularly from वाच् and मनस् by the addition of अ according to पा० V. 4. 77 (which is a very long sūtra). आस्तां तावदात्मा But enough of myself. अस्थाना...नीता But even the princess, worthy to associate with celestials, has incurred blame by showing favour to an unworthy object (like me). अस्थाने आहितः प्रसादः यया. दिव्यानां दिवि भवानां योग्या. The blame referred to would be:—how was it that कादम्बरी, so exalted as she was, formed friendship with च०, a fickle creat? जनयन्ति...महताम् the ambrosial glances of the great bestowing favours, when fallen

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on vain or improper objects, afterwards cause shame (वैलक्ष्यम्) to them. न खलु...प्रति yet indeed my heart is not so much weighed down by great shame with reference to Kādambarī as it is (weighed down) with reference to महाश्वेता. He means that he owes all his acquaintance with का० &c. to महाश्वेता and hence he would be more ashamed to show his face to महाश्वेता than to कादम्बरी. प्रबललज्जया अतिभारः तेन मन्थरम्. नियत...देवी The princess will surely rebuke her often (असकृत्) who took a liking (पक्षपात) for an unworthy object (like myself) and who extolled my virtues, having falsely imputed (to me) qualities that I did not possess. अलीकं (मिथ्या) अध्यारोपणं (आरोपः) तेन वर्णितः असद्गुणानां सम्भारः (समूहः) यया ताम्. अस्थाने पक्षपातः अस्ति अस्याः इति °पातिनीं ताम्. गरीयसी more weighty or important. प्रभवति देहमात्रकस्य is master only of my body. Mark the use of the gen. with प्र-भू. हृदयेन...देव्याः But my heart, fond of dwelling on Hemakūṭa, has written a bond of slavery for a thousand births to princess Kādambarī. च० means that his mind wants to stay on हेमकूट in the company of का० and is willing to remain her slave and has as it were given her a document to that effect. हेमकूटे निवासः तस्मिन् व्यसनं (attachment) तदस्य अस्तीति °व्यसनिन् तेन. न दत्त...गन्तुम्—अस्य refers to हृदयस्य—The construction is आटविकस्य गौल्मिकेनेव अस्य देवीप्रसादेन गन्तुं न दत्तम्—the favour of the princess did not allow it to move, just as a dense thicket (गौल्मिक) does not allow the woodman (आटविक) (to move about). च० means that his heart is girt round with the favours of का० that forbid it to move away. The reading of N (and the com.) hardly makes any sense. N reads न दत्तमस्याः with देव्याः and दविक (?) गौल्मिकेन. आटविक (from अटवी) अटव्या चरति इति आटविकः. D "अटवीगुल्मकेनेव गुल्मको नाम राष्ट्रपर्यन्तवनान्ते राज्ञा स्थापितोऽधिकारपुरुषः, देवीप्रसादेन अन्यहृदयस्य मदीयस्य गन्तुं न दत्तं नावसरो दत्तः इत्यर्थः, 'कालसमयवेलासु तुमुन्' (पा. III. 3. 167) इति तुमुन्." गौल्मिकः—derived from गुल्मः—म्—a cluster of trees. गौल्मिकः may also mean 'a soldier belonging to a troop' (from गुल्मः a particular division of an army, for which see notes above p. 12). Then the meaning would be 'just as the guard at the post does not allow the woodman to move, so &c.' प्रसङ्गतो...चण्डालः this base (or cruel) च० should be remembered (by का०) occasionally in talking to people. Compare above 'सर्वव्योऽसि परिजनकथासु' (para 206). He calls himself चण्डाल because he goes away regardless of what का० would feel. मा चैवं...चन्द्रापीडः yet think not that Chandrāpīḍa, if alive, will rest without again tasting the joy of saluting the lotus-like

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feet of the princess. प्रदक्षिणया सह यथा स्यात्तथा सप्रदक्षिणम् (अव्ययीभाव). प्रणामः पूर्वः यथा स्यात् तथा प्रणामपूर्वम् (अव्य०) preceded by a bow. अशिथिलः close. कण्ठग्रहः embrace. असद्वचनात् in my name. रचिताञ्जलिना with folded hands. आमन्त्रणीयः should be bidden farewell.

Para 215 एवमादिश्य...ददर्श. तं refers to मेघनाद, the commander. सुहृदा...गन्तव्यम् You should march slowly without fatiguing the army (साधनम्) of our friends &c. The reading of some Mss. 'सुहृदाऽपि साधन &c.' is preferable (as addressed to वैशम्पायन, who was च०'s friend). 'साधनं मृतसंस्कारे सैन्ये सिद्धौषधे गतौ।' इति मेदिनी. Or separate as सुहृदा आदिसाधन &c. आदिसाधन would mean 'the principal part of the army.' स्कन्धा...न्ययुङ्क appointed him to the command of the encamped army. भरः responsibility. All the instrumentals from °कैलासेन downwards qualify अश्वसैन्येन. गमन...कैलासेन that shook Kailāsa with the joyful neighing (of the horses) when (the cavalry) marched out gracefully. गमनस्य हेला (लीला) तस्यां हर्षात् हेषारवः तेन कम्पितः कैलासः येन. चन्द्रापीड, while in pursuit of the *kinnaras*, had come very near कैलास (para 121; p. 121 of P) and while returning saw the अच्छोद lake on the banks of which he met महाश्वेता and where his army had encamped. So कैलास was not far from that place. खुर...भुवा that crushed the earth under the dancing (ताण्डवम्) of their hoofs. खुरताण्डवेन खण्डिता भूः येन. कान्त...वाहिना that bore a charming forest of spears (कुन्तः). कुन्ताः एव लताः तासां वनं कान्तं कुन्तलतावनं वहतीति. तरुण...प्रायेण mostly composed of young horses. अश्व...गम्यमानः accompanied by cavalry. लेखहारकं (bearer of a letter) and मार्ग are the two objects of पृच्छन्. पर्याणलग्नम् (लेखहारकं) clinging to his saddle (either riding so close or walking fast). क्रमेण...ददर्श—The principal sentence is क्रमेण च...शून्यया दिवसमटव्या गत्वा परिणते रविबिम्बे (p. 66. ll. 29-30)...अटवीक्षेत्रैर्विरलीकृतवनप्रदेशे चिरप्ररूढस्य रक्तचन्दनतरोरुपरि वद्धं (p. 67. ll. 1-2.)...रक्तध्वजं दूरत एव ददर्श. All the instrumentals (singular) from °प्राययया to शून्यया (p. 66. l. 29) qualify अटव्या. अति...खण्डया full of trees the trunks (प्रकाण्डः-म्) of which were very big and the thickets of trees in which were encircled (मण्डलित) by the bowers of Mālinī (creepers). अतिवृद्धानि प्रकाण्डानि येषां ते अतिवृद्धप्रकाण्डाः पादपाः बाहुल्येन यस्यां सा °पादपप्राया 'अस्त्री प्रकाण्डः स्कन्धः स्यान्मूलाच्छाखावधिस्तरोः' इत्यमरः. मण्डलितानि तरुखण्डानि यस्याम्. गजपति...स्थानया which contained paths winding in order to avoid the trees felled by big elephants (गजपति leader of elephants) and in which the spots where valiant men were

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killed were shown by mounds (कूटः—म्, cairns) erected by men with millions (कोटिः) of blades of grass, leaves and wood. गजपतिपातितपादपानां परिहारेण वक्रीकृताः मार्गाः यस्याम्. जनैः जनिताः तृणपर्णकाष्ठकोटीनां कूटाः तैः प्रकटितानि वीरपुरुषघातस्थानानि यस्याम्. काष्ठकोटि may also mean 'sharpened logs of wood or the ends of logs of wood.' It is difficult to say what the words जन...स्थानया refer to. It seems to have been the custom to commemorate the valiant dead by conical mounds of stones &c. How the वीरपुरुषs were killed and who killed them is not quite clear. D reads जनविरचित for जनजनित, which former is better. D 'जनेन विरचितैः तृणपर्णैः तृणैर्वृक्षपर्णैश्च काष्ठानां कोटिभिरग्रभागैश्च कृतैः कूटैः क्षुद्रगृहैः प्रकटितं वीरपुरुषाणामाहानस्थानं यस्यां वीरपुरुषमरभूमिः;' A 'आहतो वीरपुरुषो यत्र तत्र महीतले। शकलानि तृणादीनां किरन्ति पथिकाः किल ॥.' महा...निकरया in which Durgâ (the presiding goddess) of the forest was carved (उत्कीर्ण) on the roots of big trees and which contained heaps (निकरः) of आमलकी fruits left off after their shells (दल) were bitten by thirsty travellers. महापादपमूलेषु उत्कीर्णा कान्तारदुर्गा यस्याम्. तृषितपथिकैः खण्डितानि दलानि येषां तानि तृषित...दलानि च तानि उज्झितानि च आमलकीफलानि तेषां निकराः यस्याम्. Every school-boy knows that the sour and juicy आमलकी (Marathi आंवळा) fruit allays thirst. The com. in N takes महा...दुर्गया differently, 'महापादपानां मूलानि उत्कीर्णानि यस्मिन् एवंभूतं कान्तारं वनं तदेव विषमत्वात् दुर्गं यस्यां सा तया। कान्तारं विशेषरूपं, अटवी तु सामान्यरूपेति न पुनरुक्तदोषः।'. But this is not a good explanation, since उत्कीर्ण ought to have been the first word of the compound. The instrumentals (plural) from ०तटैः up to ०नुमेयैः (l. 25) qualify कान्तारकूपैः. विकसित...त्विद्भैः (wells) the edges of which were coated (विच्छुरित) with the pollen of the sprays of expanded करञ्ज flowers and that had the marks (*i. e.* that were indicated by) of the banners of ragged clothes (पटच्चरं) and strips of cloth (कर्पटः) tied upon the trees on its brink. विकसिता करञ्जमञ्जरी तस्याः रजसा विच्छुरितं तटं येषाम् (कूपानाम्). तटतरुषु बद्धानां पटच्चराणां कर्पटानां च ध्वजाः त्विद्भानि येषाम्. 'पटच्चरं जीर्णवस्त्रं समौ नक्तककर्पटौ' इत्यमरः ('नक्तककर्पटौ इति द्वे प्रस्वेदादिमार्जनार्थं हस्तस्थवस्त्रखण्डस्य' व्याख्यासुधा). पटच्चर—'पटत्' इति अव्यक्तं शब्दं चरति करोति. It seems that travellers washed their dirty and ragged clothes with the water of the wells and tied them to the trees to dry; they fluttered in the wind like banners. The com. in N explains बद्धः पटच्चरैः चौरैः कर्पटध्वजः &c. पटच्चर *does* mean 'thief, 'चौरजीर्णपटयोः पटच्चरः' इति नामानुशासनम्. But we expect that the compound should then run as 'पटच्चरबद्ध' &c. इष्टका...कण्ठैः in which the resting (विश्रामः) of travellers was to be inferred

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from the beds (विष्टरः, a seat) of dry leaves placed upon bricks (इष्टका), and whose edges (उपकण्ठः) were covered (lit. marked, spotted लाञ्छित) with shoots rendered gray by the dust rubbed off (प्रस्फोटित) from their feet by pilgrims (कार्पटिकः) that rested there. कार्पटिकः a pilgrim who carried holy water from one sacred place to another. A 'मृण्मयं फलकं कूपमुखे निहितमिष्टका । वहन्ति ये कर्पटिकां कन्थां कार्पटिकास्तु ते ॥'; D 'कार्पटिकः पान्थः'. इष्टकासु स्थिताः शुष्कपल्लवाः एव विष्टराः तैः अनुमितः पथिकविश्रामः येषु. विश्रान्तैः कार्पटिकैः प्रस्फोटिता चरणयोः धूलिः तया धूसराणि किसलयानि तैः लाञ्छितः उपकण्ठः येषाम्. पत्रसङ्करा...जलैः the waters of which had a bad odour on account of the mixture (सङ्कर) of leaves (that fell in the wells and became rotten), were not cool, were muddy, had a bad colour and were not sweet. पत्राणां सङ्करेण असुरभीकृतानि अशिशिराणि पङ्किलानि विवर्णानि अस्वादूनि जलानि येषाम्. This is an accurate description of the stagnant water of an old well. व्रतति...मेयैः which (*i. e.* the presence of which) was to be inferred from such signs as the sheaves (पूली) of grass and vessels of leaves tied together with the knots of creepers. The wells were overgrown with grass and shrubs and their presence was to be understood from the signs mentioned above left by travellers that had drawn water from them. Travellers made vessels of leaves, placed them on sheaves of grass, secured the ends of the sheaves with knots of creepers and lowered the vessels in the wells with a rope made of creepers. व्रततीनां (लतानां) ग्रन्थिभिः ग्रथितानि पर्णपुटानि तृणपूल्यश्च तान्येव चिह्नानि तैः अनुमेयैः. 'विस्तारवल्लयोर्व्रततिः' इत्यमरः ('व्रजन्ती ततिः अस्याः' व्याख्यासुधा). D 'व्रततीनां लतानां ग्रन्थयः अन्योन्यबन्धनानि कूपजलस्यातिदूरत्वात् अपर्याप्तदैर्घ्यानामन्योन्यग्रन्थय इत्यर्थः तैर्ग्रथितानि यानि पुटानि पर्णपात्राणि याश्च तृणपूल्यः तृणमुष्टिबन्धाः तैरेव पातव्यसलिलैः.' जरत्का...देशया (the forest) where the travellers did not desire (to halt) because water was difficult to obtain on account of (the condition of) the old wells in the forest. अनभिलषिताः उद्देशाः (प्रदेशाः) यस्याः तया. The instrumentals (*f.* plural) from तीराभिः to °सलिलाभिः qualify गिरिनदिकाभिः (l. 28). मधु... सैकताभिः the banks of which were rendered gray with the pollen of the groves of sinduvāra plants that let down drops of honey, and the sandy banks of which were thickly covered with (जटिलीकृत) the network of कुब्जक creepers. Note that कुब्जकलताजालकैः is to be connected with जटिलीकृत which forms part of a compound. जटिलीकृतं सैकतं यासाम्. सैकतम्—sandy bank 'सैकतं सिकतामयम्' इत्यमरः—derived from सिकता according to 'सिकताशर्कराभ्यां च' पा० V. 2. 104 (अण्). सिकताः सन्ति अस्मिन् देशे इति सैकतो

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देशः). सैकत is either an *adj.* or a noun. We shall also have सिकतिल and सिकतावान् in the same sense. अध्वगोत्खात...सलिलाभिः (rivers) where a little turbid (कलुष) water was to be had in small ditches (कूपक) dug in their sands by the travellers (अध्वग). अध्वगैः उत्खाताः वालुकासु कूपकाः तेषु उपलभ्यमानं कलुषं स्वल्पं सलिलं यासु. शुष्क...रालया (अटव्या) the regions of which were rendered undulated (विषमीकृत, or 'difficult') by (the beds of) dried up mountain streams. विषमीकृतं (rendered uneven) अन्तरालं यस्याः. कुक्कुट...गत्वा having for the whole day gone through a lonely forest, in which (the presence of) small hamlets in dense thickets (गहनं) of bushes was to be inferred from the barking (रटितं) of dogs (कौलेयक) and the crowing of swarms of cocks. कुक्कुटकुलकौलेयकरटितैः अनुमीयमाना गुल्मानां गहनेषु ग्रामटिका यस्याम्. कौलेयक—'कौलेयकः सारमेयः कुक्कुरो मृगदंशकः' इत्यमरः according to 'कुलकुक्षिग्रीवाभ्यः श्वास्यलङ्कारेषु' पा० IV. 2. 96 (ढकञ्। कौलेयकः श्वा, कौलोऽन्यः। कौक्षेयकोऽसिः। कौक्षोऽन्यः। ग्रैवेयकोऽलङ्कारः, ग्रैवोऽन्यः सि. कौ.). P. N. and K. read ग्रामकटिकया. We have never met with ग्रामकटिका while ग्रामटिका (क्षुद्रग्रामः) occurs frequently. Mark 'स्वर्गग्रामटिकाविलुण्ठनवृथोच्छ्वासैः किमेभिर्भुजैः,' which is the last pāda of a verse quoted in the ध्वन्यालोक pp. 153-154. We follow the Calcutta editions. परिणते रविबिम्बे when the sun was about to set (lit. when the disc of the sun was ripe). बिम्बा...वासरे when the day had a reddish mass of light. बिम्बस्य यः अरुणः आतपः तस्य विसरः (समूहः) यस्मिन्. निःशाखी...पादपैः—These words are to be connected with विरलीकृतवनप्रदेशे (p. 67 l. 2)—by trees that were mostly कदम्बs, शाल्मलीs (silk cotton), पलाशs with their branches lopped off (by foresters) and that imitated umbrellas because only the topmost leaves remained. निःशाखीकृताः कदम्बशाल्मलीपलाशाः बहुलाः येषाम्. शिखरे शेषः (अवशिष्टः) एकः पल्लवः तेन विडम्बितं आतपत्रं यैः. The long and branchless trunks of the trees resemble the long pole of an umbrella and the leaves at the top the piece of cloth. The instrumentals from ऊर्ध्व...जटिलैः to प्रियङ्गुश्यामैः qualify अटवीक्षेत्रैः (p. 67 l. 1). ऊर्ध्व...वृतिभिः (क्षेत्रैः) that were full of (जटिल) the bulbous roots (मूलग्रन्थि) of the big (branches) trunks (स्थाणुः) that had fresh sprouts (प्ररोहः) shooting upwards and that (fields) were surrounded by a fence (वृतिः) made of the pieces of full-grown (lit. ripe) bamboo trees that were as yellowish-brown as yellow orpiment (हरितालम्). ऊर्ध्वस्थिताः प्ररोहाः येषां ते ऊर्ध्व...रोहाः स्थूलाः स्थाणवः तेषां मूलग्रन्थिभिः जटिलानि तैः. Or we may dissolve स्थूलाः स्थाणवः मूलग्रन्थयश्च तैः जटिलानि. हरितालवत् कपिलाः

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पक्वेणुविटपिनः तेषां दलैः रचिता वृतिः येषाम्. मृग...वनप्रदेशे in a sylvan spot that was free from thickets (lit. made thin) on account of the forest fields that had human figures stuffed with grass (raised) through the fear of deer &c. (or 'to frighten them away'), that were pale-white because the corn was ripe, that were rich in fruits (*i. e.* crops, फलिन) and in which प्रियङ्गु abounded. मृगेभ्यः (or मृगाणां) भयं तेन (or तदर्थं) कृताः तृणपुरुषकाः येषु. Even now weird figures stuffed with grass &c. are hung up in fields in order to frighten away birds. फलिन—फल + इनच् (इन)—'फलवान् फलिनः फली' इत्यमरः—according to 'फलवर्हाभ्यामिनच्' वार्तिक on 'असायामेधास्रजो विनिः' V. 2. 121. चिरप्ररूढस्य long standing, that had been growing for a long time. All the accusatives from वद्धं to महान्तं qualify रक्तध्वजं (1. 9). सरस...चार्द्रं wet with Alaktaka dyes resembling lumps of flesh (पिशितं) full of juice (*i. e.* blood) and with the juice of red sandal as red as fresh blood. रसेन सह सरसं पिशितं तस्य पिण्डः तन्निभैः तत्सदृशैः. जिह्वा...मण्डनम् the pole of which was adorned with red flags as red (लोहिनी) as creeper-like (*i. e.* long and lolling like those of dogs) tongues and with a pendant (अवचूलः) of black *chowrie* appearing like a mass of hair, as if with the limbs of animals killed (विशसित) just then (प्रत्यग्र). The flags were like tongues and the pendants like hair; hence the poet fancies that they were (as tongues and hair are) the limbs of animals. केशकलापस्य इव कान्तिः यस्य. कृष्ण-चामरं एव अवचूलः. अवचूडः-लः (अवनता चूडा अग्रं यस्य) a pendant tuft or garland hanging as an ornament from the tops of banners or placed on elephants. प्रत्यग्र *adj.* fresh. A 'अधोमुखमलङ्कारमवचूडं प्रचक्षते.' बाण is very fond of this word अवचूल. Compare 'समदगजघटावचूल-सहस्रसंरुद्धम्' (काद० para 117 and p. 114 of P); 'गगनतलमार्गमवतरतो दिवसकरवारणस्यावचूलचामरकलापे इवोपलक्ष्यमाणे' (काद० para 24 and p. 26 of P); 'बहलरजोधूसरितमशिशिरकिरणबिम्बमवचूलचामरमिव निष्प्रभमभवत्' (para 120 काद० and p. 116 of P); 'नीलचामरावचूलिनीव...मकरकेतु-केतुपताका' हर्ष० I. para 18. Vide मल्लिनाथ on शिशु० V. 13. उपरचितं दण्डस्य मण्डनं (भूषणं) यस्मिन्. परिणत...शिखरम् that was set with (खचित) a sphere (बुद्बुदः) and a crescent made of full-grown (परिणत) *cowries* (वराटकः) and therefore the top of which was adorned as if by the moon made to come down (to the earth) by the sun who (himself) descended to protect the (wild) buffalo of his son (यम). परिणतैः वराटकैः घटितः बुद्बुदः अर्धचन्द्रखण्डं च ताभ्यां खचितः तम्. सुतस्य (दिनकरसुतस्य यमस्य) महिषः तस्य रक्षणाय अवतीर्णः दिनकरः तेन अवतारितः शशी तेन इव. वराटकः—a *cowrie* or the seedvessels of lotuses—'नीलकोषो वराटकः' इत्यमरः; 'वराटको पद्मबीजकोशे रज्जौ कपर्दके.'

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बुद्बुद:—a bubble; hence 'a hollow sphere.' We must clearly understand all the ideas here. The banner had on its top spherical and crescent-shaped figures made of *cowries*. The sphere resembled the sun and the crescent the digit of the moon. Moreover, the crescent was placed over the sphere. The poet therefore fancies that the sun (the sphere) first descended from the sky on to the top of the banner and then pressed the moon (crescent) also to descend. Why did the sun descend? The poet represents that he wanted to save the wild buffalo roaming about in the forest, the वाहन (vehicle) of यम, the son of the sun. Buffaloes were killed by the forest tribes of S'abaras &c. and by tigers &c. But why was the moon pressed to descend? The idea seems to us to be:— the sun, being the father of यम whose vehicle the buffalo was, was an interested party and was not sure of succeding in saving महिष from being offered to चण्डिका. So he brought the moon (crescent-shaped figure) to intercede for him. The moon as worn by S'iva on his head was likely to wield great influence with चण्डिका who was the wife of शिव. We may take वराटक to mean 'seed-vessels of lotuses' also. Another reading (of K) is परिणद्ध &c. परिणद्ध means tied (to the pole of the banner). The sphere and crescent must be regarded as made of *cowries* (that are white) and would naturally resemble the sun and the moon. K. fails to understand the उत्प्रेक्षा 'सुतमहिष &c.' and suggests that 'there were figures of the buffalo and the sun formed of black and red cowries.' From the foregoing explanation the student will understand that there was nothing of the kind. Our explanation is supported by A and D. Both D and A seem to have read हाटकघटित &c. D 'हाटकं सुवर्णं घटितं निर्मितं बुद्बुदं बुद्बुदाकारं अर्धचन्द्राकाराणि अर्धचन्द्रखण्डानि खचितं संवृत्तं सुतमहिषरक्षणावतीर्णं...शिखरं सुतमहिषस्य वैवस्वतमहिषस्य रक्षणावतीर्णदिनकरो प्राव (तदव?) तारितेन अलङ्काराधं-मुपहितेन बुद्बुदादिरूपेण खण्डितेन शशिनेव विराजितशिखरम्;' A 'इहाथ हाटकं स्वर्णम्॥ घटितमथ तेन रचितं बुद्बुदमप्यर्धचन्द्रखण्डं च। तत्सदृशमलङ्कारं वदन्ति खचितं तु सम्पृक्तम्॥ वैवस्वतः सुतश्चण्डिकोपहारात्तु रक्षणं वदति।'. यम was the sun of सूर्य and संज्ञा, the daughter of विश्वकर्मन्; see मार्कण्डेयपुराण chapter 77 and विष्णुपुराण III. 2. दोलायित...नभःस्थलम् that scratched the sky with its golden trident (त्रिशूलिका) that had a terrible bell, producing a gurgling sound, suspended from a swinging (दोलायित) iron chain attached to a prong (of the trident), and that (trident) had a *chowrie* connected (घटित) with it as charming

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as the lion's mane. दोलायिता शृङ्गसङ्गिनी या लोहशृङ्खला तस्याः अवलम्बमाना घर्घररवा (घर्घरः रवः यस्याः) घोरा च घण्टा यस्याः. घटितं (सम्बद्धं) केसरिसटावत् रुचिरं (मनोहरं) चामरं यस्यां; or घटितं केसरिसटाभिः रुचिरं चामरं यस्याम्—the chowrie attached to the trident was made of lion's mane. लिखित &c.—The pole of the banner was very long and therefore the trident upon the top of it is said to scratch the sky. K. separates as ०केसरिसटा अरुचिर &c.; but it seems to us unnecessary. None can deny the beauty of the lion's mane, fierce though it be. इतस्ततः...लोकयन्तं that as if gazed this way and that way at the path of the travellers (meant to be) the human offerings (to the terrible Durgā). पथिकाश्च ते पुरुषोपहाराश्च तेषां मार्गः तमिव. The words may also mean 'as if waiting (lit. looking out for the path of) for the offerings offered by the travellers' (in order that their journey may be safe).

Para 216. तदभिमुखश्च...वासमरचयत्. The principal sentence is तदभिमुखश्च किंचिदध्वानं गत्वा जरद्गविडधार्मिकेणाधिष्ठितां चण्डिकामपश्यत्. तदभिमुखः ध्वजाभिमुखः (चन्द्रापीडः). किंचि...गत्वा going a short distance. All the accusatives *(f)* from परिवृताम् downwards qualify चण्डिकाम्. केतकी...परिवृताम् surrounded by a door (कपाटः) made of the tusks of wild elephants, that (door) was as pale-white as a piece of the pointed केतकी flower. केतकी flower is called सूचिपुष्प. कपाटः-टम्-door or panel of a door—कं वातं शिरो वा पाटयति रुणद्धि. लोहतोरणेन...देशाम् the door of which (temple of चण्डिका) was endowed with (सनाथीकृत) an iron arch (तोरण) that bore a string of iron mirrors with a train (परिकरः) of the rows of red *chowries*, that (chowries and mirrors) seemed to be a number of the faces of S'abaras fierce with their brown hair. बिभ्राणेन qualifies ०तोरणेन, which is to be connected with सनाथीकृत. सनाथीकृतः द्वारदेशः यस्याः. ०मालां is the object of बिभ्राणेन. रक्तचामराणामावलिः परिकरः यस्याः (*adj.* of माला). कालायसम् iron (कालं च तदयश्च; अ is added according to 'अनोश्मायःसरसां जातिसंज्ञयोः' पा० V. 4. 94.). The mirrors were either made of polished iron or were set in an iron frame. The iron mirrors are compared to the black faces of the शबरs (barbarians, भिल्ल as we say in Marathi) and the reddish chowries to their tawny hair. A 'अथ कालायसदर्पणमय्यः स्युस्तोरणस्रजस्तत्र ।.' अभिमुख...वेदिकाम् the pedestal (वेदिका 'raised seat') of black stone (in front of which) was occupied by an iron buffalo placed (प्रतिष्ठित) in front (of चण्डिका), that (लोहमहिष), having marks of red sandal made on its body with the hand, seemed to be struck

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(आस्फालित) with the palm of the hand of Yama red with blood, the red eyes of which (महिष) were licked by female jackals that were restless through their desire of (getting) a few particle of blood. विनिहिताः रक्तचन्दनस्य हस्तकाः यस्मिन् स विनि... हस्तकः तस्य भावः °हस्तकता तया. हस्तकः—हस्त इव प्रतिकृतिः according to 'इवे प्रतिकृतौ'-impressions made with the hand. रुधिरेण अरुणं यमस्य करतलं तेन आस्फालितः तेन इव. शोणितलवलोभेन लोलाभिः शिवाभिः लिह्यमाने लोहिते लोचने यस्य. अध्यासिता अञ्जनशिलावेदिका यस्याः. अञ्जनशिलावेदिका a seat made of a stone as black as lamp-black. अञ्जनसदृशी शिला or अञ्जनेन युक्ता शिला तस्याः वेदिका. It may be that the raised seat was dark with the soot of lamps burning thereon. A महिष, made of iron and having red eyes (of red glass), was placed facing Durgā. The महिष had marks of red sandal on it (made perhaps by the devotees of दुर्गा). महिष is the वाहन of यम and hence the poet fancies that the red marks of sandal were as if due to the strokes given by यम with his bloody hand, when he rode the buffalo. यम's hand is red with blood, because he is always engaged in destroying mortals. The red eyes of the buffalo looked like blood; hence शिवाs licked them mistaking them for blood. It is rather strange that the com. in N understands यमकरतल as 'युग्मपाणितल' and thus fails to explain the उत्प्रेक्षा. कत्रिद्रक्तो...प्रकराम् to whom nosegays (प्रकरः) of holy flowers were offered, in one place with red lotuses as if with the eyes of wild buffaloes killed by S'abaras, in another place with buds of अगस्ति flowers as if they were the nails (करजः) of lions, in another place with buds of किंशुक flowers, as if they were the bloody claws (नखरः-म्) of tigers. The word शबरनिपातितानां is to be connected with केसरिणां and शार्दूलानां also. शबरs might offer wild buffaloes to Durgā. The किंशुक flower is red and has no fragrance. अगस्ति (or rather more frequently अगस्त्य) flower is white with a tinge of red and is curved. अन्यत्रा...दर्शयन्तीम् (Durgā) exhibiting in another spot the slaughter of the animals offered (to her) with the shoots of the heaps (कूट) of the points of the curved (कुटिल) horns of deer, with tender leaves of hundreds of the pieces (छेद) of tongues full of blood (lit. juice), with the flowers of thousands of red eyes and with the fruits of heaps of skulls (मुण्डम्). हिंसा is here spoken of as a लता with deer horns as अङ्कुरs, with tongues as पल्लवs (both being red), with eyes as flowers and with skulls as fruits. अङ्कुरिताम् &c. qualify °हिंसाम्. The words अङ्कुरित, पल्लवित, कुसुमित and फलित are derived from the nouns अङ्कुर &c. by the addition

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of the affix इत (इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36 (फलानि सञ्जातानि अस्य इति फलितः). शाखान्त...ङ्गणाम् the court-yard of which was adorned by the clusters (विटपः) of red As'oka trees amongst the branches of which swarms of red cocks had closely concealed themselves through the fear of dogs, that (अशोक trees) had as if put forth bunches (स्तवक) of flowers out of season. शाखानां अन्तरालेषु निरन्तरं निलीनानि रक्तकुक्कुट-कुलानि येषु. अकाले दर्शिताः कुसुमस्तबकाः यैः. विटपः 'a branch; a cluster.' The flowers of the अशोक are red and appear in spring; hence the red cocks are represented as the premature flowers of the अशोक. बलि...हाराम् to whom offerings of skull-like fruits were made by palm trees as if by vampires that had come there thirsting for the drink of the blood of the victims offered. तालs are represented to be वेतालs for two reasons, firstly because वेतालैरिव तालैः presents a striking assonance and secondly because वेतालs are supposed to be long like तालs. फलानि एव मुण्डानि, दीयमानः फलमुण्डानां उपहारः यस्यै. शङ्काज्वर...कृताम् which (temple of चण्डिका) was thickly surrounded on all sides by groves of plantains that shook as if on account of the fever caused by fear, by thickets of विल्व trees that were कण्टकित (thorny, रोमाञ्चित) through fear, by groves of date-palms whose hair was on end as if through fright (त्रासः). The leaves of plantains moved constantly; the poet fancies that it was due to the fever of fear. The विल्व trees had thorns (कण्टक); the poet fancies they were रोमाञ्चs (कण्टक also means रोमाञ्च) caused by fear at the sight of the hideous offerings to Durgā. The leaves of dates are turned up; the poet fancies they were hair standing on end through fright. विदलित...शून्यो-देशाम् the region round whom (चण्डिका) was crowded (*lit.* not vacant) by frolicsome cubs of lions that were naughty as they were taken (under her protection) by Ambikā (दुर्गा), that (cubs) scattered about red pearls fallen from the shattered temples of wild elephants, that (pearls) were seized (or swallowed) and then let off by foolish cocks (कुक्कवाकुः) that were greedy for the offerings of boiled rice (सिक्थः) red with (or red like) fresh blood. विदलिताः (चूर्णिताः) वनकरिणां कुम्भाः तेभ्यः विगलितानि रक्तमुक्ताफलानि. नवरुधिरेण अरुणः बलिसिक्थः तस्मिन् लुब्धाः मुग्धाः कुक्कवाकवः तैः आदौ ग्रस्तानि पश्चात् मुक्तानि. अम्बिकया परिग्रहः तेन दुर्ललितैः. अशून्यः उद्देशः यस्याः. 'कुक्कवाकु-स्ताम्रचूडः कुक्कुटश्चरणायुधः' इत्यमरः (कुक्केन गलेन वक्ति। व्याख्यासुधा). This shows that lions abounded in the forest. The lion is the वाहन of पार्वती and hence the cubs are said to be naughty by being taken under her protection. It was supposed that pearls were

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found in the temples of elephants. See a verse quoted by us above (p. 89. notes on para 165). The foolish cocks had no idea of the value of pearls. They first greedily seized them (or made a mouthful of them) thinking them to be food, but finding them not fit for eating, threw them away. The red pearls must have looked like rice red like blood and hence the cocks were misled. Offerings of rice (placed in a square or forest) have red powder scattered over them. रुधिर also means 'saffron.' Perhaps the rice being offered by forest tribes had blood sprinkled over it in place of the red powder. प्रभूत...जिराम् whose courtyard was renderd sticky with the streams of blood (क्षतजं) that were still more reddened by the sun red at the time of setting, (sun) that was reflected (in the streams of blood) as if it fell down in a swoon at the sight of profuse blood. पिच्छिलीकृतं अजिरं यस्याः—'अङ्गनं चत्वराजिरे' इत्यमरः. प्रभूतरुधिरस्य दर्शनेन उद्भूता मूर्च्छा तया पतितः तेन. Reflections of the red disc of the sun had fallen on the running blood. The poet fancies that the sun had as if fainted at the sight of blood. It is well known that sensitive persons (especially children and women) faint at the sight of blood. अवलम्बमान...दीप्यमानाम्—As this is a long clause. we shall split it up. अवलम्ब...भारिणा that (panels of the door) had suspended from them lamps, smoke (of sandal, incense &c.) and red garments, that had a row of the rings of the necks of peacocks, and that had a row of thickly-set bells that were whitened by balls of flour (पिष्टं). अवलम्बमानानि दीपाः धूमाः रक्तांशुकानि च यस्मिन्. The reading धूप for धूम is not bad. We may dissolve in another way अवलम्बमानानि दीपधूमेन रक्तानि अंशुकानि यस्मिन्. शिखिनां गलानां वलयानि तेषां आवलिः, ग्रथिता...वलिः यस्मिन्. पिष्टस्य पिण्डैः पाण्डुरिताः घनाः (निबिडाः) घण्टाः तेषाम् मालाः बिभर्ति तेन. मालभारिन्—मालां बिभर्तीति—माला being changed to माल according to 'इष्टकेषीकामालानां चितत्लभारिषु' पा० VI. 3. 65 (इष्टकादीनां तदन्तानां च पूर्वपदानां चितादिषु क्रमादुत्तरपदेषु ह्रस्वः स्यात्। इष्टकचितम्। इषीकतूलम्। मालभारी। सि. कौ.). त्रापुष...दीप्यमानाम् shining with the doorway of the inner sanctuary (गर्भगृहम्) that had two long panels that had large iron spikes (कण्टक) placed in the tinned figures of lion's mouths, that had a bolt of the long tusk of an elephant, from which hung down a number of spheres, yellow, blue and red, reflected in mirrors. त्रापुषाणि सिंहमुखानि तेषु स्थिताः लोहकण्टकाः यस्मिन्. दत्ता दन्तदण्डस्य (हस्तिदन्तः दण्ड इव तस्य) अर्गला यस्मिन्.

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गलन्ती पीतनीललोहितानां दर्पणेषु स्फुरितानां बुद्बुदानां माला यस्मिन्. कपाटः पट्टः इव तयोः द्वयं. गर्भगृहम् (Marathi गाभारा) is the inner room or sanctuary of a temple in which the idol is placed. त्रापुष (त्रपुणो विकारः) made of tin; derived from त्रपु *n.* according to 'त्रपुजतुनोः षुक्' पा० IV. 3. 138 (आभ्यामण् स्वाद्विकारे एतयोः षुगागमश्च। त्रापुषम्। जातुषम्। सि. कौ.). The door had iron spikes placed in figures of lion's mouths made of tin. It had mirrors in which the yellow, blue and red spheres fixed in rows on to the panels were reflected. We have seen spherical knobs of glass fixed on to the panels of the doors of temples by way of rich ornamentation. The reading लसत् (of some Mss.) for गलत् would be much better. For the use of बुद्बुद, see above 'परिणतवराटकघटितबुद्बुदार्धचन्द्रखण्डखचितम्' (p. 67. l. 5). D 'गलत्सु लम्बमानेषु पीतनीललोहितवर्णेषु दर्पणेषु स्फुरितं बुद्बुदमालं'. We may connect पीतनीललोहित with दर्पण, as D does. अन्तः...मूलाम् whose feet were covered with (lit. were not free from) robes dyed in Alaktaka that fell on the pedestal (पीठं) of the idol (पिण्डिका) inside (the temple), as if with the lives of all animals that had thrown themselves on her mercy. The idol of दुर्गा was dressed in red robes that reached below her feet and fell upon the pedestal. The poet fancies that the lives of all animals (that were to be offered as 'bali' to the goddess) fell at her feet (in the form of the robes) and prayed for mercy. The lives of the slaughtered animals might be looked upon as red on account of the shedding of blood, when they were killed. अविरहितं चरणमूलं यस्याः. पतित...लक्ष्यमाणाम् who, with the (dark) lustre of the weapons for killing (विशसनं) animals such as axe, spear &c. in which black chowries were reflected and which seemed to have masses of hair sticking to them in cutting off the heads (of victims), seemed as if dwelling in Pātāla on account of her being surrounded by intense darkness. पतितानि कृष्णचामराणां प्रतिबिम्बानि येषु. शिरसां छेदः तस्मिन् (*i. e.* तत्काले) लग्नानि केशजालकानि येषाम्. बद्धः बहलः अन्धकारः यस्याः तस्याः भावः बह...कारता तया. The axes hanging in the temple had the black चामरs reflected in them. The poet fancies that they (the reflections) were the hair sticking to the axes etc. when the heads of the victims were severed with them. The dark lustre of the weapons surrounded the idol and hence the poet imagines that the idol was dwelling in Pātāla, which, as the place of sinners, is supposed to be dark. पट्टिशः (or—सः) a weapon like a spear with a sharp edge पट्टिशो लौहदण्डो

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यस्तीक्ष्णधारः क्षुरोपमः' इति वैजयन्ती. रक्त...मण्डनां who was adorned with strings of Bilva leaves that were mixed with tender shoots flashing with fruits (of बिल्व) and smeared (खचित) with red sandal, as if they (strings) were necklaces of the heads of children. रक्तचन्दनैः खचिताः, स्फुरन्ति फलानि येषु ते स्फुरत्फलाः, पल्लवाः तैः कलितानि तैः (दामभिः). प्रालम्बम् is a garland hanging straight from the neck 'प्रालम्बमृजुलम्बि स्यात्कण्ठात्' इत्यमरः. The बिल्व fruits appear like the heads of children. शोणित...द्वहन्तीम् who had a fierce look on account of her limbs that were worshipped with bunches of Kadamba flowers as red as blood, as if they (limbs) were thrilled (lit. they had hair bristling out) by their pleasure at the high pitched (पटु) sound (रटित) of the drum (beaten) at the time of offering animals (as victims). शोणितवत् ताम्रैः कदम्बस्तबकैः कृतं अर्चनं येषाम्. पशूनां उपहारे पटहस्य पटु रटितं तस्य रसेन (प्रीत्या) उल्लसिताः (प्रादुर्भूताः) रोमाञ्चाः येषु. Red कदम्ब flowers were offered on the different limbs of the idol. The poet fancies that the flowers were the रोमाञ्चs of the limbs due to the pleasure &c. चारु...बिभ्रतीम्.—This is rather a long clause. चारु...बिन्दुना with a forehead covered with a charming golden band, marked with a तिलक of red lead by the females of S'abaras. दाडिम... मुखेन with a face the broad cheeks of which were reddened by the shedding of the lustre of the ear ornament made of pomegranate flower, the lips of which were reddened with the ताम्बूल of blood, the brows of which were bent in a frown and the eyes of which were red. दाडिमकुसुममेव कर्णपूरः तस्य प्रभा तस्याः सेकेन लोहितायमाना कपोलभित्तिः यस्य. रुधिरमेव ताम्बूलं तेन अरुणितं अधरपुटं यस्य. भृकुट्या कुटिले भ्रुवौ यस्य. रुधिरताम्बूलम् may also mean 'betel mixed with saffron.' 'रुधिरोऽङ्गारके पुंसि क्लीबं तु कुङ्कुमासृजोः' इति मेदिनी. भृकुटिः (or भ्रुकुटिः) means 'a frown, knitting of the brows.' कुसुम्भ...बिभ्रतीम् who, with her creeperlike (slender) body covered with a fine silk garment reddened with the dye of कुसुम्भ (safflower), bore the grace of the garb of an अभिसारिका going out to meet Mahākāla. महाकाल is a form of शिव as the destroyer of the universe. There is a shrine of महाकाल at उज्जयिनी. अम्बिका, his consort, had a fierce aspect being dressed in fine red silk, with the सिन्दूरतिलक on her forehead, ताम्बूल in her mouth, कर्णपूर on her ear &c., and is represented as an अभिसारिका going out to meet the great Destroyer. An अभिसारिका also has ताम्बूल in her mouth, a red तिलक on her forehead, ear-ornaments and a silk veil. सम्पिण्डित...तर्जयन्तीम् who (अम्बिका), with the creeper-

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like (long) tremulous flames in the inner sanctuary dark-red with the thick (सम्पिण्डित) and blue smoke of incense and bdellium (गुग्गुलु:), threatened (chid) the wild buffalo guilty of shaking the trident at the time of rubbing (against it) its broad shoulder as if with her fingers (or toes) that were red with the particles of the blood of the demon Mahisha. सम्पिण्डित: नीलश्च गुग्गुलुधूपयोर्धूमः तेन अरुणीकृताभिः. स्कन्धपीठस्य कण्डूयनेन चलितः त्रिशूलदण्डः तेन कृतः अपराधः येन. Incense was burnt before the goddess. The blue smoke darkened the red flames of the lamps before the idol. The dark-red and flickering flames are compared to fingers reddened with the blood of महिषासुर. As the temple was situated in a dense forest and as its doors were perhaps always open, buffaloes entered it and rubbed their itching shoulders against the pedestal or even the idol. The poet fancies that the goddess was chiding the offending buffalo with her toes (the flames) and commanding it to desist. The words महिषासुर...लोहिनीभिः are put in with the purpose of showing that the goddess reminded the offending महिष of the fate of महिषासुर (that had the form of a महिष and was therefore the kinsman of the former) and asked it to beware. For महिषासुरवध, see मार्कण्डेयपुराण chapters 82–84. Mahishâsura became Indra and troubled the gods who went to Vishṇu in despair. तेजस् proceeded from the bodies of all gods, was collected into one mass and became देवी. The gods gave her weapons *viz.* शूल, चक्र, पाश &c. and she vanquished the demon with these and crushed him with her foot. प्रलम्ब...राध्यमानाम् who was worshipped even by goats with long beards (कूर्चः-म्) as if they were observing a vow, even by mice whose lips were always moving as if they were muttering prayers, even by deer whose limbs are covered with a dark skin as if they were lying down before the deity to secure their desired object, even by black serpents with the flashing rays of the red jewels in their heads, as if they held jewelled lamps on their heads. Those who are observing a vow cannot shave and hence छागs with long beards are fancied to be धृतव्रत (धृतं व्रतं यैः). प्रतिशयित *adj.* one who lies down before a deity without food in order to secure some desired object. D 'प्रतिशयितैः अभिलषितलाभाय पादपरिसरे शयानाः प्रतिशयिता उच्यन्ते'; A 'छादिताः सर्वतो ये तु भजन्तः क्वापि देवताम्। प्रतिशयिताः फलसिद्धयै सिद्धायतनेषु शेरते विधिवत्॥'. कृष्णाजिन is regarded as holy and hence was used by persons in the worship of gods. The deer covered with black skin are hence fancied to be प्रतिशयित. Mice are

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naturally in the habit of moving their lips; a person who mutters prayers also moves his lips. It is believed that serpents have a bright jewel in their heads. Worshippers of अम्बिका are even now in the habit of placing lamps on their heads and reverently going round (प्रदक्षिणा) the idol. D 'शिरसि दीपधारणं देवानां प्रीणनमिति प्रसिद्धम्'. Hence the serpents are fancied to be शिरोधृतमणिदीपक (in their case the jewel serves as a lamp). ज्वलिताः लोहितस्य मूर्ध्नि (स्थितस्य) रक्तस्य रश्मयः येषु. शिरसि धृताः मणिदीपकाः यैः. सर्वतः...स्तूयमानाम् who was praised on all sides by the crowing of swarms of grown-up (कठोर) crows that were as if engrossed in praising her. कठोर may also mean 'harsh.' स्थूलस्थूलैः...गवाक्षितेन—All the instrumentals (singular) from गवाक्षितेन downwards qualify जरद्द्रविडधार्मिकेण below (p. 69 l. 25). स्थूल... गवाक्षितेन who looked like a window being covered with a network of big veins as if they (veins) were गोधाs (Marathi घोरपड), गोलिकाs (lizards, Marathi पाल) and chameleons (Marathi सरडा) mounting on his body, suspecting it to be a burnt-up stump (of a tree). The द्रविड धार्मिक was old and hence his veins were prominently visible. The network of his veins looked like a lattice and hence he is called गवाक्षित. The veins of different sizes looked like lizards, chameleons &c. and he himself was like a burnt-up stump. गवाक्षः सञ्जातः अस्य इति गवाक्षितः (गवाक्ष + इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. अलक्ष्मी... शरीरेण whose whole body was spotted (कल्माषित or 'variegated') with marks of scars and boils (विस्फोटः) as if with the depressions (left by) of the auspicious signs that were dug up (from his body) by evil fortune (अलक्ष्मी). His body was disfigured with deep sores and deep scars (due to small-pox). The poet fancies that those deep and dirty pits were left when evil fortune extracted from his body all auspicious (lucky) marks (described in the सामुद्रिकशास्त्र). कल्माषितं सकलशरीरं यस्य. अलक्ष्म्या समुत्खातानि लक्षणानि (शुभलक्षणानि) तेषां स्थानानि. कर्णा...दधानेन with the hair on his head (चूडा=शिखा) placed as an ornament on his ear, he wore as if a rosary. अम्बिका...र्बुदेन who had a tumour growing on his forehead that was darkened by (constantly) falling at the feet of Ambikā (the idol of Durgā). अम्बिकापादपतनेन श्यामं ललाटं तस्मिन् वर्धमानः अर्बुदः यस्य. 'अर्बुदो मांसकीलेऽस्त्री परुषे दशकोटिषु। महीधरविशेषे ना' इति मेदिनी. अर्बुदः—दम् is a wart, a hard growth on the skin that does not suppurate. कुवादिक... शलाकेन because one of his eyes was lost by (applying) the magic ointment given by a quack (कुवादिक), who (द्रविड) had made the

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wooden pencil thin by his assiduity in applying collyrium to the other eye three times a day. कुवादिन् or -क means literally 'one who argues fallaciously' *i. e.* here, a quack. सिद्धाञ्जनम् magic ointment, which, if put into the eye, was supposed to have miraculous powers, the chief of which was that it enabled the person to find out hidden treasure. कुवादिकेन दत्तं सिद्धाञ्जनं तेन स्फुटितं एकं नयनं यस्य तस्य भावः कुवादि...नयनता तया. त्रिकालम्—त्रिषु कालेषु इति (अव्ययीभाव). इतरस्मिन् लोचने अञ्जनदानं तस्मिन् आदरः तेन श्लक्ष्णीकृता (तनूकृता) दारुशलाका येन. D 'कुवादिकः कुत्सितमत्रवादी सिद्धाञ्जनं सिद्धिकरमञ्जनम्'. The द्रविडधार्मिक had put सिद्धाञ्जन in his eye in the hope of finding treasure, but lost his eye on account of the harmful drugs of the सिद्धाञ्जन. Therefore he was very particular in putting ordinary अञ्जन (कज्जल) in the other eye thrice a day with a wooden pencil (in order that he might not lose that eye also). He was so assiduous in applying the ordinary अञ्जन that even the wooden pencil was worn away. This is an instance of his foolishness. प्रत्यहं...प्रतीकारेण who tried every day to cure (the defect of) having projecting teeth by the (application of) heat (or the juice obtained by heating) of bitter gourds. कटुकालाबु *f.* a bitter gourd. दन्तुरता the state of having prominent teeth. 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिषु' इति मेदिनी. The योगरत्नाकर (आनन्दाश्रम series, 2nd edition) says that करालदन्तत्व cannot be cured 'शनैः शनैः प्रकुपितो यत्र दन्ताश्रितोऽनिलः। करालान् विकटान् दन्तान् स करालो न सिध्यति॥' p. 435. The foolish द्रविड wanted to cure himself of this defect and therefore applied heated gourds (or their juice) to them. कटुकालाब्वा प्रारब्धः दन्तुरताप्रतीकारः येन. कथंचिद्...व्यसनेन because he had struck (his body) with (heated) bricks on the wrong limb, whose fondness for rubbing (oil) had centred itself on one of his arms that was shrivelled. It is rather difficult to say what the author exactly means. On account of applying heated bricks to the arm in the wrong place to cure आमवात, it was burnt up and hence became शुष्क. He wanted to cure that शुष्क arm and always rubbed oil on it. All his efforts in rubbing oil were spent upon that shrivelled arm. अस्थाने दत्तः इष्टकाप्रहारः येन तस्य भावः अस्थान...प्रहारता तया. शुष्कः एकः भुजः तस्मिन् उपशान्तं (अवसितं) मर्दनव्यसनं यस्य. The com. in N remarks. 'आमवातजडीकृतदेहस्य तैलविशेषमर्दनानन्तरं कारञ्जास्थितप्टेष्टिकानां प्रहारः क्रियते'. आमवात is 'rheumatism.' 'युगपत्कुपितावेतौ त्रिकसन्धिप्रवेशकौ। स्तब्धं वा कुरुतो गात्रमामवातः स उच्यते॥ योगरत्नाकर p. 294. The योगरत्नाकर says that heated bags of sand should be applied to the affected parts 'रूक्षः स्वेदो विधातव्यो वालुकापोटलैस्तथा। उपनाहाश्च कर्तव्यास्तेऽपि स्नेहविवर्जिताः॥' D

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'इष्टकाप्रहारैरङ्गानां दार्ढ्यं स्यादित्यर्थः। अस्थाने मर्मस्थाने मर्दनमङ्गानां औषधिरसैरा-मर्दनम्;' A 'अथेष्टकाप्रहारेण दृढमङ्गं भवेदिति। दत्तः कृतस्तत्प्रहारः कथंचिदतिदुः-सहः। मर्मस्थलमस्थानं शुष्कैकभुजेन नोपशान्तं च। तद्भुजमर्दनमेव व्यसनं यस्यात्र वर्तमाने क्तः'. According to A and D, the meaning is:—he wanted that his limbs (particularly arms) should be tough and strong; so he beat them with bricks. The result was that the nerves became deadened (शुष्क). He wanted to restore the limb to its normal state by तैलमर्दन. उपर्यु...तिमिरेण whose eye-disease was increased by the ceasless (अविश्रान्त) and persistent use of an eye-salve (वर्तिः) of pungent drugs. उपर्युपरि अविश्रान्तः यः कटुकवर्तिप्रयोगः तेन वर्धितं तिमिरं (नेत्ररोगविशेषः) यस्य. तिमिर is declar-ed to be a disease difficult to cure. 'तिमिराख्यः स वै दोषश्चतुर्थपटलं गतः। रुणद्धि सर्वतो दृष्टिं लिङ्गनाश इति क्वचित्॥' योगरत्नाकर p. 459 and further 'तिमिरं नेत्ररोगेषु कष्टं तच्चलतो हरेत्। मूलं दृष्टिविनाशस्य तिमिरं समु-दाहृतम्॥' p. 466. कटुकम् a compound of ginger, black and long pepper. The foolish द्रविड perhaps thought that by applying an eye-salve of such irritating drugs as ginger and pepper that cause water to flow from the eye he might be able to recover his sight. D 'कटुकवर्तिः श्लेष्माञ्जनवर्तिः'. अश्म...दंष्ट्रेण who had taken the tusk of a boar for the purpose of splitting stones. अश्मनां भेदाय सङ्गृहीता वराहदंष्ट्रा येन. A 'अश्मभेदे रत्नभेदे यो लोभस्तेन तद्ग्रहात्। सङ्गृहीता वराहाणां दंष्ट्रा तेनाथवाऽश्मनाम्। पाषाणानां भेदनं यत्तल्लोभेन तदाग्रहात्'. इङ्गुदी...संग्रहेण who had stored medicines and collyrium in the hollowed nuts of इङ्गुदी trees. इङ्गुदीकोशेषु कृतः औषधानां अञ्जनस्य च संग्रहः येन. सूची...कुलिना the fingers of whose left hand were contracted because the veins (of the wrist and forearm) were sewn with a needle. He did so in order to draw the attention of the people to him and to induce them to pay him something. सूच्या स्यूताः शिराः ताभिः सङ्कोचिताः वामकराङ्गुलयः यस्य. स्यूत is *past pass.* p. of सिव् 4 P. D 'सूचिस्यूतिर्जनानां विस्मयार्थं क्रियमाणा प्रमादात् शिराभेदे-नाङ्गुलीनां सङ्कोचमकरोदित्यर्थः'; A 'सूचिस्यूतिर्विस्मयार्था जनानामिति केचन'. कौशेयक...क्षुण्णकेन the toes of whose feet had become ulcerated (व्रणित) on account of the wounds (क्षतिः) caused by putting on the cocoons (कोश) of silkworms. कौशेयकम् means 'silk'—'कौशेयं कृमिकोशोत्थम्' इत्यमरः—according to 'कोशाड्ढञ् पा० IV. 3. 42 (कोशे सम्भूतम्). कौशेयककोशः the cocoon, the case in which the silk-worm involves itself. कौशेयककोशस्य आवरणं तेन क्षतिः तया व्रणितः चरणाङ्गुष्ठकः यस्य. असम्य...ज्वरेण who had brought on himself premature fever by taking mercurial medicines not properly prepared. असम्यक्कृतं रसायनं तेन आनीतः अकालज्वरः येन. Com. in N reads 'नीतकालज्वरेण and explains 'आनीतः प्राप्तः कालज्वरः मरणपर्यवसा-

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यितापः यस्य स तेन। अनेन मुमूर्षोरपि वैराग्यं नोत्पद्यते इति लोभातिशयो व्यज्यते।'. रसायनम्—(रसः mercury + अयनम्) A medical preparation containing mercury, elixir of life. A 'रसायनं विदुर्दीर्घजीवित्वफलमौषधम्'. In ancient India, it was believed, as in many other countries, that mercury, if properly prepared, would make men immortal and free from old age. Note the following passages 'संसारस्य परं पारं दत्तेऽसौ पारदः स्मृतः' (this is the reason why 'रस' is called पारद); 'एकोऽसौ रसराजः शरीरमजरामरं कुरुते.' The सर्वदर्शनसंग्रह devotes a chapter to रसेश्वरदर्शन 'the philosophy of mercury' (रस being indentified with S'iva). जरां...दुर्गेण who, although old, troubled (कदर्थित) Durgā with the prayer of the gift (वरः, boon) of the sovereignty of the Deccan (दक्षिणापथः). He worshipped Durgā with the object of securing a boon from her when pleased, conferring on him the sovereignty of the Deccan. The author indicates how ambitious the old man was, though at the door of death. दक्षिणापथस्य आधिराज्यं तस्य वरः तदर्थं प्रार्थना तया कदर्थिता उद्वेगं प्रापिता दुर्गा येन. आधिराज्यम् (from अधिराज)—अधिराजस्य भावः कर्म वा. कदर्थित is *past pass. p.* of कदर्थयति a denominative verb from कदर्थ. कदर्थः (कुत्सितः अर्थः कदर्थः) is formed according to 'कोः कत्तत्पुरुषेऽचि' पा० VI. 3. 101 (In a तत्पुरुष when कु is followed by a word with an initial vowel, it is changed to कत्). दक्षिणापथ is the territory between the Narmadā and Cape Comorin. *Vide* Journal of the Bombay Branch of the Royal Asiatic Society for 1917 (Article XXI) for a discussion about दक्षिणापथ. दुःशिक्षित...प्रत्याशेन who held hopes of amassing riches on account of the magical तिलक (mark on the forehead) advised by a badly instructed (*i. e.* illiterate) S'ramaṇa (a religious mendicant). दुःशिक्षितः श्रमणः तेन आदिष्टः तिलकः तस्मिन् आवद्धा विभवस्य प्रत्याशा येन. श्रमणः 'a religious mendicant in general; or a Buddhist mendicant.' We find श्रमणा (female ascetics) referred to in पाणिनि 'कुमारः श्रमणादिभिः' II. 1. 70 (कुमारी श्रमणा कुमारश्रमणा). From works on medicine, erotics and the तान्त्रिक literature, we learn that marks (तिलकs) made on the forehead were supposed to have wonderful effects, *viz.* winning over any man or woman, showing treasure &c. The author shows here that the ruling passion of the द्रविडधार्मिक was money. N reads ०श्रवणा० which the com. separates as दुःशिक्षितश्रवणात् इष्टतिलक &c. and explains "दुर्दृष्टं शिक्षितं तस्य श्रवणात् आकर्णनात् इष्टेऽभिमतस्थानवर्तिनि तिलके कालके 'तिलकः कालकः पिण्ड्यनीडुलस्तिलकालकाः' इति कोशः। तस्मिन्नावद्धा &c." कालकः means a mole on the body. The reading is not a happy one;

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but the meaning of तिलक given by the com. would yield a good sense of the passage in the text, *viz.* 'who rested his hopes of amassing riches on a mole according to the predictions of an illiterate ascetic.' हरित...वाहिना who carried a bivalve shell (शम्बूकः) rendered dirty with the ink (मषी) made from coals with the juice of green leaves. हरितपत्ररसेन या अङ्गारस्य मषी तया मलिनं शम्बूकं वहतीति. शम्बूकः (का also) 'शम्बूका जलशुक्तयः' इत्यमरः. पट्टिका...स्तोत्रेण who had written an eulogy of Durgā on a piece of cloth. धूम...संग्राहिणा who had made a collection of manuscripts (पुस्तिका, Marathi पोथी) containing jugglery, mystical formulæ and spells written on palm leaves in letters of red lac (अलक्तक) tinged with the smoke (of incense, it seems). धूमेन रक्तानि अलक्तकाक्षराणि येषु एतादृशानि तालपत्राणि यासां तादृशाः कुहकतन्त्रमन्त्राणां पुस्तिकाः ताः सङ्गृह्णाति इति. कुहकः a juggler, and कुहकं jugglery. कुहकम्=इन्द्रजालम्; note 'धाम्ना स्वेन सदा निरस्तकुहकं सत्यं परं धीमहि' भागवतपु. I. 1. 1. A 'कुहकः सङ्गिरैन्द्रजालिक उच्यते'. तन्त्रम् magical and mystical formulæ for the worship of deities (particularly शक्ति) and the attainment of superhuman powers. मन्त्रः incantations or charms (such as snake charms, treasuse charms &c.). जीर्ण...मतेन who had written down the doctrine of the worship of Mahākāla ('शिव' as the destroyer) on the instruction of an old and great पाशुपत (devotee of पशुपति *i. e.* शिव). The com. in N explains 'जीर्णः चिरकालीनः यः पाशुपतोपदेशः मनुष्यरुधिरेण होमप्रतिपादकशिक्षा तेन लिखितं लिपीकृतं महाकालमतं ईश्वरमतं येन। एतेन केवलं वाममार्गोपदेष्टृत्वं सूचितम्'। A 'शास्त्रं पशुपतिप्रोक्तं महापाशुपतं महत्। विच्छिन्नसंप्रदायत्वादुच्यते तस्य जीर्णता.' जीर्णमहापाशुपत may also mean a great S'aivite who did not know by an unbroken tradition the doctrines of पाशुपतs. The माहेश्वरs had four schools शैवs, पाशुपतs, कारुणिकसिद्धान्तिनः and कापालिकs (*vide* भामती on शाङ्करभाष्य on ब्रह्मसूत्र II. 2. 37). आविर्भूत...वायुना who had manifested the disease of (always) talking of the (nine) treasures (as his own) and who had gone crazy over his doctrine of the transmutation of metals. आविर्भूतः निधिवादः एव व्याधिः यस्य. D 'अत्र भूमौ निधिरस्ति अनेनोपायेन ग्राह्य इति एवंप्रकारो निधिवादः स एव व्याधिः'. The Jātakas tell us that prince छत्त knew a निधिउद्धरणमन्त्र (Fausbolls' ed Vol III p. 116). संजातः धातुवादः एव वायुः (प्रलपितम् delirium) यस्य. He said that all the निधिs would be his own on account of the superhuman powers he possessed. Kubera possessed nine treasures 'पद्मोऽब्धिर्यां महापद्मः शङ्खो मकरकच्छपौ। मुकुन्दकुन्दनीलाश्च खर्वश्च निधयो नव॥' इति शब्दार्णवः. The alchemists of old believed that they would be able to transmute the baser metals such as iron and copper into gold. A 'पारदाख्यो

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रसो धातुस्तेन या कनकक्रिया। तद्वादो धातुवादश्च रसवादश्च कथ्यते ॥'. लग्न... पिशाचेन who was seized by the demon of entering the hole of Asuras (*i. e.* पाताल, probably for securing the treasures stored there). Perhaps असुरविवर was a term applied to shafts of old gold mines that had already been worked up in bygone days. They were believed to be the work of Asuras and to lead to the treasures of पाताल, in hopes of reaching which many people must have endangered their lives. लग्नः असुरविवरप्रवेशः एव पिशाचः यस्य. The हर्षचरित also refers to असुरविवर 'वज्रपञ्जरमिति शरणागतैः...असुरविवरमिति वातिकैः' (III para 13 and see our notes). D 'अन्तर्भूमौ असुराणामालयोऽसुरविवरं तत्प्रवेशे दैत्याश्चर्यरूपाणाप्सरसा (?) मभिमतो भूत्वा तत्र दिव्यानुभवकीर्तिप्रसिद्धिः, असुरविवरप्रवेश एव पिशाचः;' A 'असुरविवरं रसातलमाहुर्दैत्यक्षयं च पातालम्। तत्र प्रवेश एव तु लग्नः सक्तः पिशाचोऽसिन् ॥ यद्वासुरालयेषूर्व्याः प्रवेशयति यो बलात्। विवरेषु पिशाचः स यस्मिँल्लग्नः स दुस्त्यजः ॥'. प्रवृत्त...व्यामोहेन in whom was produced (*i. e.* who was a victim of) the delusion (व्यामोहः) of longing for the love of Yaksha damsels. He thought that by his charms and miraculous powers he would be able successfully to woo यक्ष damsels. यक्षकन्यकासु कामित्वमनोरथः एव व्यामोहः, प्रवृत्तः...व्यामोहः यस्य. वर्धिता...ग्रहेण who had increased the stores of his means of becoming invisible. श्री...भिज्ञेन who was conversant with thousands of wonderful stories about श्रीपर्वत. श्रीपर्वत—is a famous shrine in the Kurnool District in the Madras Presidency, better known as S'rīśailam. It is sacred to S'iva, who is worshipped there under the name मल्लिकार्जुन. For an interesting account of its antiquities *vide* the Progress Report by Rao Sahib H. Krishnaśastri for 1914-15. The महाभारत says about it 'श्रीपर्वतं समासाद्य नदीतीरमुपस्पृशेत् ॥ अश्वमेधमवाप्नोति पूजयित्वा वृषध्वजम्। श्रीपर्वते महादेवो देव्या सह महाद्युतिः ॥ न्यवसत्परमप्रीतो ब्रह्मा च त्रिदशैः सह। तत्र देवह्रदे स्नात्वा शुचिः प्रयतमानसः ॥ अश्वमेधमवाप्नोति परां सिद्धिं च गच्छति। वनपर्व 85. 18-21. It is said that Lakshmi practised penance on that mountain and secured the boon of always reclining on the chest of Vishnu. असकृ...पुटेन whose ears were flattened (चिपिटीकृत) with the slaps given by those who were possessed by devils and who ran towards him when struck with white mustard seeds that were repeatedly consecrated with spells. A 'व्यूढपिच्छितपर्याये विस्तृते चिपिटः स्मृतः। तथा पृथुकपर्याये भक्षमेदे च सूरिभिः ॥'. असकृत् अभिमन्त्रिताः सिद्धार्थकाः धवलसर्षपाः तेषां प्रहत्या (प्रहारेण) प्रधावितैः. He claimed to exercise evil spirits. सिद्धार्थः (-र्थकः)—सिद्धोऽर्थोऽस्मात् 'सिद्धार्थस्त्वेष धवलः' इत्यमरः. N reads 'निर्विडीकृत' for 'चिपिटीकृत' which means 'rendered thick or hard.'

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अविमु...मानेन who did not give up his pride of being a (staunch) devotee of शिव. दुर्गृहीता...गायता who was avoided by travellers that were disgusted with his playing on a lute that was badly handled by him and who sang the whole day somthing resembling the buzzing of flies with rapid movements of his head. दुर्गृहीता अलाबुवीणा तस्याः वादनेन उद्वेजिताः पथिकाः तैः परिहृतः तेन. दिवसम् is accusative of time. मशकानां क्वणितं अनुकरोति इति—this qualifies किमपि, the object of गायता. कम्पितं उत्तमाङ्गं (शिरः) यथा स्यात्तथा (अव्ययीभाव). स्वदेश...नर्तकेन who danced while reciting a psalm of devotion to the Ganges composed in his mother tongue. गृहीत...चूर्णेन because he had taken the vow of celibacy under compulsion, who had many times made use of alluring powder on old ascetic women that came from foreign countries and stayed (in the temple). गृहीतं तुरगस्य ब्रह्मचर्यं येन who led a life of forced celibacy on account of the absence of female society. 'तुरगब्रह्मचर्यं योषितामलाभादेव यत् ब्रह्मचर्यं अश्वानामिन्द्रिय (यं?) वडवासन्निधानं यावन्न क्षुभ्यतीति तुरगब्रह्मचर्यम्;' A 'मैथुनं तुरगाणां हि बलहानिकरं परम्। अतस्तत्परतन्त्राणां दुर्लभं तद्वदस्य च ॥.' अन्यदेशेभ्यः (आदौ) आगताः (पश्चात्) उषिताश्च. बहुकृत्वः *adv.* many times. संप्रयुक्तं स्त्रीवशीकरणचूर्णं येन. This shows his extremely libidinous nature. अतिरोषण...क्रोधेन on account of his extremely irritable nature, whose wrath was excited by the fall of the collection of eight flowers that were sometimes improperly placed (by himself or others). अष्टपुष्पिका a wreath made with eight different kinds of flowers; it is explained by the com. in N as 'सोलिका.' We fail to understand what the com. means. *Is it a misreading?* Compare 'मूर्तीरष्टावपि ध्यायन्ती सुचिरमष्टपुष्पिकामदात्' हर्षचरित I. para 11 and our notes thereon. D "पुष्पाणामष्टकमष्टपुष्पिका, भावयेत्यादिमत्रैरष्टमूर्तेरर्थाष्टभिः अष्टौ मूर्तिरपि (?) ख्यात्वादातव्या चाष्टपुष्पिते (के?) त्युक्तं (this appears to be a श्लोक which is mutilated by the scribe)। पञ्च महाभूतानि सोमः सूर्यो यजमानश्चेति देवस्याष्टमूर्तयः; 'बकं द्रोणं च दुर्धूरं द्रुमना पाटला तथा। पद्ममुत्पलगोसूर्यमष्टौ पुष्पाणि शङ्करे ॥' इत्युक्तान्यष्टपुष्पाणि'; A 'बकं द्रोणं च धुर्धूरं द्रुमनाः पाटला तथा। पद्ममुत्पलगोसूर्यमेतत् पुष्पाष्टकं स्मृतम् ॥.' चण्डिका...हसता who repeatedly (भृशं) mocked even (the idol of) Chaṇḍikā by the changes and contractions (भङ्गि) of his face. He mocked the idol, as he was sure that no one would see him doing it. कदाचिन्निवार्य... पृष्ठकेन whose back was sometimes broken by falls (received) in many duels that he engaged in with travellers that were provoked (रुषित) because he prevented them from halting (in the temple). निवार्यमाणः आवासः येषां ते निवार्यमाणावासाः (अत एव) रुषिताः अध्वगाः तैः (सह) आरब्धानि बहूनि बाहुयुद्धानि तेषु पातैः तेन भग्नं पृष्ठकं यस्य-

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कदाचित्कृताप...ग्रीवेण whose neck was sprained and head broken against a stone by falling face downwards when he stumbled in indignantly pursuing offending boys that ran away. कृतः अपराधः यैः ते कृतापराधाः बालकाः तेषां पलायनं तस्मात् अमर्षः (क्रोधः) तेन पश्चात्प्रधावितश्च असौ स्खलितश्च तस्य अधोमुखनिपातः तेन उपले (अश्मनि) स्फुटितं शिरः भुग्ना च ग्रीवा यस्य. The जरद्गविडधार्मिक with his filthy body and filthier ways must have been a source of amusement to all the boys of the neighbouring village. जनपद...त्मना who hanged (*i. e.* was ready to hang) himself because he became jealous of the respect paid by the people to another ascetic who was a fresh arrival. जनपदः—country; and hence 'the people of a country.' जनपदेन कृतः नवागतस्य अपरस्य धार्मिकस्य आदरः तस्मिन् मत्सरः तेन उद्बद्धः आत्मा येन. D 'धार्मिक इति सिद्धानां व्यपदेशः'. निःसंस्कार...हारिणा who did what he pleased because he was not properly trained, who moved about slowly on account of lameness, who carried on his usual business by means of signs (संज्ञा) on account of deafness, who amused himself (or moved about) by day because he was night-blind and who ate much because he had a long belly. निर्गतः संस्कारः यस्य सः निःसंस्कारः तस्य भावः निः...रता तया. यत्किञ्चन करोतीति—who does anything (*i. e.* who eats, drinks and does whatever he likes). निःसंस्कारतया may also mean 'because he performed none of the purificatory ceremonies prescribed by the S'āstra.' Twelve संस्कारs such as उपनयन are mentioned by Manu (chapter II). संज्ञाभिः व्यवहरतीति. लम्बं उदरं यस्य तस्य भावः लम्बोदरता तया. अनेकशः...नासापुटेन whose nose was torn being pierced with the nails of monkeys provoked by the fact that he felled fruits a number of times. फलानां पातनेन कुपिताः वानराः तेषां नखैः उल्लेखः (scratching) तेन छिद्रितं नासापुटं यस्य. He tried to get the fruits of trees by violently shaking the branches. The monkeys on the branches naturally grew angry and handled him roughly. बहुशः...शरीरेण whose body was many times shattered by the bites of thousands of bees that rose up (from the flowers) when he gathered flowers. कुसुमानामवचयेन चलितं भ्रमराणां सहस्रं तस्य दंशैः शीर्णीकृतं शरीरं यस्य. सहस्रशः शयनी...दष्टेन who was bitten a thousand times by black serpents in the lonely (शून्य) temple which he never swept and in which he slept. शयनीकृतं असंस्कृतं शून्यं देवकुलं तस्मिन् कालसर्पेण दष्टः तेन. शतशः...माङ्गेन whose head was shattered a hundred times by the fall of बिल्व fruit from the top of the (बिल्व) trees. श्रीफलस्य तरुशिखरात् च्युतिः तेन चूर्णितं उत्तमाङ्गं यस्य. असकृ...क्षपोलेन whose cheeks were often shattered (जर्जरित) by the nails of the bears (ऋक्षः) that dwelt in the ruined

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(उत्सन्न) temple of the divine mothers. उत्सन्नं देवमातॄणां (ब्राह्म्यादीनां) गृहं तस्मिन् वसन्ति इति °वासिनः ऋक्षाः तेषां नखैः जर्जरितौ कपोलौ यस्य. देवमातरः-' ब्रह्माण्याद्याः स्मृताः सप्त देवतामातरो बुधैः' इति हलायुधः. See, for the names of the 7 (or 8) मातृs, notes (p. 5). सर्वदा...विडम्बनेन who was always made a laughing-stock by people who played pranks in spring (*i. e.* who were merry in the वसन्तोत्सव) by being married to an old maid placed on a discarded broken cot (खट्वा). वसन्ते क्रीडतीति. उत्क्षिप्ता (परित्यक्ता) खण्डा (शीर्णा) या खट्वा तस्यां आरोपिता वृद्धदासी तया (सह) विवाहः तेन प्राप्ता विडम्बना येन. A festival was held in honour of the advent of Vasanta (spring). We have remarked above that the modern Holikā festival is partly at least a remnant of it. Even now, carrying away a person unwarily sleeping on a cot outside his house is one of the practical jokes of the Holikā festival. अनेकाय...त्थानेन who got up without securing the desired fruit after lying down (प्रतिशयित) in many temples (आयतनं). प्रतिशयित has been explained above 'कृष्णाजिनप्रावृताङ्गैः कुरङ्गैरपि प्रतिशयितैरिव' (text p. 68. l. 15 and notes p. 252). निष्फलं उत्थानं यस्य सः निष्फलोत्थानः, अनेकेषु आयतनेषु प्रतिशयितश्चासौ निष्फलोत्थानश्च तेन. दौस्थित्यमपि...द्वहता who bore his wretchedness (दौस्थित्य) accompanied by various diseases as if it were his family. Miserable as he was, he suffered from various maladies. In a family also there are many members. दौस्थित्य is formed from दुस्थित (दुःस्थितस्य भावः कर्म वा दौस्थित्यम्). विसर्ग is omitted in दुस्थित (the components of which are दुर् changed to दुः and स्थित) according to 'खपरे शरि वा विसर्गलोपो वक्तव्यः' वार्तिक on 'वा शरि' पा° VIII. 3. 36—The preceding विसर्ग is optionally omitted when followed by a sibilant which is itself followed by a hard consonant. मूर्खता...दर्शयता who exhibited folly full of (*lit.* accompanied or followed by) many vices as if it had produced many children. प्रसूतानि अनेकानि अपत्यानि यस्याः. The many vices in which he indulged through folly are represented as the offspring of the latter. क्रोधमपि...काशयता who manifested wrath on account of which he had tumours (गण्डकः) formed on the different parts of his body due to the profuse strokes of sticks, as if it (wrath) had borne fruit. He was extremely irritable and entered into quarrels on the slightest pretext, in which he received strokes that caused swellings that looked like fruits. Hence his anger is represented as bearing to him the fruit of swellings. अनेकदण्डाघातैः निर्मिताः बहवः गात्रेषु गण्डकाः (पिटकाः) येन (*adj.* of क्रोधम्). क्लेश...प्रकटयता who exhibited distress that was clearly understood from the ulcers that caused a burn-

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ing sensation in all his limbs like torches, as if it (distress) had many mouths (*i. e.* openings). दीपिकानामिव दाहः येषां ते दीपिकादाहाः व्रणाः सर्वेषु अवयवेषु ज्वलिताः दीपिकादाहव्रणाः तैः विभावितं (*adj.* of क्लेशम्). There were many burning ulcers on his body; the open ulcers looked like so many mouths. परिभव...दधानेन who bore insult in which he received hundreds of kicks from people whom he abused (आक्रुष्ट) without cause, as though it (परिभव) ran in a stream. He received kick after kick for abusing people and hence the insults that he received are spoken of as सप्रवाह (flowing continuously). निष्कारणं आक्रुष्टः जनपदः तेन दत्तं पदाकृष्टिशतं (चरणप्रहारशतं) यस्मिन्. N reads आकृष्ट for आक्रुष्ट and the com. explains 'निष्प्रयोजनं आकृष्टः आकर्षितः यः जनस्य पदः अंघ्रिः तेन दत्तं पदाकृष्टिशतं यस्मिन्.' °पदाकृष्टिशतं may also mean 'in which he was drawn by his feet by the people &c.' शुष्क...करण्डकेन who had prepared a big (बृहत्) box for holding flowers with dried forest-creepers. वेणु...शिकेन who had formed a hook (अङ्कुशिका) of bamboo for bringing down (पातन) flowers. क्षण... खोलेन who did not leave off even for a moment (*i. e.* who always put on) a helmet (खोलः) made of a piece (खण्ड) of dark blanket (कम्बलः). खोलः—लकः—'खोलकः पाकवल्मीकपूगकोशशिरस्त्रके' इति विश्वकोशः. D 'खोलः प्रच्छादनम्.' In हर्ष० खोल is used in the sense of helmet. 'चूडामणिखण्डखचितक्षौमखोलैश्च...राजभिः' (VII. para 4). जरद्द्रविडधार्मिकेण by an old ascetic from the द्रविड country. द्रविड included the whole of the Coromandel coast to the south of the Godāvarī. Its capital was काञ्ची, modern Conjeeveram. A says 'द्रविडः पुनः। त्रैराज्यदेशसम्भूतो मनुष्यः कथ्यतेऽथवा। मर्त्यजातिविशेषोऽयं क्षत्रिया वैश्यपूर्विका। व्रात्याज्जनयति.' अधिष्ठिताम् inhabited. तस्याम् in the temple of चण्डिका. वासमरचयत् he (चन्द्रापीड) encamped. The description of the red flag, the temple of Chaṇḍikā and the filthy Draviḍa ascetic has practically little to do with the main plot. Bāṇa introduces them solely for the purpose of exhibiting his skill in developing the sentiment of भयानक, बीभत्स and हास्य. The Kādambarī is full of the sentiments of Love (शृङ्गार) and Pathos (करुण). As said by the author of the ध्वन्यालोक, a poetic composition should develop one principal *rasa* and should also depend upon the other *rasas* as heightening the charm of the whole composition. प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धने। एको रसोऽङ्गीकर्तव्यस्तेषामुत्कर्षमिच्छता॥ ध्व० III. 21. From the following quotations, the curious student will understand how हास्य, बीभत्स and भयानक are to be dealt with in a composition. 'अथ हास्यो नाम हासस्थायिभावात्मकः। स च विकृतपरवेषा-

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लङ्कारधार्ष्ट्यलौल्यकुहकासत्प्रलापव्यङ्गदर्शनदोषोदाहरणादिभिर्विभावैरुत्पद्यते ।...द्विविधो हास्यः—आत्मस्थः परस्थश्च । यदा स्वयं हसति तदात्मस्थः । यदा परं हासयति तदा परस्थः । ...विकृताचारैर्वाक्यैरङ्गविकारैश्च विकृतवेषैश्च । हासयति जनं यस्मात् तस्माज्ज्ञेयो रसो हास्यः ॥ स्त्रीनीचप्रकृतावेष भूयिष्ठं दृश्यते रसः ।' भरत's नाट्यशास्त्र VI. pp. 63–65. 'अथ बीभत्सो नाम जुगुप्सास्थायिभावात्मकः । स चाहृद्यप्रशस्तप्रियावेक्षानिष्टश्रवणदर्शनकीर्तनादिभिर्विभावैरुत्पद्यते ।' भरत's नाट्य० VI. p. 68; 'अथ भयानको नाम भयस्थायिभावात्मकः । स च विकृतरवसत्त्वदर्शनशिवोलूकत्रासोद्वेगशून्यारण्यगमनस्वजनवधबन्धदर्शनश्रुतिकथादिभिर्विभावैरुत्पद्यते ।' भरत's नाट्यशास्त्र VI. p. 67.

Para 217. अथावतीर्य...माजगाम. भक्तिप्रवणेन मनसा with a mind full of devotion. प्रवण *adj.* (from प्रु to flow) flowing, bent towards; hence 'intent upon, full of.' ताम्=चण्डिकाम्. प्रशान्तो...भ्रमन् wandering about from curiosity to see that quiet (प्रशान्त) spot (उद्देशः). आरटन्तम् screaming. आक्रोशन्तम् abusing. कादम्बरी...दूयमानोपि although pained by the sadness due to the longing (for का०'s company) caused by separation from Kādambarī. संरब्धकलहान् whose quarrel (with the ascetic) was carried on excitedly. संरब्धः कलहः येषाम्. The reading प्रारब्ध of N is good and means 'who began a quarrel.' उपहसतः (*acc. plu.* of *pr. p.* of हस् with उप) qualifies ०सैनिकान्. उपसान्त्वनैः with pacifying (words). प्रिया...नयैः with reconciliations containing hundreds of sweet words. प्रशममुपनीय having calmed his wrath. अतीत...राजपुत्रः the prince was greatly amused by him who was garrulous (वाचाल) in describing his past (अतीत) bravery, beauty and riches. विरहा...गात् he (the ascetic) became a means of diverting him (चन्द्रापीड) who was distressed by separation. अदापयत् caused (his servants) to give (to him). अस्तमुपगते—this and the following are locatives absolute. सप्तसप्तिः—the sun (सप्त सप्तयः अश्वाः यस्य, 'वाजिवाहार्वगन्धर्वहयसैन्धवसप्तयः' इत्यमरः). आवासितेषु...सूनुषु when the princes (courtiers of च०) had taken shelter (for the night) under the trees as they found them. यथासम्पन्नाः पादपाः तेषां तलेषु. Com. in N explains as 'यथासम्पन्नाः पुष्पफलसमृद्धाः ये पादपाः.' शाखा...वाजिषु when the horses (वाजिन्) were chained (संयत) to the staves of the spears planted (in the earth) before (them), horses the golden saddles of which were placed on the branches of the trees, whose spirit or mettle (उत्साह) was to be inferred from the fact of their shaking their mane rendered dusty by rolling on the ground, that had taken a few mouthfuls of tender grass, that had drunk water, and whose fatigue was removed as they (lit. their backs) had been bathed.

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शाखासु अवसक्तानि तपनीयस्य (सुवर्णस्य) पर्याणानि येषाम्. क्षितितले लुठनेन पांशुला (धूलिमिश्रा) सटा तस्याः अवधूननं तेन अनुमितः उत्साहः येषाम्. पुरो निखाताः कुन्तयष्टयः येषाम्. वाजि...सैनिकजने when the soldiers, that arranged couches (प्रस्तरः) of leaves near the horses, that were exhausted by the day's march and, having appointed watchmen (यामिक), were about to sleep. वाजिसमीपे विरचिताः पर्णप्रस्तराः येन. दिवसं गमनं (द्वि °तत्पु°) तेन खिन्नः, परिकल्पिताः यामिकाः येन, दिवसगमनखिन्नश्चासौ परिकल्पितयामिकश्च तस्मिन्. सुषुप्सति *loc. sing.* of the *pr. p.* of the desiderative of स्वप्. The reading °गमनखिन्ने परिकल्पितयामिके would be better. यामिक a watchman (from याम=प्रहर a period of three hours). कृत...निवेशे when the camp (निवेश) of the army, that dispelled the darkness by the glow of the many fires that were kindled, looked as if it were day. कृताः बहवः पावकाः (अग्नयः) तेषां प्रभा तया पीतं तमः येन. In the day also, darkness is dispelled; and hence the camp lit up by the lurid light of the fires is compared to day. दुःखासिका—दुःखं असिका इव a rapier-like pain. Com. in N explains as 'दुःखमासतेऽस्यामिति दुःखासिकाऽनुरतिः'. Com. seems to take दुःखासिका in the sense of 'attachment' (अनुरति). अरतिगृहीत seized by agitation. अरति absence of pleasure or amusement, due to the longings of love 'स्वाभीष्टवस्त्वलाभेन चेतसो याऽनवस्थितिः। अरतिः सा'. अनन्यचेताः not thinking of anything else (अन्यस्मिन् चेतः यस्य स अन्यचेताः न अन्यचेताः अनन्यचेताः). सस्मार हेमकूटस्य—verbs, like स्मृ, इ with अधि, that mean 'to remember with regret' govern the genitive of the object. जीवित...दर्शनम् he again and again longed for the sight of Kādambarī, that was the (highest) fruit of his life. अपगता...परिचयाय he very much (नितराम्) desired the society (lit. familiarity) of मदलेखा, which was charming because it was free from pride. अपगतः अभिमानः तेन पेशलाय (मनोहराय). 'चारौ दक्षे च पेशलः' इत्यमरः. स्पृह् governs the dative of the object of wish. उल्लैक्षत expected, fancied. पुनरुक्तं *adv.* repeatedly. पश्चास्थितां that had remained behind (with कादम्बरी). तस्य...अभिमतम् he fulfilled the favourite (अभिमत) ambition of the old Dravida ascetic with heaps (विसर) of money given (निसृष्ट) to him at his desire (to his heart's content). The com. in N omits अभिमतं, which is not bad. अल्पैरेवाहोभिः in a few days.

Para 218. आकस्मिका ...प्रत्यपालयत्. आकस्मि...भ्रान्तानाम् that were delighted and flurried by his sudden arrival. पौराणां... प्रतीच्छन् accepting their salutations made with folded hands as if they were the lotuses of worship. The red and folded hands looked like lotus-buds. 'मूल्ये पूजाविधावर्घः' इत्यमरः. प्रतीच्छन्

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pr. p. of इष् 6 P. with प्रति to accept. अतर्कितः unexpected. अहमह... परिजनात् from servants bewildered by the feelings of great delight and haste (रभस), that ran forward in competition (to tell the news to his father). अहमहमिका emulation (अहं पूर्वः अहं पूर्व इति शब्दः अस्त्यत्र इति). उपलभ्य knowing. निर्भरा...कर्षन् (his father) whose gait was slow owing to excessive joy and who drew to himself (put in its proper place) his pure (अमल) upper garment that slipped aside (in his haste), as the Mandara mountain did (drew to itself) the waters of the milky ocean. निर्भरेण (गाढेन) आनन्देन मन्थरं गमनं यस्य. When the sea was churned, the mountain मन्दर was made the handle and so the waters of the milky ocean must have whirled round it. His white garment was like क्षीरोदधिजल. The com. in N paraphrases मन्दरः by मेरुः which does not seem to be correct, as मन्दर is said to be to the east of मेरु in विष्णुपुराण II. 2. *Vide* notes p. 202 on para 205. प्रहर्ष...पादपः who shed tears of joy as the Kalpavriksha sheds a shower (आसार) of pearls. मुक्तः मुक्ताफलानां आसारः येन. The drops of tears were brilliant like pearls. P reads मुक्ताफलासार इव which seems to be a misprint. The instrumentals from प्रत्यासन्नवर्तिभिः downwards qualify राजसहस्रैः below (p. 70 l. 30). जरा...शेखरिभिः the hair on whose heads were gray with age, that had ointments of sandal, that carried unused (अनुपहत) fine clothes (क्षौमं), that had arm-ornaments, turbans, coronets and chaplets. चन्दनस्य विलेपनानि येषाम्. अनुपहत is the same as अनाहत 'अनाहतं निष्प्रवाणि तच्चकं च नवाम्बरे' इत्यमरः. 'क्षौमं दुकूलं स्यात्' इत्यमरः. 'क्षुमायाः विकारः क्षौमम्' इति क्षीरस्वामी. According to the latter क्षौमम् would mean 'flaxen cloth, linen.' बहु...दर्शयद्भिः who made the earth appear as abounding in Kailāsas and milky oceans. The sandal ointments were white and hence looked like कैलास (that is also white, being covered with snow). The white clothes looked like the waters of the milky ocean. Many stalwart persons carried the sandal &c., and therefore the earth is said to abound in कैलासs. प्रतिपन्न...सहस्रैः followed by thousands of kings that had taken (in their hands) swords, staves, umbrellas, flags and chowries (प्रतिपन्नानि गृहीतानि असिवेत्रच्छत्रकेतुचामराणि यैः). The subject of प्रत्युज्जगाम is अस्य (चन्द्रापीडस्य) पिता above (text p. 70 l. 26). प्रत्युज्जगाम went forward to receive. अवतीर्य वाजिनः dismounting from his horse. चूडा...मौलिना with his head that had (on it) the garland of the rays of his crest—jewel. महीमगच्छत् prostrated himself on the ground. गाढमुपगूढः closely

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embraced. तत्काल...नमस्कारः who (चन्द्रापीड) bowed to those who were present there at the time and who deserved to be honoured. करे गृहीत्वा being held in the hand. तथैव as was done by तारापीड. सर्वान्तःपुराणि परिवारः यस्याः surrounded by all the women of the harem. प्रत्युद्गम्य having risen to meet him. कृता...चारः for whom she performed all the auspicious ceremonies pertaining to his arrival. कृतः आगमनमङ्गलाचारः यस्य. स्कन्धावारवर्तिनम् remaining in charge of the army (that was left behind by च०). मनोरमा was the wife of शुकनास and mother of वैशम्पायन. परवश इव as if mechanically, with his mind engrossed in other thoughts. निरवर्तयत् carried out, performed. रणरणकेन (उत्कण्ठया) खिद्यमानं मानसं यस्य. महोत्सव...प्रत्यपालयत् he awaited the return of पत्रलेखा as if it were a great festival. as though it were the time of securing a desired boon, or as if it were the time of the appearance of nectar. The return of पत्रलेखा would cause as much rapture as वरप्राप्ति would do, or as the appearance of अमृत must have done to the gods.

Para 219. ततः कतिपय...समजायन्त. कतिपय...गमे after the lapse of a few days. उपानयत् brought near, presented. प्रकृतिवल्लभामपि although naturally his favourite. कादम्बरी... सौभाग्यामिव as though she had secured additional charm on account of the favours (she) received at the hands of Kādambarī. प्रसादेन लब्धं अपरं सौभाग्यं यया. सौभाग्यम् may also mean 'good fortune.' वल्लभ...गताम् who (पत्रलेखा) had become still dearer to him. अतिशयेन दर्शितः आदरः यथा स्यात्तथा showing his great regard for her. मदलेखया सह (बहुव्रीहि) समदलेखा तस्याः. देव...भद्रम् Prince, all is well as thou sayest. A 'आज्ञापयसि यथा यत् तथैव तद् भद्रमेव सर्वेषाम्।'. अर्चयति=पूजयति. शेखरीकृतः अञ्जलिः तेन lit. 'with folded hands turned into a chaplet' *i. e.* folding her hands on her head. विसर्जितः राजलोकः येन who dismissed the princely courtiers. उत्ताम्यता...प्रीत्या with his mind extremely anxious, he was unable to restrain his curiosity on account of his great love. उत्ताम्यत् *pr. p.* of तम् 4 P. with उद्. अपारयन्=अशक्नुवन् *pr. p.* of a denominative verb पारयति 'to be able.' दूर...जनः he sent away far from himself his servants. अगारम् house. अचिर... मागम् having resorted to the centre of a lotus-bed growing on land, that was not of long growth and that sheltered him as if with an umbrella by its own wide and up-stretching leaves (पलाशं). मध्यमागं is the object of अध्यास्य. उद्गतानि नालानि येषाम्. उपरचितं आतपत्रस्य कृत्यं प्रयोजनं यया. अन्यतरस्य...मिथुनम् having pushed

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aside with his lotus-like foot a pair of Hamsas that was comfortably asleep under another leafy bower that looked like a banner of emerald. मरकतपताका इवाचरति मरकतपताकायते. It seems that the स्थलकमलिनी grew under a high leafy bower. The leaves of the bower being green and fluttering are fitly said to be मरकतपताका. सुखप्रसुप्तं—च०, who passed sleepless nights, was rather jealous of the Hamsas. कथमसि स्थिता how you fared there? गोष्ठ्यः conversations, chitchat. को वा...स्मरति who remembers me most? कस्य...प्रीतिः whose affection (for me) is the greatest. दत्तं अवधानं येन तेन (त्वया) who pay attention, attentive.

Para 220. ततः खल्वागते...विषादेन. कुसुम...समीपे near the bed of flowers (on which का० was lying). See 'मृणालदण्डमण्डपिकायास्तले कुसुमशयनमधिशयानाम्' (para. 210 ll. 26–27). सुखम् *adv.* happily. नामाक्षरेषु...मभवत् For the whole of the day, the speech of the princess dwelt in (the letters of) my name and her heart on my affection. She means that का० constantly addressed her and asked her questions and that her heart received comfort by being affectionate to her (पत्रलेखा). सकलं दिवसं is accusative of time. सञ्चरन्ती यदृच्छया walking about at her will. निषिद्धः परिजनः यया forbidding her servants (to follow her). वल्लभ...जगाम went to the maiden's garden that was very dear to her. तत्र...रोहत् there she ascended on to a raised seat white with *chunam* in the women's garden by means of an emerald flight of steps as if they (steps) were made of the waves of the Jumnā. The waters of the Jumnā are said to be dark-blue and hence the emerald steps rising one over the other are appropriately compared to the waves of the Jumnā. 'कालिन्दी सूर्यतनया यमुना शमनस्वसा' इत्यमरः. मणि...ष्टम्भा supporting herself against a jewelled pillar. मणिस्थूणा अवष्टम्भः यस्याः. 'स्थूणा स्तम्भेऽपि वेश्मनः' इत्यमरः. हृदयेन...धार्य having for a long time deliberated with her heart व्याहर्तुम् to speak. निश्चल...चक्षुषा with an eye the pupils and eyelashes of which were motionless. निश्चलं धृता तारका यस्य. निष्पन्दं पक्ष्म यस्य. कृतसङ्कल्पा who made a resolve. मदनाग्नि...स्रोतसि wishing to enter the fire of love, she as if bathed herself in the stream of perspiration. All this means that she was deep in love and perspired profusely on account of the intense working of love. One who enters fire must first perform an ablution. She perspired profusely and was thus bathed. Before one actually does any religious act, ones has to declare one's intention in a formula called सङ्कल्प. So कृतसङ्कल्पा has another meaning also.

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We have repeatedly said above that स्वेद and कम्प are सात्त्विकभावs. स्वेदा...कम्पत as if rolled backwards and forwards in the stream of perspiration, she trembled. A tremor came over her while she profusely perspired. This tremor the poet represents as due to her being tossed by the waves of the stream of perspiration. When one enters a large river to bathe, one is tossed about by its waves. कम्पिताङ्गी...विषादेन she, shaking in all her limbs, was as if held by despondency through fear that she my fall down. When a person is about to fall, he is supported by some one who is near. She shook through emotion and her heart was despondent. The poet fancies that she who was trembling was supported against a fall by विषाद. विषाद is one of the 33 व्यभिचारिभावs (accessory moods).

Para 221. अथ मया...मतिष्ठत्. अथ मया...गदितुम् the principal sentence is अथ मया...आज्ञापयेति विज्ञापिते...वक्तुकामापि न शक्नोति स...गदितुम्. विदितः अभिप्रायः यया (I) who understood her intention. तन्मुख...वधानया (by me) who fixed my attention on her and who fastened my eyes on her face. तस्याः मुखे विनिवेशिते निष्कम्पे नयने यया सा तन्मुख...नयना, दत्तं अवधानं यया सा दत्तावधाना, तन्मुख...नयना चासौ दत्तावधाना च तन्मुख...धाना तया. विज्ञापिते (loc. abs.) when I requested (her). निजाव...वार्यमाणेव as if restrained even by her own limbs that were trembling. We restrain a man from doing something by waving our hands. रहस्य...मृशन्ती with her toe that scratched the jewelled floor, she rubbed even her own reflection in order that it (reflection) may go away as she was ashamed of her image hearing her secret. Her image was reflected in the bright pavement and she, being engrossed by her passion and being anxious, scratched the floor with her toe. Being requested by पत्रलेखा she was about to tell the secret of her love for च०. The poet fancies that she rubbed the floor because she wanted no one to listen to her secret and therefore as if made a sign to her reflection to go away. She would have been ashamed if any one else (including her own reflection) had heard her secret. लिखितं मणिकुट्टिमं येन. Connect रहस्यश्रवणलज्जया with all the clauses up to शिखण्डिने ददती. भवन...सर्जयन्ती she dismissed the domesticated geese with her lotus-like feet the anklets of which were jingling as she scratched the floor. कुट्टिमस्य उल्लेखः तेन मुखरितं नूपुरं यस्य. Com. in N remarks 'विरहवशात्सचिन्तायाः स्त्रिया अङ्गुष्ठेन भूमिकर्षणं स्त्रीजातिस्वभावः.' कर्णो...त्सारयन्ती with the skirts of her garment that served as a fan for her perspir-

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ing face she drove away even the bees on the lotus placed on her ear. She did not want even the bees to listen to her secret; or we may say that she drove away the bees because she did not bear their exciting presence. स्विद्यत् यत् वदनं तस्य व्यजनीकृतेन. ताम्बूल...ददती who gave to a peacock part of the roll of ताम्बूल crushed under her teeth, as if it were a bribe. She did not like even the peacock to listen to her secret; or we may explain that she could not bear the exciting note of the peacock and therefore bribed it to go away with a part of the ताम्बूल. For the effect of the note of a peacock see above 'वलयैः कण्ठवन्धानिवोपपादयन्ती केकारवोद्विग्ना भवनशिखण्डिनां' (para 207 p. 60 ll. 2-3). उत्कोचः bribe. For उत्कोच, see याज्ञवल्क्यस्मृति I. 338-339 'ये राष्ट्राधिकृतास्तेषां चारैर्ज्ञात्वा विचेष्टितम्। साधून्संमानयेद्राजा विपरीतांश्च घातयेत्॥ उत्कोचजीविनो द्रव्यहीनान् कृत्वा विवासयेत्'॥. वन...लोकयन्ती gazing frequently in every direction lest a sylvan deity may overhear (her secret). वक्तुकामापि...गदितुम् although she wished to tell (her secret), being checked in her utterance by shame, she was not able to say anything. लज्जया कलिता (गृहीता) चासौ गद्गदा (faltering) च. शक्नोति स्म—स्म (a particle), when placed after a verb in the present tense, gives it the sense of the past. 'लट् स्मे' पा० III. 2. 118. प्रयत्नतोऽपि...वाणी—the principal sentence is प्रयत्नतोऽपि चास्याः...न प्रावर्तत वाणी—although she (कादम्बरी) tried her best, still her words did not come forth. निःशेषं is to be connected with दग्धा. निःशेषं...निपीता as if her words were completely (निःशेषं) burnt up by the flaming fire of Love, as if they were borne away (ऊढ) by her tears that flowed incessantly (अजस्रं), as though they were overwhelmed by the sorrow that rushed into her, as if they were shattered to pieces by the arrows of Cupid discharged at her, as if they were banished (निर्वासिता) by the sighs that issued forth (from her mouth), as if they were held fast by the hundreds of cares that occupied her heart, and as if they were drunk up by the swarms of bees that tasted her breath. ऊढ *past pass. p.* of वह्. केवलं...दर्शयत् she, whose face was bent down, only made a shower with pure drops of tears that fell down without touching her cheeks as if she prepared a rosary of pearls to count her many griefs. The word अधोमुखी explains why her tears did not touch her cheeks. Her bright tears looked like pearls and hence the continuously falling tears looked like a rosary, which, the poet fancies, she prepared to count the number of the sorrows she

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was suffering from: अस्पृष्टं कपोलस्थलं यैः. तदा च...तिशयम् at that moment even shame as if learnt from her the full charm of shame, even modesty learnt from her the high degree of modesty. Connect अशिक्षत with all the following nominatives up to विलासः. The idea is :—कादम्बरी at that time showed such a high pitch of bashfulness and modesty as is found in no other woman and nowhere else. Therefore the poet fancies that even bashfulness would have had something to learn from her. Explain the following similarly. D 'लज्जापि लज्जालीलामशिक्षतेव सर्वेषामपि साधारणा लज्जा तत्सकाशादपूर्वां लज्जालीलां लज्जनक्रियाप्रकारमशिक्षतेव अनेन तस्या मौग्ध्याभिजात्यातिशय उक्तः, एवमुत्तरत्रापि;' A 'लज्जापि लज्जामित्याद्या येयमत्युक्तिरुज्ज्वला। लज्जादीनामतिशयस्तस्याः प्रत्याय्यते तया॥'. The com. in N explains 'स्वाश्रयं सङ्कुचितं करोतीति लज्जास्वभावः। लज्जाया अपि चेल्लज्जास्वभावोऽभ्यस्तस्तर्हि लज्जायाः सङ्कोच एवेति न्यूनत्वमेव सूचितं भवति। तथा विनयोऽपि शरीरावनतिरूपोऽपि विनयातिशयमनधिकताम्। एतेन विनयस्यापि न्यूनत्वं सूचितम्।' This seems extremely far-fetched to us. The com. goes on explaining in the same strain to the end of the sentence. मुग्धता simplicity, childlike nature. वैदग्ध्यम् cleverness. विभ्रमः coquetry, blandishments. विषादः despair, despondency. विलासः Grace or graceful movement. Compare for a similar conceit 'तत्कालसुलभविलासदर्शनकुतूहलिभिरिव कुतोप्यागत्य सर्वरसैरधिष्ठिता' above (para 194 p. 47 ll. 12–13). This is a fine example of दीपक (आदि०) as defined by Daṇḍin (काव्यादर्श II. 97.) and of तुल्ययोगिता according to मम्मट, विश्वनाथ and others. तथाभूता reduced to that condition. प्रमृज्य... लोचने wiping her eyes the inside of which had grown red (owing to weeping). लोहितायमानमुदरं ययोः. दुःख...लम्ब्य holding in her creeper-like hand delicate as a lotus fibre a garland of flowers strung by the female garden-keeper of the dais (in the प्रमदवन), as if to hang herself with on account of the intensity (प्रकर्षः) of her grief. She held in her hand a garland and was at the same time overwhelmed by grief for her peculiarly distressing position. The poet fancies that she had as if taken in her hands a halter to hang herself with to put an end to all sorrow. D and A seem to have read 'वेदिकाकमलनाभिदामांशुकं' for 'वेदिकाकुसुमपालिकाग्रथितकुसुममालाम्.' D 'वेदिकाया उपरितनमध्ये विरचितस्य शिल्पमयस्य नाभौ मध्ये निबद्धदामांशुकं दामरूपम्;' A 'अथोत्कीर्णं शिल्पिभिर्यत् कमलं वेदिको—परि। नाभौ मध्ये तस्य दाम रूपालम्बितमंशुकम्." For समुद्बन्धन in the sense of 'hanging,' compare the use of उद्बद्ध above 'जनपदकृतनवागतापरधार्मिकादरमत्सरोद्बद्धात्मना' (text p. 69 l. 11.) The poet intimates hereby that her distress was very intense. समुन्न...लोकयन्ती

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with one of her brows raised, she as if gazed on the path of Death. समुन्नता एका भ्रूलता यस्याः. We raise our brows when we expect something or somebody coming. काद० had raised up her brow in anxiety and pensiveness. The poet fancies that she was awaiting the arrival of death. This shows that her distress was more than she could bear. उत्प्रेक्षमाणया मया by me who guessed. अनुवध्यमाना pressed. व्रीडया...मर्पयन्ती she, who through bashfulness scratched the petals of Ketakî flowers (that she put on) with the tips of her nails, as if handed over to me what she had to say after writing it upon the petals. नखानां मुखैः (अग्रैः) लिखितानि केतकीदलानि यया. She, feeling abashed and being engrossed in pensive thoughts, naturally scratched the petals of Ketakas with her nails. The lines thus made on the flowers resembled letters and hence the poet fancies that for shame she could not speak out what she had to say and so wrote it out. विवक्षा...दिशन्ती with her lower lip trembling because she was desirous of speaking, she entrusted a message in a whisper as if to the bees (that hovered round her) for her (fragrant) breath. निश्वासे (*i. e.* निश्वासाकृष्टाः) मधुकराः. Bees hovered round her on account of her fragrant breath and her lips moved because she was eager to speak. The poet fancies that she whispered a message to the bees. When we whisper, only our lips are seen to move; what we say is not heard. For the words विवक्षा...धरा, compare 'निवार्यतामालि किमप्ययं वटुः पुनर्विवक्षुः स्फुरितोत्तराधरः' कुमार० V. उपांशु *adv.* 'in secret' (उपगताः अंशवः किरणाः अत्र). 'विविक्तविजनच्छन्ननिःशलाकास्तथा रहः। रहश्चोपांशु चालिङ्गे' इत्यमरः. क्षितितले निहिते निश्चले नयने यस्याः.

Para 222. क्रमेण च...तूष्णींभूत्. भूयः *adv.* again. आपूर्य... विन्दुभिः who as if washed her speech dusky with the smoke of the fire of love in the drops of tears, that fell down from her eyes that were flooded (with tears). When any thing becomes soiled we wash it with water. वाष्प...अशती under the guise of her drops of tears, she as if strung together wonderful letters of what she meant to say, that she had forgotten in her tremor (साध्वसं), with the rays of her teeth that flashed forth when she smiled in bewilderment. On account of the contending emotions of her heart, she could not speak and smiled a bewildered smile; she also shed tears. The round tears resembled letters and the rays of her teeth a string. The poet fancies that she one by one bound together by a string (rays of her

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teeth) the letters (tears) that she had forgotten in her perturbation. The letters are said to be अपूर्व because they are composed of tears. विलक्षस्मितं a bewildered smile. साध्वसम् fear, agitation. 'दरत्रासौ भीतिभीः साध्वसं भयम्' इत्यमरः. अभिधेय (*pot. pass. p.* of धा with अभि) what is to be said. वल्लभतया...भवती by reason of my great fondness for you, neither father, nor mother, nor महाश्वेता nor मदलेखा nor (my own) life is so much (lit. in that place) to me as you are. अप...जनं—either as an *adj.* of हृदयम् or as an अव्ययीभाव—अपहस्तितः दूरीकृतः सकलसखीजनः येन or अपहस्तितः सकलसखीजनः यथा स्यात्तथा—casting off all my friends. अपहस्तित *past. pass. p.* of a denominative verb अपहस्तयति. त्वयि विश्वसिति—श्वस् with वि 'to trust' governs the loc. of the person trusted; while other verbs meaning 'to trust,' like श्रद्धा, इ with प्रति, govern the acc. कमपरमुपालभे whom else shall I censure? *i. e.* all the fault is mine. परिभवः humiliation. केन...दुःखम् with whom else shall I share my grief? भवत्याः is used for भवत्यै. जीविते...ते I swear by thy life. Compare above 'सत्यं शपामि ते पादपङ्कजस्पर्शेन' (text p. 47. ll. 25–26) and our notes thereon. स्वहृदयेना...हृदयेन I am ashamed of my heart that knows my story; how much more then of another's heart (if it knows my story)? कथमिव...कलङ्कयिष्यति how should such an one as I stain by evil report a family pure as the rays of the moon? रजनिकरः (चन्द्रः) तस्य किरणवत् अवदातं (शुद्धं). 'अवदातः सिते पीते शुद्धे' इत्यमरः. कौलीनम् scandal—'स्यात्कौलीनं लोकवादे शुद्धे पश्वहिपक्षिणाम्' इत्यमरः—कुलीनस्य भावः कर्म वा (इति अण्). कलङ्कयति is a denominative verb form कलङ्क. कुल...वर्तयिष्यति how should such an one as I abandon the sense of shame that has descended to me from my forefathers or turn my thoughts to rash conduct which is unworthy of a maiden? न कन्यकायाः उचितं तस्मिन्. साहं...दर्शयामि I, being not intended by my father (to be given to च०), nor given by my mother (to him), nor approved of by my elders, shall give no message to him, nor send him anything, nor shall I show the least change of expression. आकारः expression of the face as an index of one's thoughts. कातरेवा...चन्द्रापीडेन by that conceited prince Chandrāpīḍa, I, timid (कातरा) and helpless, am forcibly made worthy of the blame of my elders. कातरा—she had not the courage to resist the feeling of love for च०. कथय...फलम् tell me whether this is the conduct of the great or whether this is the reward of friendship. यदेवमभिनव...भूयते that (or since) my heart as delicate as lotus filaments and shoots is thus overwhelmed. अभिनवानि बिसकिसलयानि तत्तवश्च तद्वत् सुकुमारम्. Compare for सुकुमारम्

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'पुरन्ध्रीणां चेतः कुसुमसुकुमारं हि भवति' उत्तररामचरित IV or 'आशावन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि।' मेघदूत 10. अपरि...यूनाम् for, maidens should not be lightly treated by young men. यूनाम् (*gen. plu.*)—potential passive participles govern the gen. or instru. of the agent of the action 'कृत्यानां कर्तरि वा' पा० II. 3. 71. प्रायेण...हृदयम् the fire of love generally consumes first the sense of shame (of maidens) and then their hearts. She means that the working of love banishes the reserve of maidens and torments their hearts. आदौ...मर्माणि the shafts of Cupid first shatter their modesty and then their vitals. तदामन्त्रये...गमाय therefore I bid you good-bye till our meeting in another birth. मन्त्र् 10 A. with आ 'to bid farewell.' प्राण...कलङ्कम् I shall wipe off the stain sticking to me by making the atonement of destroying myself. प्राणानां परित्यागः एव प्रायश्चित्तं तस्य आचरणेन. The कलङ्क referred to is her love for च० without the knowledge of her parents.

Para 223. अहं तु...गणयतीति. यत्सत्यम् to tell the truth. A 'यत्सत्यपदं त्वेकं तस्यार्थः सत्यमेवेति'. अविदितवृत्तान्ततया because I knew nothing of the matter. The student will remember that पत्रलेखा was not with चन्द्रापीड at the time of his first visit to कादम्बरी and was not cognisant of the love that had grown between them. विलक्षा bewildered. विसंज्ञा (विगता संज्ञा यस्याः) deprived of consciousness. सविषादम् sorrowfully. केन वा...मनः by what discourtesy has he troubled that mind delicate as a कुमुद (night lotus), that should not be troubled (by any one). उत्सृष्ट...मयि when I have killed myself. स्वप्नेषु...करोति in my dreams that cunning rogue (चन्द्रापीड) comes daily and employs the caged parrots and *mainas* as messengers (go-between) in (delivering to me) secret messages. Her own heated fancy calls up the image of चन्द्रापीड in her dreams and she imagines him sending to her messages of his love with parrots. But she attributes those things to चन्द्रापीड as if he himself did them and was to be blamed for them. Explain the following similarly. मुग्धायाः...लिखति when I lie down on my bed, he, whose mind is infatuated by vain desires, writes the places of appointment (where I should meet him) on the inside of my ear-ornaments. व्यर्थमनोरथैः मोहितं मानसं यस्य. स्वेद...प्रेषयति he sends charming love letters, the syllables of which are wiped off by perspiration and which show his own state by the lines of tears full of collyrium falling (on the love-letters) and that

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(letters) are full of infatuation and hopes (or that are full of hopes because his mind is infatuated). निपतिताः साञ्जनाः (अञ्जनेन सह) अश्रुबिन्दुपङ्क्तयः ताभिः कथितं आत्मनः अवस्थानं यैः. संमोहश्च आशा च ते अनुवर्तते इति or संमोहेन आशा तामनुवर्तते इति. निजानु...चरणौ by the glow of his feelings he dyed my feet red as if with Alaktaka. Her feet were naturally red. She represents them as reddened by his अनुराग (love, redness). अविनय...मन्यते bereft of understanding on account of his insolence, he thinks highly of himself when he is reflected in my nails. His अविनय consists in going away from her. She fancies him falling at her feet to conciliate her, in which case he would be reflected in her bright nails. उपवने...चरति in his vain boldness, he embraces me although I turn my face against him (*i. e.* against my will), when I am alone in the garden and therefore running away through fear of being seized (by him), with my motion obstructed by the skirts of my garment clinging to the sprouts of creepers, as if I were handed over to him by my friends (the creepers). When she runs away, the skirts of her garment are entangled with the sprouts and she is prevented from going. Then she is seized against her will. Thus the creepers of whom she was so fond, as if helped him and not her. She calls him मिथ्याप्रगल्भ, because he embraces her when she is पराङ्मुख and not when she is अभिमुख. पल्लवलग्न अंशुकस्य दशा तया प्रतिहतं गमनं यस्याः. स्तन...शिक्षयति drawing lines (of painting with sandal &c.) on my bosom, he, who is crooked by nature, as though teaches my heart, that is naturally simple, crookedness. पत्रलता is curved and the bosom is supposed to have the heart inside. So she represents that, in drawing the curved lines of paintings, the heart that is inside would be taught crookedness. न ऋजुः अनृजुः प्रकृतिः यस्य. प्रकृत्या मुग्धम्. हृदयो...वीजयति full of guileful flattery, he fans my cheeks, that appear bright with the star-like drops of perspiration, with the cool breath of his mouth as with the breezes of the waves in the form of the longings of his heart. Drops of perspiration appear like stars and hence the cheeks are said to be तारकितौ. The breezes wafted over waves are cool; the longings of his heart are compared to waves because both are चञ्चल and because longings make his heart oscillate as waves do an object floating on them. हृदयस्य उत्कलिकाः (उत्कण्ठाः) एव तरङ्गाः तेषां वातैः. श्रमजलसीकरैः तारकितौ. तारकित (तारकाः सञ्जाताः अस्य, from तारक by the affix इत) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा॰

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V. 2. 36. अलीकः (false) चासौ चाटुकारः (flatterer) च. स्वेद...कर्णपूरीकरोति that vain (दुर्विदग्ध) चन्द्रापीड makes the pure rays of his nails my ear-ornament as if they were blades of barley with a hand that is empty because the lotus (it held) had fallen from his grasp loosened by perspiration. She saw that he had a lotus in his hand which fell down as his hand perspired on account of emotion. उत्पल and यवाङ्कुर are often spoken of as ornaments for the ear. The rays of his nails being bright looked like यवाङ्कुर. What she indicates is that even without the objects that ornament the ear, he brought about the ornamenting of the ear (of course with the rays of his nails). स्वेदसलिलेन शिथिलितं ग्रहणं तेन गलितं उत्पलं तेन शून्यः तेन. वल्लभ...पाययति the bold one often makes me drink, seizing my hair, the mouthfuls of wine that I had taken at the time of sprinkling the young and very favourite Bakula tree (with it). See the verse quoted above (notes p. 41) about Bakula budding when sprinkled with mouthfuls of wine and the As'oka when kicked by beautiful women. वल्लभतरस्य बालबकुलस्य सेककाले कवलीकृतान् (ग्रासीकृतान्). कचग्रहेण सह यथा स्यात्तथा (अव्ययीभाव). भवना...प्रतीच्छति rendered ridiculous (विडम्बित) by his own folly, he receives (प्रतीच्छति) on his head my kicks which I meant for the palace As'oka tree. मन्मथ...विध्यते tell me, Oh Patralekhā, how he whose heart is mad with love and therefore who is bereft of understanding, can be rejected (or forbidden to do what he does). प्रत्याख्यान...मन्यते he considers even refusal as jealousy; he looks upon abuse (आक्रोश) as a joke; he deems even silence as self-esteem. She means:—when she rejects him or abuses him and does not speak to him, he does not understand her rightly, but puts his own interpretation on them; he considers that she is silent simply because she is full of self-esteem and that she rejects him because she is jealous (of a rival wife). A 'सपत्नीदर्शनस्पर्शश्रवणासहता स्त्रिया। ईर्ष्याभिधीयते.' A 'दयितमनोरथरोधः स्त्रीणां मान इति शारदातनयः'. Explain the following sentences similary. दोष...गणयति he regards even the enumeration of his faults as a device for remembering him; he views contempt as unfettered love and esteems the censure of people (or scandal among people) as fame. अविद्यमानं नियन्त्रणं यस्मिन्.

Para 224. तामेवं...पततीति. प्रहर्ष...निर्भरा full of the sentiment of joy. चन्द्रा...केतुना she has been drawn far by Love with reference to Chandrāpīḍa. यदि...देवस्य if indeed the mind

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itself of Cupid be pleased with the prince under the guise of Kādambarī. She means :—if what I guess be true (*i.e.* if कादम्बरी deeply loves च०), then it is Cupid's heart itself that favours च० (and not कादम्बरी). ततः...ककुभः then his innate virtues that were developed by him with care have repaid him, his glory has brightened the quarters. He obliged his virtues by developing them; they have repaid him inasmuch as they enabled him to make the conquest of कादम्बरी. ककुभ् *f*—'दिशश्च ककुभः काष्ठाः' इत्यमरः. यौवनेन...वृष्टिः youth, with the waves of the ocean of the sentiment of love, has brought down a shower of jewels. रतिरस (sentiment of love; रस also means 'a fluid') is compared to an ocean. As the ocean may send forth jewels on the shore (the sea is called रत्नाकर), so the youth of च० has produced love in का० and brought to him the heart of का० who was a स्त्रीरत्न. D 'यौवनेन कर्त्रा रतिरससागरतरङ्गैः मनोऽनुकूलेष्वर्थेषु सुखसंवेदनं रतिलक्षणमुक्तं रतिरसो रत्यतिरेकः स एव सागरः तस्य तरङ्गैः करणभूतैः असौ रत्नवृष्टिः पातिता रत्नशब्देन कादम्बरीलाभो लक्ष्यते; अस्य विलासैर्लिखितं नाम शशिनि विलासैः शशिनं दासीकृत्य तदुपरि नामाक्षराणि लिखितानि, पुरा चन्द्रस्य राज्यं कुर्वतो विलासितेन बृहस्पतिभार्या तारका कलत्रमभूदिति कथा। अस्या (स्य?) कान्तिविलासैश्चन्द्रोऽप्यसंकलत्र (?) इत्यर्थः.' यौवन...शशिनि the graces of (Chandrāpīḍa's) youth have written his name on the moon. The dark spot on the moon is the word चन्द्रापीड written in ink (that is dark) across the moon. The moon is no doubt an excitant of love; but it could not by itself have made का०'s heart glow with love. It was enabled to do so when the youthful graces of च० came to its help and wrote upon the moon the name चन्द्रापीड. सौभाग्ये... कलाभिः his good fortune (सौभाग्य) has proclaimed (to the world) its splendour (in having made the conquest of का०) and nectar is showered down by his loveliness as by the digits of the moon. His लावण्य produces ambrosial delight to का० as the moon furnishes nectar (to the gods and Manes). As for the moon being full of अमृत, see above (notes p. 190). ऐन्दवी *f.* is derived from इन्दु. तथा च...तारेण and moreover, the Malaya wind has after a long time got its season (or opportunity), moonrise has obtained its proper occasion, the luxuriance of spring flowers has secured a worthy fruit; the blame attaching to wine has become a virtue and the advent (अवतारः) of the era (युग) of love is now clearly visible (on the earth). मलयानिल, चन्द्रोदय, मधुमास &c. are all excitants of love; but for a long time they had never succeeded in bringing together such a noble,

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intensely loving and equally matched pair as का० and च०; now that they have succeeded in doing so they have secured a proper opportunity to manifest their influence. The drinking of wine was censured and it was enumerated among the vices of kings. 'पानमक्षाः स्त्रियश्चैव मृगया च यथाक्रमम्। एतत्कष्टतमं विद्याच्चतुष्कं कामजे गणे॥' मनुस्मृति VII. 50. But drinking has become a virtue here, inasmuch as it excited love in च० for का० and *vice versa*. नार्हसि...दूषयितुम् you will please not blame the prince for the faults of Cupid. योऽयं...रूपाणि As for this Kāma or whoever he be, tell me what forms he assumes. कुतोऽस्य...हुताशनः how can it have forms? It is a bodiless fire. अप्रकाशंयन्...भावयति without manifesting flames, he causes heat; without exhibiting a mass of smoke, he makes the tears flow; without the heap of the particles of ashes, he shows paleness. Smoke causes tears; persons smitten with love shed tears when they are separated from the object of their love. Ashes, when applied to the body, make it look gray. Love-sick persons become pale. न च...यास्यति वा and that being does not exist in this wide (lit. so much) world that is not, or has not been, or will not be the victim of his shafts. शरव्यम् a mark to be aimed at, target—'लक्ष्यं लक्ष्यं शरव्यं च' इत्यमरः (शरवे हिंस्राय हितम् or शरान् व्ययति)—formed-from शरु with the affix य according to 'उ-गवादिभ्यो यत्' पा० V. 1. 2. (उवर्णान्तात् गवादिभ्यश्च यत् स्यात्। सि. कौ.). गृहीतं कुसुमानि एव कार्मुकं (धनुः) येन. गृहीत...विध्यति he pierces even a strong man with his arrows, when he takes his flowery bow in hand. अपि च... पतति—the principal sentence is अनेन (मदनेन) अधिष्ठितानां कामिनीनां...सङ्कटमम्बरतलं...अविस्तीर्णं महीमण्डलं...संख्या...सरस्वती...कालः हृदयस्यापतति. अनेनाधिष्ठितानां कामिनीनां is to be connected with each clause; अम्बरतलं and the other nominatives are the subjects of आपतति. This fine passage is an example of दीपक (अन्त्य) according to दण्डिन्. अनेनाधि...तलं (हृदयस्यापतति) to the heart of young women when influenced by him (Love), the sky appears crowded when they see the thousands of the moon-like faces of their lovers called up by their fancies. As they are always calling up the faces of their lovers, they see nothing else but their faces in all directions, and so the sky (though really vast) appears crowded and therefore of narrow compass. °सहस्राणि is the object of पश्यन्तीनां. A 'स्थलमथ सङ्कुचितं यत्तदुच्यते सङ्कटं कविभिः'. लिखन्तीनां...मण्डलम् (to their hearts) the surface of the earth (appears) not wide when they draw upon it the images of their lovers (दयित). The loving women are engaged in

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doing nothing but drawing pictures. To them the earth itself appears a canvas all too small as it would be fully covered by the pictures of their lovers they would draw upon it. गण-यन्तीनां...संख्या (to their hearts) when they enumerate the virtues of their lovers, number itself appears to fall short. The virtues of their lovers are so innumerable. शृण्वती...सरस्वती when listening to the talk about their dearest, the goddess of speech herself (appears to their hearts) as reserved of speech. सरस्वती herself would not be able to fully describe their dearest to their heart's content. ध्यायन्तीनां...आपतति when musing on the happiness of union with him who is like their life, time appears to their hearts too short. When musing upon the happiness of union they do not know what time has passed; it appears to them to have run very swiftly. प्राणैः समः प्राणसमः (दयितः) तस्य समागमः तस्य सुखानि. ह्रसीयान् *m. nom.* sing. of the comparative of ह्रस्व.

Para 225. एतदा...शनैरवदत्. जनोयं...पञ्चेषुणा this person (I) has been compelled by love to feel tenderness (पक्षपातः, liking) for the prince. Mark the construction of the passive causal of कृ. अयं जनः कुमारे पक्षपातं करोति prim., पञ्चेषुः कुमारे पक्षपातं इमं जनं (or अनेन जनेन) कारयति causal; अयं जनः पञ्चेषुणा कुमारे पक्षपातं कार्यते (or कारितः). पञ्चेषुः—The five arrows of Cupid are 'अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः॥' or 'उन्मादन-स्तापनश्च शोषणः स्तम्भनस्तथा। संमोहनश्च कामस्य पञ्च बाणाः प्रकीर्तिताः॥.' यान्यस्य...वर्तन्ते all these forms (of Love) and even more are found in me. हृदयादव्यतिरिक्ता not different from my heart *i. e.* as dear to me as myself. सांप्रत *adj.* or *adv.* proper or properly 'युक्ते द्वे सांप्रतं स्थाने' इत्यमरः. एवंविधा...भिज्ञास्मि I am not conversant with such affairs. Compare शाकुन्तल III 'अनभ्यन्तरे आवां मदनगतस्य वृत्तान्तस्य'. अपि च...हृदयम् moreover my heart feels death preferable to life, as I, feeling great shame, am now an object of the blame (वक्तव्यता) of my parents. She feels that her parents will blame her when they come to know the state of her feelings. अलमलम् enough, enough. किमने...बन्धेन why do you vainly persist in dying? मरणानुबन्धः means 'persistent desire for death.' Miss Ridding refers to the highly technical meaning of अनुबन्ध 'the four requisites of any writing.' We think that that sense has nothing to do here. अनाराधितप्रसन्नेन pleased (with you) though not worshipped by you. का चात्र...शिक्षयति what fault can elders possibly find in this case when Cupid makes

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plans about thee, who are a maiden, like an elderly person; when, like a mother, he approves, and like a father gives thee away; like a girl friend he produces longing in thee; like a nurse he teaches thee (young and inexperienced as thou art) the conduct of love-affairs. उपचारः procedure, mode, conduct. किमिव...पतीन् why indeed should I speak to you of those that chose their husbands for themselves? She means that it is unnecessary for her to name those women famous in history and legend who chose their husbands themselves, as का० knows their names very well. यदि च...विधिः if it were not so (*i. e.* if स्वयंवर was not to be resorted to), then the ordinance of स्वयंवर in the law-books would be simply meaningless. The गान्धर्व was one of the eight forms of marriage and was the most approved for क्षत्रियs 'शिष्टानां क्षत्रियाणां च धर्म एष सनातनः। आत्माभिप्रेतमुत्सृज्य कन्याभिप्रेत एव यः॥ अभिप्रेता च या यस्य तस्मै देया युधिष्ठिर। गान्धर्वमिति तं प्राहुर्धर्मं धर्मविदो जनाः' ॥ महाभारत अनुशासनपर्व 44. 5—6; 'गान्धर्वः समयान्मिथः' याज्ञवल्क्य I. 61 (The गान्धर्व form required only the mutual consent of the bride and the bride-groom). शपे...स्पर्शेन these very words occur above (para 195 p. 47 l. 26 where we have शपामि for शपे). निरुध्य...क्रियमाणा confused by the coquetries of love that, though restrained, burst forth (from her) having found a way of escape as if they pierced through (her sense of) shame that was shattered by the shafts of love. लब्धं अन्तरं (अवकाशः छिद्रं वा) यैः. प्रिय...शुकं owing to her pleasure on hearing my agreeable words she cast up her upper garment that had stuck (to her body) on account of her perspiration and as if placed it (suspended) on her रोमाञ्चs. Her garment had stuck to her body on account of खेद due to the intense working of love; on account of the pleasure she felt at the words of पत्रलेखा her hair stood on end; and held her robe on their points. प्रेङ्ख...चयन्ती loosening the necklace round her neck, that (हार) was as if a noose made of moon-beams placed round her neck for killing her by Cupid and that (हार) was entangled with the edges of the figures of fishes on the ruby in her swinging ear-ring. Her हार was bright like moon-beams and excited her greatly when she was longing for the society of चन्द्रापीड. Hence the हार is said to be a शशिकिरणमय मरणपाश. प्रेङ्खत् (चलत्) कुण्डलं तस्य माणिक्यं तस्य पत्रमकरकोटिः (मकराकारा पत्रलतायाः कोटिः अग्रं) तस्यां लग्नम्. प्रहर्ष...लम्ब्य though she was beside herself with delight, yet supporting herself by modesty that is natural to maidens.

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Para 226. जानामि...सम्भाव्यमेवेति. केवल...लोकस्य how could women, tender of nature as a young (अकठोर not fully developed) S'irîsha-flower, summon so much boldness, especially maidens (like me) that are quite young? अकठोरं शिरीषपुष्पं तद्वत् मृदुः प्रकृतिः यस्य. बालभावं (बाल्यं) भजतीति बालभावभाक् तस्य. The शिरीष figures in Sanskrit literature as a very delicate flower. Note 'शिरीषपुष्पाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्कः' कुमार० I. 41; 'छेत्तुं वज्रमणीञ्च शिरीषकुसुमप्रान्तेन सन्नह्यते' नीतिशतक. साहस...जिह्रेमि rash are those who themselves send messages or approach (their lovers); I, a mere girl, am ashamed of sending a thoughtless message. किं वा सन्दिशामि what message indeed shall I send? D 'पूर्वमेव प्रियतमस्य सतः पुनरेवंविधः सन्देशः पुनरुक्त एव'. अति...पौनरुक्त्यम् (If I were to say) 'you are very dear to me,' that would be superfluous. She means that च० already knows that he is very dear to का० and that love is to be inferred by a clever man and does not require to be expressed in words. In these and the following sentences का० proposes and dismisses as inappropriate a number of expressions that she thought of sending as a message to च०. She says she is at a loss to know what words would be most appropriate and free from the least fault. तवाहं...प्रश्नः 'Am I dear to you' would be a foolish question. A 'जडानामुचितः प्रश्नः जडप्रश्नोऽभिधीयते'. प्रियः आत्मा यस्याः. The reading प्रिया नेति is better, as being simpler. She means thas she ought to know from his conduct whether he loves her and that such a direct question bespeaks folly. त्वयि...लापः 'My love for you is very great'—this is the speech (characteristic) of a prostitute. त्वया...विरोधः 'I cannot live without thee'—this is contrary to experience. चन्द्रा० had been away for a number of days and yet का० was living. So she, continuing to live, would have given a lie to the words 'without thee I cannot live.' परिभवति...लम्भः 'Cupid overwhelms me' would be a censure (passed on me) for my own fault. Those words would show that I was weak and succumbed; while a high-born maiden should be firm and steady. Or the words may mean 'That would be blaming him for a fault, which is mine and not his.' D 'परिभवति मामनङ्ग इति आत्मदोषोपालम्भः आत्मीयेन स्मरपरिभवदोषेण त्वदुपालम्भः;' A 'कामनाख्यस्य दोषस्योपालम्भः क्षेप उच्यते। आत्मदोषेण तस्योपालम्भ इत्यपरे जगुः'.

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मनो...पायः 'I am given to thee by love' is only a means of coming to meet him. Those words are unsuited for a message; they go further than what is wanted, as indicating that she is coming to him and asking him to appoint a place of meeting. बला...धार्ष्टर्यम् 'thou art my captive' this is the audacious speech of an unchaste woman (वन्धकी, or 'a harlot'). 'पुंश्चली चर्षिणी वन्धक्यसती कुलटेत्वरी' इत्यमरः (वन्धकी वञ्चाति मनः अत्र). अवश्य...गर्वः 'thou must needs come' is the pride of beauty. These words indicate that the speaker is confident of the power of her charms. स्वय...चापलम् 'I shall come myself' is fickleness (characteristic) of women. These words would convey only her own fickleness while they may fail to win him over. अनन्य...लाघवम् 'this servant is wholly devoted to thee' is light-headedness (consisting) in expressly declaring one's devotion. भक्ति does not require express assertion; it can be inferred from conduct. Express assertions of भक्ति are likely to create suspicion. प्रत्याख्यान...बोधनम् 'From fear of a rebuff, I send no message' is to rouse the sleeper. She means:—these words containing the idea of a rebuff are sure to suggest to him the thought of rejecting her, if he does not already entertain it. अनपे...प्रणयिता 'I shall be in a terrible condition on account of my grief due to the fact that I continue to live contrary to my expectations' is (the speech) of extreme love. अनपेक्षितं (भवद्गमनानन्तरं) अनुजीवितं तेन दुःखं तेन दारुणा. She means:—I expected to die when you went away; but I continue to live; and this causes me the greatest torment. These words would go to an unreasonable extreme in expressing my love for the prince. D 'अनपेक्षिता अनुजीविदुःखदारुणा स्वामिनेति (तेति?) स्वामित्वमापेक्षितानुजीविदुःखत्वादारुणमिति प्रणयिता (?) प्रणयहानिः;' A 'अथानुजीविनः प्रोक्ताः सेवका अनवेक्षितम्। तेषां दुःखं प्रभुजनैर्यत्सां सत्यां ययाऽथवा। सा स्वामिता तथोक्ता सा दारुणा तत एव च। अतिप्रणयिता तत्र परुषालापकारिणी। अथाप्रणयितेत्यन्यः पाठस्तस्य च सोच्यते॥'. Both D and A seem to have read अनुजीविदुःख० for ०जीवितदुःख and स्वामिता for स्वामिति, which former is a very good reading and makes good sense; while the reading in the text has to be twisted to yield a good meaning. That reading means "if I were to say 'you are a master, but your being a master is dreadful because you do not care for the

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sorrows of your dependent (*viz.* कादम्बरी here)', that mode would be one fit for extreme love (as it is very harsh).", अनपेक्षितं अनुजीविदुःखं यया सा °दुःखा सा चासौ दारुणा च. ज्ञास्यसि...सम्भाव्यमेव 'thou shalt know my love by my death' (*i. e.* 'after I die on account of it)' this is simply impossible. Death will not necessarily follow.

Here the story came to an abrupt termination by the death of the gifted author. Had it not been for the author's worthy son, the story would have remained a fragment, a wonderful, yet unfinished, monument of a great genius.

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APPENDIX I.

A Brief Summary of the Kâdambarî.

There was once a king called S'ūdraka who reigned in Vidiśā on the Vetravatī (modern Betwa) river. Once upon a time as he sat in his Hall of Audience a Chāṇḍāla girl from the south came with a parrot in a cage which she desired to offer to the king. As the king marvelled at the exceeding beauty of the Chāṇḍāla girl, her attendant told the king that the girl was his master's daughter sent to offer at the king's feet a parrot, skilled in all the arts and S'āstras, named Vaiśampāyana. The attendant laid the parrot at the king's feet, when the bird, bending his right foot in homage, saluted the king with a verse composed in his honour. While the king marvelled at this, and discussed with his ministers how a parrot could possess so much knowledge and power of speech, he heard the sound of the mid-day drum and rose to go from the audience hall. He gave orders that the Chāṇḍāla girl and the parrot should be looked after and after going through his mid-day duties, he again came to the audience hall. He sent for the parrot and plied him with a number of questions "Tell us from the commencement the story of your life. How came you to know the Vedas? How did you fall in the hands of the Chāṇḍāla girl?" The parrot, after a moment's thought, said "My lord, the tale is long; still, if you are curious to know it, listen."

The parrot's tale.

In the Vindhya forest, there is the hermitage of the sage Agastya and near it a lake on the western shore of which stands a S'ālmali tree. There I was born, my mother breathing her last on account of the pains of labour. My father, looking to me, his only son, checked his grief and was both father and mother to me. One day a troop of S'abaras with their leader at their head came hunting. They refreshed themselves under the tree and after some time went away. One old S'abara, staying behind his comrades, climbed the tree and wringing the necks of the birds in their nests threw them down. My father sheltered me under his wings and when he was thrown down by the villanous S'abara, I rolled with my father's corpse to

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the ground. I fell on a heap of leaves and ungratefully leaving my father's corpse, I hid myself in the roots of a Tamāla tree. The wicked S'abara after collecting his victims, went away. I was then oppressed by a mighty thirst and made for a lake, stumbling at every step.

At that very time Hārīta, the sun of Jābāli, came past on his way to bathe in the lake. Seeing my plight, he pitied me, took me to the lake and, with his own hand forcing a few drops of water into my mouth, brought life back to me. After Hārīta had bathed and worshipped the sun, he brought me to the hermitage of Jābāli, who looked at me and said 'He is reaping the fruit of his own misconduct.' All his disciples besought him to explain what those words meant. He dismissed them to perform their evening devotions and when they again gathered round him, he began.

Jâbâli (whom the parrot reports to S'ûdraka) speaks.

In Ujjayinī, there ruled a king named Tārāpīḍa, who, placing the responsibility of government on his Brāhmaṇa minister S'ukanāsa, devoted himself to manly exercises and pleasures. To fill his cup of happiness to the brim, only one thing was wanting. He had no son. His queen was Vilāsavatī. One day he found her lying on her couch plunged in deep grief. When to his inquiries she gave no reply, her favourite attendant told the king that, going to worship Mahākāla on the 14th day of the month, she had heard the priests in the temple recite those painful words of the Mahābhārata that there is no heaven for the sonless. The king said to Vilāsavatī that all things that happen to mortals are the results of their actions in past lives, asked her to be firm and righteous and comforted her with the words that a virtuous life is bound to bring its own reward.

This king once saw in a dream in the early morning the full moon entering into the body of his queen Vilāsavatī as she lay asleep on the terrace of the palace. Rising he sent for S'ukanāsa and told his dream. S'ukanāsa too had a dream in which he saw a Brāhmaṇa of noble bearing place a lotus (Puṇḍarīka) in the lap of his wife, Manoramā. S'ukanāsa knew that dreams seen in the early morning never deceive and cheered the king and queen with the prediction that a son would be born to them.

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In course of time, Vilāsavatī gave birth to a son. The whole city, from the king to the peasant, went in for a round of pleasures and rejoicings. About the same time Manoramā bore a son to S'ukanāsa. As suggested by the dream, the king's son was named Chandrāpīḍa and S'uknāsa called his son Vais'ampāyana. when Chandrāpīḍa grew up, the king had built for him outside the city, a hall of learning, where he kept him together with Vais'ampāyana in charge of teachers accomplished in all arts. The king and queen often went there to inquire into their son's progress. Chandrāpīḍa soon excelled in every art and manly exercise. Vais'ampāyana, who was not far behind his friend in attainments, was bound by the closest ties of friendship to the prince.

When ten years had been spent under teachers and when the prince was sixteen years old, Tārāpīḍa sent Balāhaka, the chief of his army, to bring home the prince. With Balāhaka the king sent for Chandrāpīḍa's use a wondrous horse, sprung direct from the sea, which he got as tribute from the king of the Pārasīkas. Its name was Indrāyudha and when Chandrāpīḍa saw it, he was rather unwilling to mount it, thinking that some higher being was enduring its curse in the form of the horse. Chandrāpīḍa, hearing the horse neigh as if beckoning him to mount, rode it and came to the palace. The king received him with open arms and embraced Vais'ampāyana also. Then Chandrāpīḍa saw his mother, then his father's minister and then he went on to the palace meant for his residence. Once the chamberlain Kailāsa brought him a serving girl from the queen Vilāsavatī who recommended her very strongly. Her name was Patralekhā and she was the daughter of the king of Kulūtas and was taken a captive when Tārāpīḍa stormed the Kulūta capital. The girl from that day became Chandrāpīḍa's loved and trusted personal attendant.

After a few days, Chandrāpīḍa, to whom S'ukanāsa addressed a few weighty words of wise counsel, was installed as a Yuvarāja and was sent with a suitable force on an expedition for the conquest of the world (Digvijaya). For three years he wandered over the earth, beginning from the east. He took Suvarṇapura, the capital of the Kirātas, near Kailāsa. One day while there, he mounted Indrāyudha and set out to

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hunt. He chanced to see a pair of Kinnaras that fled at the sight of him and Chandrāpīḍa hotly pursuing the pair was soon left alone. The Kinnaras mounted the top of the mountain and were out of his reach. Then he drew his rein and marvelled at his folly which led him to pursue the Kinnaras. He turned his horse's head and set out on the return journey with misgiving as to how he was to find his way back. He soon came to a beautiful lake called Achchhoda, at the sight of which he felt that his pursuit had not altogether been fruitless.

He rested on the banks of the lake and refreshed himself and his horse, when he heard coming from the northern bank of the lake a strain of unearthly melody mingling with the sound of a lute. Chandrāpīḍa mounted his horse and made for the northern bank. There he found a temple of S'iva and bending low before the four-faced image of the god, a maiden, wondrous white, from whom proceeded the enchanting lay. The prince sprang down from his horse and waited till the song should cease. When it came to an end the maiden came forward and welcomed the prince. Chandrâpīḍa told her who he was and how he came there. When he pressed her in return to tell her story, she wept bitterly. But when Chandrāpīḍa blamed himself for preferring that painful request, she steadied herself and bade him hear why she had resigned worldly pleasures.

The story of Mahâs'vetâ.

There were fourteen families of Apsarases, sprung from the moon, nectar, the sun &c. The 13th and 14th families sprang from the Gandharvas who married two of the daughters of Daksha, named Muni and Arishṭā. Muni had sixteen sons of whom Chitraratha was the best. He obtained dominion over all the tribes of Gandharvas and dwells in the Kimpurushavarsha on Hemakūṭa. He made this forest and named it after himself (Chaitraratha), caused the Achchhoda lake to be dug and established this image of S'iva. Arishṭā bore six sons, of whom Haṁsa was placed by Chitraratha, his cousin, at the head of the second Gandharva tribe. He too dwells on Hemakūṭa and married Gaurī, an Apsaras descended from the moon. Of these too (Haṁsa and Gaurī) I am the only child, Mahās'vetā, because I was so fair. I grew up in the palace when youth soon pervaded all my limbs.

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One spring day I came to this lake to bathe when I was drawn by a rich fragrance like that of no earthly flower to a part of the grove where I beheld a young sage of peerless beauty who wore as his ear-ornament the flower the fragrance of which had drawn me. At the sight of him love for him subdued me. When I bent low before him in reverence, he too was smitten with love for me. I approached his companion and inquired of him as to who the youth was and how he got the wonderful flower. He said "Lakshmī herself one day saw S'vetaketu when he bathed in the Mandākinī, longed for his beauty and bore him a son, who was given by her to S'vetaketu who named him Puṇḍarīka. While going to worship S'iva, the goddess of the Nandana wood herself gave Puṇḍarīka the flower which I persuaded him to put on his ear." As we talked, Puṇḍarīka placed the fragrant flower on my ear. At the touch of my cheeks, he became confused and did not know that he let fall the rosary. I took it up and threw it round my neck. At that moment, being called by my mother I went away unwillingly to bathe. Puṇḍarīka, being chid by his friend, pressed me to give back his rosary and I gave him my necklace, which he did not perceive as his eye was riveted on my face. Then I went home and mounted the palace-terrace. My betel-bearer Taralikā came and told me that Puṇḍarīka of whom I was thinking had followed her secretly and after many questions handed over to her a love-message written on a piece of his bark garment. I read the message which cleverly suggested his love. In the evening Puṇḍarīka's friend Kapiñjala came to me with an abashed face and told me of his friend's sad condition. Kapiñjala told me that his friend lay concealed in a remote corner of the bank of the lake, that his rebukes made no impression upon Puṇḍarīka and that, when all the cooling appliances did not relieve Puṇḍarīka's love fever, he came to me. At that moment, a visit from my mother was announced and Kapiñjala hurriedly departed. My mother, who had heard that I was ill, came and went away. My heart was tossed about by contending emotions of regard for parents, maidenly modesty and intense love for Puṇḍarīka. When Taralikā besought me to abandon a restraint that might cost me my life, I set out with her to meet my love Puṇḍarīka. As I neared the place, I heard the loud

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lamentations of Kapiñjala upbraiding his friend for leaving him. Distracted by fear, I ran to the spot and saw the lifeless body of Puṇḍarīka.

Break in Mahâs'vetâ's tale.

As she called up the dreadful incidents of the past, Mahâs'vetā fainted away. Chandrāpīḍa supported her as she fell and fanned her with the corner of her garment. When she came to herself Chandrāpīḍa besought her not to proceed with the story. But she went on.

Mahâs'vetâ resumes her tale.

I resolved to die and asked Taralikā to prepare a funeral pyre. Just then I saw a majestic figure descend from the moon who took up the body of Puṇḍarīka, and said to me 'Mahâs'vetā, you must live, for you will meet him again.' So saying he flew in the sky and Kapiñjala followed him in wrath. Since hope is strong, I took the jar, the bark-garment and the rosary of Puṇḍarīka, turned my back upon the world and crept to this temple of S'iva, not minding my father who came to take me home.

End of Mahâs'vetâ's tale.

Having told her sorrowful tale, Mahâs'vetā covered her face with the corner of her garment and sobbed aloud. Chandrāpīḍa was melted with pity for her. He besought her to take comfort and on no account to think of putting an end to her life, which would be a useless proceeding. He reminded her of many of the wives of gods and heroes such as Rati, Pṛithā, Uttarā &c., who had survived the death of those dearest to them. Besides the words of the divine figure were a source of assurance. Chandrāpīḍa then asked Mahâs'vetā where her friend Taralikā was. She replied "Chitraratha married Madirā born of the race of Apsarases that sprang from the moon. They have a daughter, Kādambarī, my dearest friend, who to the dismay of her parents persists in her resolve not to marry so long as I am in my desolate condition. This very morning, at the request of Chitraratha and his queen, I sent Taralikā to Kādambarī with an entreaty that she should not oppose her father's will." After this Chandrāpīḍa fell asleep on his couch.

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In the morning Taralikā came back with a Gandharva youth, Keyūraka, who told Mahās'vetā that Kādambarī would by no means be turned from her resolve. Mahās'vetā sent Keyūraka away saying that she would come herself. At the request of Mahās'vetā Chandrāpīḍa accompanied her to Hemakūṭa. When they reached it, they went to Kādambarī's apartments. When Kādambarī and Chandrāpīḍa came face to face, love for each other entered their hearts. Kādambarī washed the feet of Mahās'vetā and Madalekhā, Kādambarī's friend, the feet of Chandrāpīḍa. Mahās'vetā told Kādambarī who Chandrāpīḍa was and pressed her to give betel to him, which she did very bashfully. Mahās'vetā went away to see Kādambarī's parents and Chandrāpīḍa was accommodated in a mansion on a pleasure-hill near Kādambarī's palace. Chandrāpīḍa and Kādambarī passed the day in looking at each other. At the approach of evening he saw Madalekhā coming accompanied by Keyūraka and Taralikā, who brought with her a necklace which originally was given by the sea to Varuṇa who gave it to the father of Kādambarī. When Madalekhā pressed him, Chandrāpīḍa wore the necklace. When at the approach of night, the moon bathed all objects in silvery light, Keyūraka announced to Chandrāpīḍa the arrival of Kādambarī, who came attended by a scanty retinue and dressed in simple white dress. They talked for some time and Chandrāpīḍa answered all her queries concerning Chandrāpīḍa's parents and Ujjayinī. Then she went to her own chamber.

In the morning Chandrāpīḍa called upon Kādambarī and through Mahāśvetā expressed his anxiety to re-visit his followers. Kādambarī permitted him to do so and sent some of her own people to escort him to his camp. He found his followers near Mahāśvetā's hermitage, who came tracing the marks of Indrāyudha's feet.

Chandrāpīḍa, who passed a sleepless night, was comforted by seeing in the morning Keyūraka coming. The latter brought with him a message from Mahāśvetā that Kādambarī was ill. When Chandrāpīḍa, accompanied only by Keyūraka, went to his stables and learnt from him the state of Kādambarī, he placed Vaiśampāyana in charge of his camp and with a guard of picked horsemen made rapidly for Hemakūṭa,

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placing Patralekhā behind himself on Indrāyudha. On arrival, he found Kādambarī in an arbour on the shore of a lake in the palace garden endeavouring by every means to allay the fever of love that was consuming her. Keyūraka introduced Patralekhā to the princess. Chandrāpīḍa tested Kādambarī's heart in a speech of double meaning. Kādambarī herself did not reply. Madalekhā replied in a strain similar to Chandrāpīḍa's. The latter after a long talk with Mahāśvetā again took leave, leaving Patralekhā behind at Kādambarī's request.

On his return to camp, Chandrāpīḍa found that a messenger from Tārāpīḍa had come with a letter in which the king ordered him to set out for Ujjayinī without delay. He at once gave the order for departure; but he first enjoined Meghanāda, son of Balâhaka, to wait for the arrival of Patralekhā and charged him with a message for Kādambarī to be entrusted to Keyūraka who would escort Patralekhā. Leaving Vaiśampāyana in charge of the camp with orders to follow slowly, he set out for Ujjayinī, where his unexpected arrival caused great joy to all. A few days afterwards Meghanāda and Patralekhā returned. Chandrāpīḍa took her apart and questioned her closely with regard to her stay in Kādambarī's palace.

[In the midst of Patralekhā's account as to how Kādambarī disburdened her heart to her and how she (Patralekhā) entreated her to allow her to go away and fetch Chandrāpīḍa, the tale comes to an abrupt conclusion.]

The story continued (by Bāṇa's son).

Patralekhā earnestly added that her lord Chandrāpīḍa would treat Kādambarī with more consideration. Day and night Chandrāpīḍa was tormented with the pain of separation and his perplexity as to how he could leave Ujjayinī.

One day while he was walking along the banks of the Siprā, he saw a troop of horsemen on the opposite bank, the foremost of whom was Keyūraka. As soon as he contrived to be alone with Patralekhā and Keyūraka, he asked Keyūraka what message he had brought from Kādambarī. Keyūraka gave such a harrowing description of Kādambarī's state, that Chandrāpīḍa fainted away. When he came to himself he resolved to return to Kādambarī as soon as possible.

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In the morning he heard that his camp had come as far as Daśapura. He thought of consulting Vais'ampāyana and bade Meghanāda to escort Keyūraka and Patralekhā as far as Mahāśvetā's hermitage. Patralekhā he sent as an earnest of his own intention to follow and entrusted to her a loving message for Kādambarī. When they had gone, Chandrāpīḍa went to his father for permission to go to meet Vaiśampāyana. His father broached the subject of Chandrāpīḍa's marriage. When night fell, he set out to meet Vais'ampāyana. When he rode into the camp and enquired for Vais'ampāyana's tent, he got the reply 'how should Vais'ampāyana be here'? By the time he reached the centre of the camp, the chiefs gathered round him, besought him to dismount under the shade of a tree, told him the story of what had befallen Vais'ampāyana who they assured him was not dead. When Chandrāpīḍa went away, Vaiśampāyana had asked his soldiers to bathe in the holy Achchhoda lake before setting out. As he strolled along the bank of the lake a great change came over Vaiśampāyana who stood motionless before an arbour, until losing all self-control, he sank down and wept bitterly. He seemed to recognise something and as if seeking what was lost. To all their entreaties to come away he remained obdurate and at last they left him there at his own earnest entreaty.

Chandrāpīḍa on hearing this strange story was greatly pained. He was comforted, however, by the thought that this would be a good reason for asking leave to go in search of Vais'ampāyana. Chandrāpīḍa came back to the city and learnt that Tārāpīḍa had gone to S'ukanāsa to comfort him. Chandrāpīḍa entered the minister's house and sat down, distressed by Manoramā's loud laments. Tārāpīḍa hinted that Vais'ampāyana's conduct was due to some fault of Chandrāpīḍa. When S'ukanāsa protested against such injustice to the prince and angrily said that the whole blame lay with his son, an ungrateful reprobate. Chandrāpīḍa then besought leave to go in search of Vais'ampāyana as the only atonement for the fault his father had ascribed to him. Tārāpīḍa gave the permission and bade S'ukanāsa to find out a lucky day for the prince's departure. Chandrāpīḍa secretly ordered the astrologers to say that the next day was lucky. They told him, 'As the aspects of the planets stand you ought not to go; but the will of the prince is the most proper time.'

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Next morning, Chandrāpīḍa's mother performed for him the usual auspicious ceremonies and bade him a loving farewell. Then he saw his father who ordered him to perform his mission and return as quickly as possible. Then Chandrāpīḍa set out and rode day and night regardless of hunger, thirst and weariness, until he was overtaken by the burst of the rains.

When he had gone two-thirds of his journey he met Meghanāda who had been sent by Keyūraka, despairing when the rains broke that Chandrāpīḍa would overtake him. Sad at heart Chandrāpīḍa rode on and reached Achchoda, where he posted his guardsmen on four sides of the lake and advanced alone on horseback. But nowhere could he see any trace of Vais'ampāyana. Perplexed he went to Mahās'vetā's hermitage, where he found the holy maid seated at the entrance of her cave, weeping bitterly and supported by Taralikā. To his eager inquiries as to whether some great evil had befallen Kādambarī, Mahās'vetā replied in broken accents.

"When I heard from Keyūraka that you had left Hemakūṭa, I came back here and practised severer austerities. I saw here a Brāhmaṇa youth who was ever gazing at everything about him as if he searched for something lost. When he saw me, a great change came over him and he seemed to recognise me, though I had never seen him before. He addressed me with sweet words of love. I, whose heart had renounced all worldly things since Puṇḍarīka's death, hurriedly went elsewhere and charged Taralikā to keep him away from me. A few days afterwards, as I lay one night sleepless on my bed, he crept to my side and asked me to yield myself to him. I cursed that wanton youth 'become a parrot' and he fell lifeless on the ground. It was then that I learnt from his weeping attendants that he was your friend."

When Mahāśvetā finished her tale in silent tears, Chandrāpīḍa's heart broke and he fell dead on the ground. While Mahāśvetā, Taralikā and the prince's followers wept over Chandrāpīḍā's lifeless body, Kādambarī attended by Keyūraka and Madalekhā and holding Patralekhā by the hand, stepped in their midst. When her eyes fell on Chandrāpīḍa's senseless body, she fell forwards on the ground. Patralekhā also fainted. After Kādambarī came to herself, she ordered

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Madalekhā to prepare the funeral pyre. After giving directions for the disposal among her friends of her pet plants and animals, she clasped Mahāśvetā and said 'dear friend, you have a hope that enables you to bear torments worse than death. With me it is different; so farewell.' As she spoke, she sat down and placed Chandrāpīḍa's feet in her lap. At the touch of her hands, there streamed from the body of Chandrāpīḍa a great light and immediately a voice in the sky declared "child Mahāśvetā, Puṇḍarīka's body is incorrupt in my world and awaits the day that will reunite you. Chandrāpīḍa's death is the result of a curse. Till the curse is wiped off, guard the body and preserve it with care till that happy meeting."

Hearing this, all stood motionless like statues. Patralekhā rose from her swoon and ran towards Indrāyudha, whom she took from his keeper's hand and plunged into the lake with it. No sooner had they disappeared beneath the waters than there rose from the lake a young ascetic who ran to Mahās'vetā who recognised him to be Kapiñjala. He narrated his tale as follows :—

"The person, who took away Puṇḍarīka's body, said to me when he reached the world of the moon where he placed it:—'Know me to be the moon. Puṇḍarīka, when yielding up his life through love, cursed me who had done him no harm, that I might endure more than once in Bharatavarsha the pangs of ungratified love. I, indignant at the unjust curse, cursed him that he would share my joys and sorrows with me. When anger passed away, I recollected that Puṇḍarīka was the chosen husband of Mahās'vetā who belonged to my race. He and I must, to fulfil the curse, live at least twice in the world of men. Therefore I brought his body here, where it will be kept free from corruption. Tell this to S'vetaketu (Puṇḍarīka's father), whose power is great and who may devise some remedy.' As I (Kapiñjala) passed along the heavenly path blinded by grief for my friend, unfortunately I ran over a choleric semi-divine being who cursed me 'In this broad sky, you ran over me like a horse; so be a horse.' I fell at his feet and told him my sad tale. He became soft and said 'the curse must be fulfilled. It shall last till the death of him whose horse you may become. Then bathe and you will be free.' Being further requested by me he said

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the Moon is about to become the sun of Tārāpīḍa and your friend Puṇḍarīka will be the son of his minister, S'ukanāsa. You will be the horse of the prince'! He ended and I fell into the sea, whence I emerged as a horse. But I did not forget the past; that is why I brought the prince in pursuit of the *kinnaras* to this lake. The youth you (Mahās'vetā) unknowingly cursed was Puṇḍarīka himself."

At these words, Mahās'vetā fell to the ground. Kapiñjala bade her not to blame herself and told her that the end of her trials was near. He knew nothing of Patralekhā. He flew into the sky to go to S'vetaketu to inquire what birth Vais'ampāyana or Puṇḍarīka was passing through.

Kādambarī and Mahās'vetā resolved to wait where they were in expectation of the fulfilment of the promise made to them by the heavenly voice. As days passed on, Chandrāpīḍa's body showed no sign of corruption and Kādambarī gaining confidence sent Madalekhā to her parents to inform them of what had happened. Meghanāda informed Kādambarī that messengers had come from the parents of Chandrāpīḍa and wanted to see the body of the prince. Kādambarī sent back with them Tvaritaka, a follower of the prince, who would bear personal testimony as to what had happened.

Vilāsavatī, anxious for her son's safe return, had been to the temple of the Mātṛis and saw the messengers coming. When they said that they had seen the prince and that Tvaritaka would tell the rest, she fainted. Tārāpīḍa came to the spot and called upon Tvaritaka to tell his tale. But when he came to speak of the bursting of Chandrāpīḍa's heart, the king would hear no more and ordered the funeral pyre to be prepared. When Tvaritaka loudly called out and told the whole tale, the king turned to S'ukanāsa, who forgetting his grief for his son Vais'ampāyana, comforted him. The king resolved to go where his son's body was and set out followed by all his people save a few left to guard the city. When he reached the lake, he saw Meghanāda coming who assured him that the prince's body grew more beautiful day by day. The king came on to Mahās'vetā's cave. Kādambarī swooned as she saw the parents of Chandrāpīḍa entering. When Vilāsavatī saw her son beaming with a strange radiance, she pressed the senseless form of her son and uttered loud lament. Tārā-

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pîḍa comforted her saying that Chandrāpîḍa was something more than the son they loved and asked Vilāsavatī to look to Kādambarī who was in a swoon. When Kādambarī came to herself, she fell at the feet of the king and queen. Then Tārāpîḍa withdrew from the cave and without entering his royal camp built for himself a hermitage, where with his queen, S'ukanāsa and Manoramā he remained awaiting the conclusion of the strange chain of envents.

End of Jâbâli's tale to his pupils.

When Jābāli had told so much, he said with a smile 'I have been led further than I meant. You have seen how he, who by his own misconduct, became Vais'ampāyana, son of S'ukanāsa, has now become the parrot.'

As the sage spoke, I (parrot) became Vaiśampāyana in everything including my love for Mahāśvetā, except a human form. I, rash as ever, asked the sage where Chandrāpîḍa was, when the sage frowned and told me to wait till my wings grew. Hārīta asked his father to explain how one who was born a *muni* fell completely under the power of love as I had done. Jābāli reminded him of my original birth from Lakshmī who conceived at the mere sight of the sage S'vetaketu and quoted the scripture which declares that as the parent is, so the son must be. 'Puṇḍarīka remains' the sage added 'what he was in his former birth and this, his second life on earth, will be as short as his first one. Then the curse will end and an eternal life would be his.'

I asked Jābāli how I, a mere parrot, could hope to do deeds by which I could secure eternal life. But as dawn was at hand the sage rose to perform his morning duties. Hārīta having placed me on his couch went to perform his duties, but re-entering cheered me with the news that Kapiñjala had come to see me. Kapiñjala took me in his arms and wept. He told me that when he was freed from the birth of a horse, he went to S'vetaketu. The sage told him (Kapiñjala) that all the fault was his (sage's) as he ought to have engaged in the work that would have secured a happy long life to his son. The sage had first refused permission to Kapiñjala to see me (Puṇḍarīka-parrot); but he afterwards told him that Puṇḍarīka had become a parrot, had come to the hermitage of Jābāli and had recovered the memory

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of the past. Kapiñjala added 'Now I am sent by S'vetaketu and your mother Lakshmī, that are both engaged in the sacrifice that is to work your bliss, to implore you to remain in the hermitage until the sacrifice is finished.' Soon after Kapiñjala left me, renewing the injunction not to leave the hermitage for some time.

When I found that my wings were grown, I one day secretly flew away from Jābāli's hermitage towards the north where the body of Chandrāpīḍa was and where I thought I would see Mahāśvetā. Soon I felt exhausted and fell asleep on the low boughs of a tree. I awoke to find myself caught in a net with a wild man standing before me. I entreated him to set me free but he replied "I am a Chāṇḍāla; still I did not catch you for your flesh. I am one of the many hunters employed by the daughter of our king to find out a wonderful parrot which she has heard has escaped from Jābāli's hermitage. I shall take you to her, who will do with you just as she pleases". When I thought how I, a *muni* and son of S'vetaketu, was doomed to associate with Chāṇḍālas, I cursed the day I was born. The Chāṇḍāla took me to his mistress, who clapped me in a wooden cage. I resolved from that moment to hold my tongue and to starve myself. But being entreated by her to take fruits and water, I did so; still I kept an obdurate silence. One day I saw myself placed in a golden cage. Your Majesty (king S'ūdraka) has seen the Chāṇḍāla princess. Who she is, why she calls herself Chāṇḍāla or why she brings me here, I know as little as your Majesty does.

End of the parrot's tale.

Then the king (S'ūdraka) bade the Chāṇḍāla girl to come forward. She addressed the king as follows:—'Light of the world, husband of Rōhiṇī, joy of the eyes of Kādambarī, Moon, you have heard the story of your former birth and of this perverse one (parrot). It was by S'vetaketu's order that I, his mother Lakshmī, imprisoned him to save him from falling into further degradation by disobeying his father's express orders. In order to avoid the contact of people, I became a Chāṇḍāla girl. The time has come and I have brought you together; cast aside with these earthly bodies the pains of birth, disease and death and live happily together.' So saying she flew into the sky.

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At these words, the heart of S'ūdraka became again full of the old hopeless longing for Kādambarī. Thus had Puṇḍarīka's curse been fulfilled and the moon had felt in two lives the pangs of unsuccessful love. Afflicted by the torment of love, life left the mortal body of S'ūdraka.

One day, when the spring had doubled Kādambarī's torment, she threw her arms round the neck of the senseless form she had so long tended and clasped it close. At her touch, the body moved and returned her embrace. Chandrāpīḍa addressed her "The touch of your arms has brought me back to life. To-day the curse is over. I have cast off the body I wore as S'ūdraka; this body (as Chandrāpīḍa) I shall ever cherish, because in it I pleased you. This world and the world of the moon are open to you. Nor am I alone free from curse." As he spoke, Puṇḍarīke descended from the sky in the same dress that he were when he died for his love of Mahās'vetā. Seeing him, Kādambarī ran to Mahās'vetā with the happy news. Keyūraka went to Hemakūṭa to congratulate Chitraratha and Haṁsa; and Madalekhā to Tārāpīḍa. Tārāpīḍa with his queen saluted Chandrāpīḍa as their son and the lord of Night. Kapiñjala came with a message from S'vetaketu that he had abandoned all claim to Puṇḍarīka's filial duty in favour of S'ukanāsa. In the morning, the parents of Kādambarī and Mahāśvetā came and the hermitage was deserted at their suggestion in order that the marriage of Kādambarī and Chandrāpīḍa might be celebrated with due pomp.

One day Kādambarī enquired as to the fate of Patralekhā. She learnt that she was Rohiṇī, who had followed her lord when he first descended from heaven but had been forbidden to accompany him in his birth as S'ūdraka.

When Chandrāpīḍa's happy marriage with Kādambarī was accomplished, he set out for Ujjayinī. He placed Puṇḍarīka on the throne and attending upon his parents who had left all to follow him, he dwelt with Kādambarī, at one time in Ujjayinī, at another time on Hemakūṭa, and again in the world of the moon. From that time forward, the Moon and Kādambarī, Kādambarī and Mahāśvetā, Mahāśvetā and Puṇḍarīka, Puṇḍarīka and the moon were never separated and lived happily together in supreme bliss.

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APPENDIX II—INDEX.

(THE PAGES REFER TO THE NOTES)

Abhimanyu 117
Abhisārikā, her blue veil ... 42, 95, 182, 196, 251
Accomplishments (Kalās) 124, 140
Āchāramayūkha ... 25
Agastya, born of a jar 2
drank the sea 3
Aghamarshaṇa, Mantra 34, 127
Airāvata, has a white skin 18
Alaktaka, feet of ladies dyed with ... 53, 139, 183
Alaṅkārasarvasva ... 137
Alchemists 257
Amulets ... 45, 65, 103
Anargharāghava 126, 170
Añjana, a monkey chief 11
Apsarases, 14 races of 38
Arhat 204
Arjuna 119
Army, ... arms of ... 174
Arthasaṅgraha ... 27
Arthaśāstra ... 69, 141
Arundhatī 4
Āryā, a metre 30
Āryavilokiteśvara ... 204
Ascetics, women ... 202
Ashṭapushpikā ... 259
Aśoka, budding when kicked by beautiful women ... 41, 137, 275
Astrology 102
Aśvamedha 119
Asuravivāra 258
Atheistic philosophy ... 69
Atoms 160
Avantī 120
Babhruvāhana ... 119
Bakula, puts forth buds when wine is sprinkled ... 41, 137, 142, 275
Balarāma, armed with Musala, fair, intoxicated ... 20, 183
drew the Jumnā ... 183
wears blue clothes 183
Bards, female, called Māgadhīs 166
Bath, with medicated water 11
Bee's wax, applied to the lip 205
Betel, chewed even by boys of 16 128
„ by women 137, 165, 182, 205, 269
Bhāgavata-purāṇa ... 95, 144, 152, 181, 257
Bhagavatgītā 82
Bhūmaha 173
Bhāradvāja, Drōṇa ... 12
Bharata, author of Nāṭyaśāstra ... 28, 263
Bhāratavarsha-India ... 38
Bhartṛihari 6, 109, 115, 156
Boar, incarnation of Vishṇu, supported the earth on his tusk 144
Bond, of slavery 239
Bracelets, worn by males on left hand ... 128

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Brahma, spoken of as light... 29
Brahmā, duration of the day of 82, 133
his egg 4
his penance 19
repeating the Vedas 22
Brahmachārin, equipment of 48, 203
Brahmāsana, a posture in Yoga 15, 25
Bribe 269
Bṛihajjātaka 102
Bṛihatkathāmañjarī 58, 81, 118
Bṛihatsaṁhitā 37, 89, 110, 124
Bhṛiṅgiriṭi, attendant of S'iva 43
Buddhacharita ... 37
Buddhists, four schools of 28
—their philosophy 29
—nuns 203
Causes, qualities of, produce similar ones in effects 160
Chakora, detects poison 8
its eyes are red 4, 48, 122
Chakravāka, separated from its mate at night 72, 88, 127, 130, 153, 202
separated by a lotus leaf ...98, 140
Characteristics, of great men 238
Charms 258
Chātaka, subsists on a few rain-drops ... 6
Chess 174
Chowries, placed on the heads of horses and elephants 49
Chullavagga 302
Chunam, for white-washing 20, 184
Churning, of ocean ... 28
Conch, pieces of, used as bangles 25
Conjuror's wand, of peacock feathers ...69, 181
Conventions, of Sanskrit poets 41, 65
Coronation ceremony, requisites of ... 229
Cosmetics—on the cheek 66
Cranes congregate in the sky at the sight of clouds 220
Cupid, burnt by S'iva 17, 44 116, 152, 222
flowers his bow and arrows 42, 100
his five arrows ... 77, 100, 278
his emblem, a fish 92
Curses 46, 55
Daksha—cursed the moon 125
his 60 daughters 38
his sacrifice ... 17
Nakshatras his daughters ... 91
one of the patriarchs ... 125
Daṇḍin ... 173, 270
Dead, restored to life... 118
Deer, eyes of, admired 46
fond of music ... 7
going to the right an evil omen 228
Deccan 256
Description of evening ... 71, 88, 121
of moonrise ... 94, 125

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Dharma, descending scale of degeneracy of ... 19
Dhvanyāloka ... 243, 262
Dice 29, 174
Dikshita, using deer-horn for scratching 13
his speech pure 28
Draught-board ... 174
Dravida, country ... 262
Dravidian hermit ... 262
Droṇa, teacher of Kurus 12
Drop, of water on a lotus leaf 187
Drums, beaten to announce departure ... 212
Duḥśalā 117
Durgā, temple of ... 246 ff
an iron buffalo placed in front of 246
worshippers of, with lamps on head 253
Dvandva, a compound 28
Dvīpas, seven 38
Earth—divisions of ... 38
Earth, floats on water 29
rests on S'esha ...90, 156
Earthquakes, causes of 37
Elements, five,... ... 17
all substances created from 17
Elephants, fond of Lavalī sprouts ... 9
have chowries on their ears ... 12
Elephants of the quarters, 8 in number ... 7, 186
Eye, reaching ear, sign of beauty ... 129, 164
Eyes, of gods, do not wink 146
Exorcising 258
Fainting, at the sight of blood 249
Fame, supposed to be white 19, 186
Fate, is all powerful ... 120
Fences, of bamboos round fields... ... 243
Fever, of love, treatment for 83
Fiddlestick ... 26, 150, 209
Figures, stuffed with grass to frighten birds 244
Fire-fly... 80–81
Fire, sub-marine ... 222
Flowers, as head-ornaments 55
offered before dancing 63
as ear-ornament 57, 153
forbidden to a Brahmachārin... 59
Forests, presided over by deities 10
Fountains 219
Fourteenth day–of the dark half, sacred to S'iva 59
Gambling, a fashionable vice 174
condemned ... 174
Games 174
Gaṇapatī, has head of elephant 5
Gaṇas, attendants of S'iva... 5
Gandhagaja 67, 228
Gandharvas, musicians of the gods 26
Ganges, celestial ...19, 184
is the wife of the ocean ... 40

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its waters white ... 16
Gardening, ladies fond of 153
Garments, made fragrant with scents ... 138
Gautamadharmasūtra 44, 101, 127, 203
Gāyatrī, the sacred Mantra 22
Geography, ancient Indian 38
Gifts, confirmed with water... ... 170, 231
Girdle of Muñja grass 48
Gītagovinda ... 3, 137, 183
Gods, characteristics of 146
drink the nectar in the moon... 190
Goddesses—of forests ... 43
Gorochanā, wards off evil 45
mark with, auspicious... 143
Guardians, of quarters 89, 145
Guhyakas, guardians of Kubera's treasure ... 35
Gulmaka, a division of an army 12
Guṇas, three 81
Guñjā, berries used as weights 12
Hālāhala, poison drunk by S'iva 18
Haṁsa, has white wings 20
is born on the Mānasa lake ... 68
flocks to Mānasa at the approach of rains 156
drawn by the jingling of anklets ... 44, 161
Harem, attendants of 87
Harshacharita ... 46, 51, 124, 174, 258
Heart, resembles lotus 15
Himālaya, white ... 21
Hiraṇyāksha 3, 95
Holikā, festival ...41, 261
Horses, of the sun... 28, 71, 88
their green colour ... 88, 195
Indra, lord of the East 89
Īs'āvāsyopanishad ... 115
Itihāsa 82
Jaimini 27
Jaina, ascetic women ... 203
saints ... 204
Jars, full of water, as auspicious 24, 229
placed near the bed to ward off evil... 126
Jātakas 257
Jayadratha 117
Jewels, churned out of ocean... ... 152, 190
Jina 186
Jivañjīva, a bird that detects poison ... 141
Jñanendriyas, five ... 1
Jugglery 13, 257
Jumna, its waters dark 183, 267
drawn by Balarāma 183
Kadamba, buds forth when clouds thunder 223
Kailāsa, abode of S'iva 2
shaken by Rāvana 19
Kalās, sixty-four ... 124, 140

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Kaliyuga, characteristics of 19
Kalpa, number of years in 82
is a day of Brahmā 133
Kalpavṛiksha, yielded all desires ... 159, 265
Kāmandakīyanītisāra 8, 47, 174
Karman, of three kinds 115
Kārtikeya, has six faces and rides a peacock 8
his vows ... 19
worship of, now extinct 204
Kās'a, flowers prominent in S'arad ... 20
Kathāsaritsāgara ... 118
Kaṭhopanishad ... 29
Kauṭilya ... 8, 69, 141
Kāvyaprakās'a 57, 137, 183
Kāvyādars'a 120, 124, 132, 147, 173, 270
Kindama, a sage, cursed Pāṇḍu 116
Kings, vices of ... 174
Kinnaras with the face of a horse ... 1
Kirātārjunīya 199
Kṛitayuga, that is to come 19
Kṛishṇa, dark 20
Kṛittikā, see under Pleiads ... ...
Kulaparvatas, seven ... 155
Kumārasambhava ...13, 18, 44, 48, 72, 126, 158, 210
Kurus 12
Lājās, shower of, as a greeting 49
Lakshmī, born from the milky ocean 151
rests on the bosom of Vishṇu ... 152, 258
comes to low men ... 164
said to be fickle 187
smile of ... 185
dwells in lotuses 50, 71
Lines, to aid calculation 179
Liṅga, worship of ... 4, 21
Lion, the vehicle of Durgā 5, 248
Lokāyatas, philosophy of 69
Lores, see under Vidyā
Lotuses, the palaces of Lakshmī 50, 171
Love, excitants of ... 40
Lute 26, 150
Madana, see under Cupid
a festival in his honour in spring 41
Māgha, the coldest month of the year... 222
Mahābhārata 20, 94, 116, 118, 146
recitation of 204–205
Mahābhāshya ... 174, 204
Mahākāla ... 251, 257
Mahāvagga 203
Māheśvaras, four schools of 257
Mahishāsura, a demon killed by Durgā ... 252
Mainā, described ... 171
Mālatīmādhava ... 123
Malaya mount, breezes from ... 41, 49, 136
Mallinātha ... 41, 66, 244
Mānasa lake 68, 156
Mānavagṛihyasūtra ... 40

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Mandara, a mountain, churning handle 185, 265
to the east of Meru ... 202
Mandāra, a tree of Paradise 48
Manusmṛiti 4, 113, 127, 131, 277
Mārkaṇḍeya Purāṇa ... 4, 39, 245
Marks, on the bodies of great men 110
Marriage—eight forms of 279
Married couple, passes through five stages... 163
Mātṛis—seven or eight 5, 261
Medicated waters ... 11
Meghadūta ... 2, 41, 91, 156, 220, 273
Mercury, wonderful powers ascribed to ... 256
Meru, mountain of gold 191
Meru, mountain, centre of the universe ...72, 202
stars revolve round ... 202
Milky ocean ... 185, 265
Mīmāṅsā 26
Mitākṣharā 40,59
Mohamudgara... ... 187
Moon—cursed by Daksha 125
digits of, sixteen 50
full of nectar 190, 276
lord of twenty-seven Nakshatras 91, 126, 197
lord of plants... 184
ravished the wife of Bṛihaspati 197
Rohiṇī, his favourite wife ... 91, 125, 196
spot on it a deer 90, 125
waning of, due to a ray of the sun 50
waning, has an evil influence 102
was produced from the sea...18, 90, 151, 186
Moon-stone, oozes at the rise of the moon 92, 96, 206
Mounds, raised to commemorate the dead... 241
Mountains, cast away by Pṛithu 155
seven 155
Mṛichchhakaṭika 46, 66, 93, 220
Mudrārākshasa ... 40
Mūla, constellation of 158
Murder of a Brāhmaṇa, a deadly sin ... 113
Music, Indian ... 26
Musical instruments ... 137, 166, 181
Mustards, white, used for exorcising ... 258
Nāgas, dwell in Pātāla 145
a fabulous race 119
Nala, a monkey chief... 11
Nalakūbara, son of Kubera and very handsome... 58
Nāmakaraṇa ceremoney 40
Nandana, garden of Indra 59
Nārada, author of a work on music ... 205
Nārada's daughter 205

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Nārāyaṇa, see under Vishṇu
Navel, deep, sign of beauty 47, 148
Negatives, meaning of two 37, 180
Nīla, a monkey chief... 11
Nirukta 51, 201
Nose, aquiline, a mark of greatness... ... 46
long 150
Notes, seven musical... 22
Oaths 227
Oceans, said to be four or seven 163
churning of, for jewels 152
Ganges, wife of ... 40
husband of rivers 40
Ointment, magic, for the eye 254
Omens 93, 112
Ornaments 44
crest-jewel 151, 209
for the ear 58, 60, 65, 143, 151, 216
for the neck... 65
for the arm 109, 128
Paintings, on houses and walls 11, 145, 174, 178
Palm—leaves, Mss. written on 257
Pañchajana, a Rākshasa 120
Pāñchajanya, the conch of Vishṇu 15
Pāṇḍu 116
Pārijāta, story of ... 59
Parikshit 119
Paronomasia, identity of certain letters in 13, 235
Parrots 171
Pārvatī... 5
her vehicle, a lion 5
shares half of S'iva's body ... 125, 151, 157
Pās'upata, vow of ...30, 202
Pātāla, seven in number 3
its darkness ...88, 250
haunt of demons... 88
Patañjali ... 174, 204
Peacocks, dance at the sight of clouds ...96, 156
their note, an excitant of love ... 213
Pearls, found in the temples of elephants...89, 249
where found (in 8 places) 89
Penance, of five fires... 13, 29
Pleiads-constellation of 49
Poet, his imagination... 180
Prajāpatis, of the first yuga 19
Pralaya 2
clouds at 4
ocean lashed into fury at 16, 88
occurs at the end of a Kalpa ... 82
twelve suns rising simultaneously in 82
Pramadvarā 118
Praṇāyāma, ... 101
explained... ... 102
an atonement for sins 101
Pṛithā 116
Pṛithu 155
Pūrta, defined... ... 80
Quarters, guardian elephants of 7
lords of 89, 145
Raghuvaṁsa 35, 43, 49, 132, 187

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Râhu 18
Râma, his army of monkeys 11
Râmâyaṇa ... 4, 146, 229
Rasas and their subsidiaries 53, 170
Rati, wife of Cupid ...17, 116
Râvaṇa, shaking Kailâsa 19
cursed by Nalakûbara 58
Regions, ten 57
eight 136,145
Resolving to die at a friend's death ... 114
inveighed against 115
Retinue of a queen ... 87
Ṛigveda 34, 225
Rising mountain 89, 192
Ritusaṁhâra 20
Rohiṇî, favourite of the Moon 91, 125
kicking the moon 91, 196
Rosaries ... 47, 56, 202
Rudras, eleven ... 11
,, their loins girded up with serpents 11
Rudraṭa ... 173, 238
Ruru 118
S'abara, a non-Aryan tribe... ... 153, 246
Sacred thread ...24, 103
Saddharma-puṇḍarîka 204
Sâdhyas 36
Sages, seven 22
S'âkuntala 17, 36, 66, 72, 74, 86, 91, 93, 97, 98, 132, 143, 153, 192
Samâdhi, the last stage of Yoga 75
Sâṁkhyakârika ... 81
Sâmudrikas'âstra 146, 253
Sândîpani 120
Saṅgîtamakaranda, a work on music ... 205
S'arabha, a fabulous animal 27
Sarvadarśanasaṁgraha 256
S'atapathabrâhmaṇa ... 13
Satî, killed herself when insulted ... 17
Seals 208
Senses, internal, five ... 169
Serpents—afraid of peacocks 43
Serpents, have a jewel in their heads ... 253
subsist on wind ... 6
S'esha, the great serpent, ... 15, 90
its body white ... 20
supports the earth 20, 90, 155
Shower-baths ... 184, 219
Siddhas, semi-divine beings 31, 89
Silkworms 255
Sin, supposed to be dark 125
Sins, five great ... 113
S'irîsha, flower, green and used as an ear-ornament ... 205, 216
very delicate ... 280
Sîtâ, passed through ordeal of fire ... 29
S'iva, burnt Cupid with the fire of his third eye 44, 152, 222
attended on by Mâṭris 5
attended on by his Gaṇas ... 5

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ashes, sacred to ... 14
restored Cupid to his body ... 18
bull of 8, 19
drinks Hālāhala ... 18
digit of the Moon on his head 18, 28, 44, 152, 208
destroys Daksha's sacrifice 17
half male, half female ... 126
has three eyes ... 24
his four faces and three eyes ... 15
his fondness for Kailāsa ... 2
his loud laughter (aṭṭahāsa) 15, 33, 58
ties up his matted hair with Vāsuki 8
wears elephant-skin 18
wears skulls ... 23
worshipped with lotuses 22
worship of, as Liṅga 4, 15
S'lesha, see under Paronomasia ... 13
Slough, of a serpent 185
Smiles, considered white 15, 18, 138
Snake-charms 103
Speech, of S'abaras ... 153
Spells—repeated at the time of discharging missiles ... 77
Spirits, possession by ... 76
Spring (Vasanta), the friend of Cupid ... 44, 218
festival 41, 261
season of flowers... 136
S'rīparvata 258
Sthyāyibhāva 53
Subhāshitāvali ... 137
Suicide, retribution for 115
Sun, friend of chakravāka 88
lord of kamalas 88
produces waxing and waning of the moon ... 50
Sushumṇa, ray of the sun 50–51
Svayaṁvara ... 48, 235, 279
S'vetadvīpa, its position 20
where everything is white ... 94
Swings ornamented with bells 22
Symbols, royal in the case of a queen ... 12
Tarkabhāshā 16
Throbbing of the right eye, an evil omen to women 9
Transmutation, of metals 257
Treasures, of Kubera, nine 257
mantras for finding 257
Trees, of Paradise, five, 24, 144, 220
Tripuṇḍraka mark 5, 25, 103
Tripura, a demon ... 28
Udbhaṭa ...
Ujjayinī ...
Ulūpī, a serpent
Umbrella, ...
white, emb...
sovereignt...

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